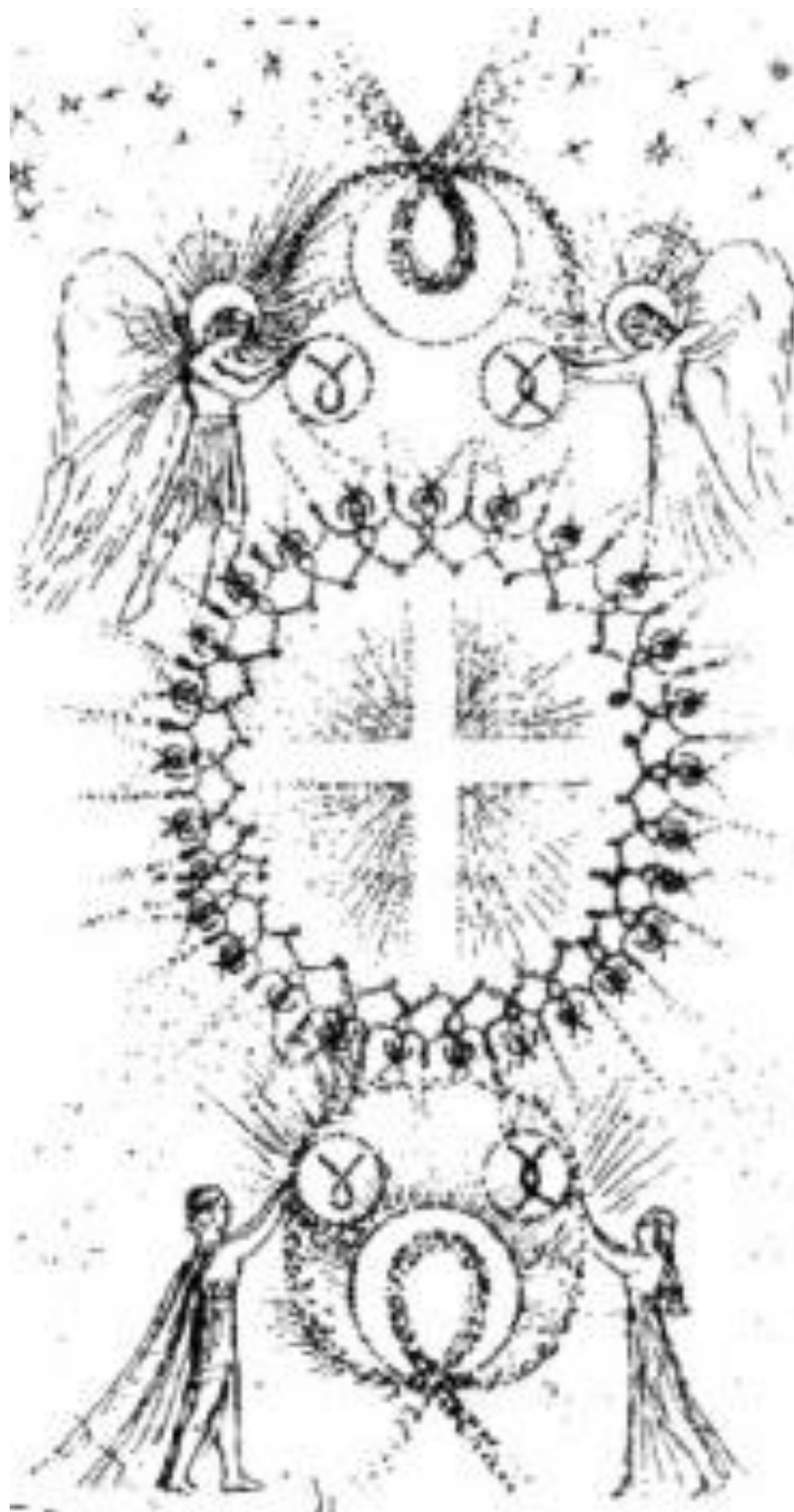




Alphabets of Life

Kim H. Veltman

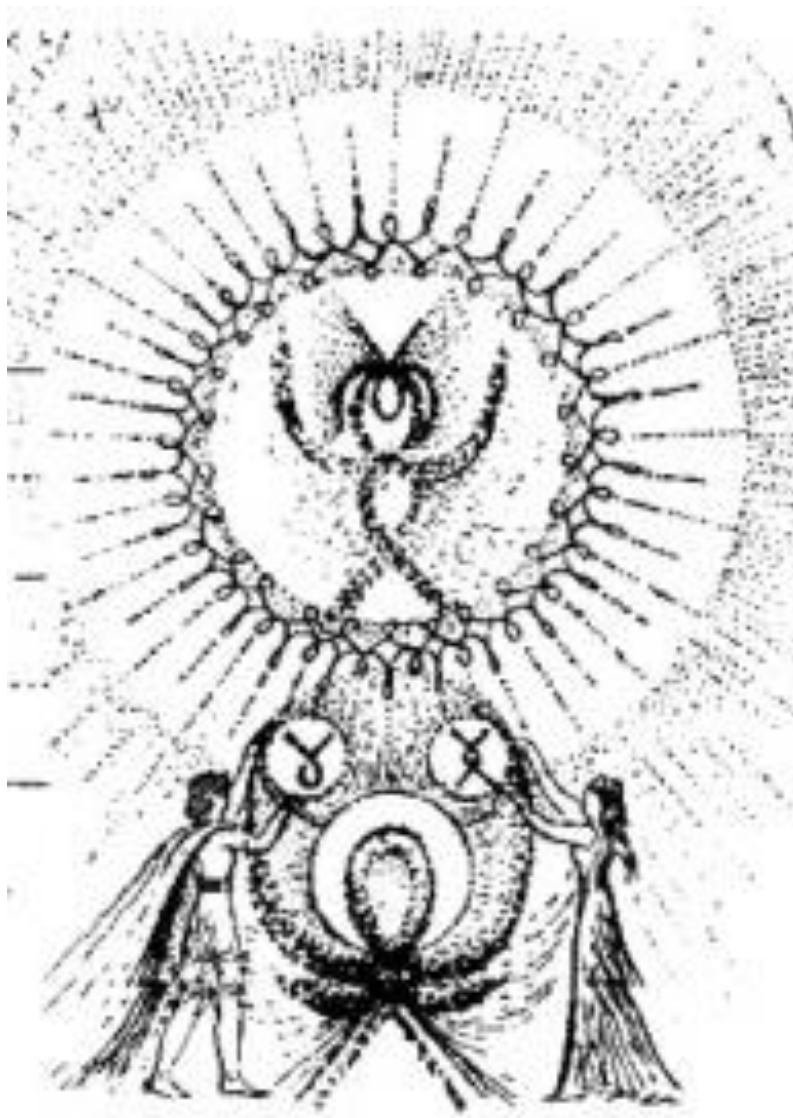


Details from the Old Slavic VseYaSvetnaya Alphabet (Сама ВсеЯСветная азбука) showing variants of letters Uk and Liude related to letter O.

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Volume 1

Preface and Apology	5
Synopsis	9
Acknowledgements	10
0. Introduction	16 - 84
1. Marks, Signs, Symbols	86 -148
2. Sanskrit Framework	150 - 199
3. Breathing and Life	200 - 251
4. Movements and Matrices	252 - 302
5. Heavenly Models	304 - 391
6. Earthly Reflections	392 – 469
7. Eastwards	470 - 507
8. Westwards	508 - 576
9. Western Alphabets	578 - 634
10. Classes of Alphabets	636 - 699
11. Shapes and Numbers	700 - 791
12. Conclusions	790 - 891
Further Reading	894 - 901
Notes	903 - 1022

Volume 2

Appendix 1. Signs	5-58
Appendix 2. Stories of the Sky	59-153
Appendix 3. Systems in the Sky	154-227
Appendix 4. Weaving and Decoration	228-295
Appendix 5. Figure-Ground	296-343
Appendix 6. Evolution	344-382
Appendix 7. Routes	383-452
Appendix 8. Abjads	453-483
Appendix 9. Chaldea	484-530
Appendix 10. Africa	531-595
Appendix 11. Numbers	596-638
Appendix 12. Principles of Letters	639-788
Appendix 13. Principles of Space	789-827
Tables	828-836
Illustrations and Plates	837-1034
Index	1035-1042
Notes	1043-1092

Preface

Detective novels and thrillers have a direct advantage. They are not burdened with footnotes and references, which makes it easier for them to become best sellers if they have a good story. The downside is that after a few magnificent hours in a frenzy of reading, the adventure is over. The goal of a novel is to move as quickly as possible to the murder, its solution or some other end.

Scholarly books have a different aim: to awaken an interest for learning more after we reach the end. So the goal of scholarship lies outside the covers of a book, which also explains why there are footnotes: they are pointers that help us go further after the climax. Scholarly works without footnotes are called plagiarism. Those with bounteous footnotes are dismissed as pedantic.

A thrilling scholarly book is somewhere in between. There is of course a proviso of truth and a challenge to write a story as if no footnotes existed, adding footnotes for those who wish to go afoot on their own. Accordingly this book is written in layers. There is a 1 page and a 10 page version. There is the short book (400 pages) and then the full book (1809 pages). Those wanting only the gist can read the text and ignore the footnotes entirely. Hurried readers can skip details provided by extended quotes in a smaller font. Those who want to check up on a detail, or pursue a strand, can turn to the footnotes for initial pointers to what other scholars have established. Those who want to understand the big picture are invited to read classics in the field beginning with Further Reading.

This is the surface. There is also a CD ROM. The CD is effectively an electronic, omnilinked version of the book. While the words are not highlighted, every word potentially leads to a database of over 300,000 terms. Most words in the database have a brief description and links to websites. Important terms have their own bibliography. Almost all terms have access to Wiki and other encyclopedia articles on that term, and offer the possibility of linking with great libraries, for more reading on a given term.

Getting to the end will not make you rich in monetary terms. A cynic will rightly note that all you win is more homework. Even so, you may learn something about the letters and words which you use each day and discover that the story is much more thrilling than simple sounds for speaking and signs for reading.



Figure i. Alephubeth: the first letters of the Alphabet of the Indiens Abyssins.

Technical Preface

In 1994, the Canadian futurist, Frank Ogden, published *The Last Book You will ever Read*. In 2013, an acting director of the Bavarian State Library gave a lecture: *Der Text ist tot* (Text is Dead).¹ One is reminded about Mark Twain's anecdote: "Reports of my death are greatly exaggerated." Books will remain because they are extremely efficient ways of communicating organized knowledge and information on a given subject. At the same time, as McLuhan and others have made us very aware, traditional books also have severe limitations. They are static and present knowledge in a linear way. In 2006, the author published a book on *Understanding New Media*. With the help of Vasily and Alexander Churanov (Twinscorp) this was followed by a CD ROM version, which experimented with Hypertext, Hyper-Illustrated and Omni-linked versions.

The first edition of *Alphabets of Life* is an electronic book, available in three sizes, aimed at the general public, students and scholars respectively. The second electronic edition will have text only on the main screen, with hyperlinked references to images and tables. When clicked, these will appear on a second screen. Hereby, persons wishing to focus on the story can read without distraction from images and tables.²

Foreseen is a third edition which will be a hybrid between a physical book and an e-book. The physical book will have only text and minimal notes. It will require a programmed pen-scanner and an internet enabled screen (e.g. tablet, mobile device or computer screen). A person can read a physical book as usual. When they encounter a reference to a figure, they touch this with their electronic pen, which sends a message to their networked screen and displays the given image.

This idea can be extended to create omnilinks within both electronic and physical books. When a reader encounters an unfamiliar word, they touch it with their pen and the word is sent into OpenSums, where there is often some introductory information. Sending a pen word directly to an Internet search engine would ask an implicit, general *what is* question with millions of general hits. Sending the word via SUMS means that the general question can be parsed into facets as *who is*, *what is*, *where is*, *when is*, *how is* and *why is*?

Or it can be restated as Boolean combinations with disciplines: e.g. term + biography, literature, geography, history, technology, philosophy, religion, simply through the touch of a pen, rather than needing to write the new combinations each time. Using the SUMS levels of knowledge the same pen term can be sent to search in classification systems, thesauri, dictionaries, encyclopaedias, articles, book titles and potentially specific full contents of books. Goals, strategies, and choices would permit granularity in search parameters.

The principle of omnilinked words can be extended to become omnilettered, whereby each letter, rune, tamga, kuni, glyph or symbol is potentially hyperlinked. This would add a new level of granularity. A hyperillustrated version is also possible. Hereby, clicking on an image would lead to a sequence of related images, providing the equivalent of a visual commentary beyond a minimal illustration. A hypernoted version would allow one to read the text as if

there were no footnotes in regular mode, with an option of calling them up if one were in study or research mode.

The WWW reduced hyper-text to a mono-level-text with mono-directional links. With the new omni-linker method, any word in a physical book, without any visible markup, can be linked via the e-pen and SUMS to the whole Internet at multiple levels. In research mode, this omni-linker method would be adjusted to individual letters (bukova), runes, kuni, tamgas, seals, glyphs (petroglyphs, geoglyphs, hieroglyphs), signs, and symbols. With this omni-letter-linking mode, a new kind of history of letters and writing signs is possible. To paraphrase Rudyard Kipling's *If*: then yours is the linked world, my man, and what's more everything and every letter in it at multiple levels.

All this is still more an experiment rather than a final product. It points to a new approach called Open SUMS (Omnilinker personal electronic network with a System for Universal Media Searching). The printed book is organized traditionally such that it can be read in isolation as a stand-alone product. Technologically, our notion of augmented books means that printed books with text may in future a) be read in tandem with illustrations in e-books and b) be electronic with portable, mobile devices acting as links to virtual Memory Institutions.³

Philosophically, our approach has parallels with, but is not identical to, Darnton's vision of electronic books with pyramidal layers.⁴ Darnton sees the layers of electronic versions primarily in terms of access to different approaches (theoretical, pedagogical, critical). We see the electronic versions as access methods to different layers of knowledge, such that the contribution of an individual book will become linked with personal knowledge, collaborative knowledge and with the cumulative, enduring knowledge of Memory Institutions. In our view, creating links between and across kinds of knowledge and ways of knowing is the challenge of future scholarship.

Method

Modern books typically use a single standard name for alphabets. For the purposes of this study, which explores the history of variants within alphabets, such a convention would add more confusion than clarity, because it blurs distinctions between the various versions. Hence, we use the standard name when referring to the modern form and retain alternative names from sources for earlier versions. Hence, there are references to Aethiopisch, Ethiopien, Eythyiopique, when referring historical examples of Ethiopian. The numbering of different versions of alphabets by Fry (1799) is also used: e.g. Chaldean 1-17. In the case of Tables, those which are in the footnotes are indicated in green: e.g. **Table 11**.

Apology to the Reader

Today, papers have an Apology to our readers when something has gone wrong.⁵ John McAfee (founder of anti-virus software) has an apology to readers for his testiness.⁶ In the 16th century, Philip Sydney's *Apology for Poetry*⁷ was an alternative title for the *Defense of Poesie*. In the 18th century an *Apologia* became "a defense especially of one's opinions, position, or actions."⁸

Some defence of the approach in this book is needed because in theory the entire project is impossible. In graduate school, we were told that we should only discuss languages which we had mastered completely. In the case of this author, there are only 5 for lectures, 5 for muttering a few words and 5 for reading using a dictionary. Hence, even to contemplate discussing the 6,909 alphabets of the world theoretically requires writing up to 6,905 apologies to the reader. In practice, the book only discusses a few hundred alphabets, but even that would require hyper-apologetic behaviour.

When faced with lack of skills, the usual solution is further education. Learning another 6,905 languages was overly daunting, even if there was a head-start in 10. Another solution was to ask an expert to do the job. Alexander Arguelles is credited with three dozen languages. Ioannis Ikonomou speaks 32 languages fluently. Some had better credentials.⁹ Sir John Bowring (1792–1872), knew 200 languages, and could speak 100.¹⁰ Alas, the most proficient hyper-polyglots are all dead. There are no consultants to whom the work can be outsourced, no experts to solve the task.

While there is no individual to solve the problem, an author can bring the problem to light. The immediate challenge is to show that the history of alphabets began long before the Tower of Babel and that it includes China, India, Iran, Russia, Egypt and Europe, which can be seen as 6 lines of development (§12.7.2.1). A deeper challenge can be stated in a nutshell: in an electronic world, we need hyperlinked letters, words and signs to arrive at new models of information and knowledge, that include changes in space and time. We need new dictionaries of letters and symbols, linked with dictionaries, encyclopedias, articles, and books to arrive at knowledge linked at multiple layers of granularity. This essay, in Montaigne's sense, offers a new framework by an author professing ignorance more than expertise; suggestions rather than assertions. After a decade of full-time work, it is still introductory. Expansions, corrections, emendations, improvements will be needed. Southern Africa, North America, South America, Polynesia and Australia need to be added.

Indeed, the real work will require teams of thousands of authors, not in the fashion of crowdsourcing that can happen in the twittering of an afternoon, or the tweets of a day, but in the form of new long-term collaborative teams. In the Middle Ages, there were scriptoria, where monks patiently collected, copied and transmitted the written heritage of ages past. In the 21st century, an electronic equivalent in the form of alphabetoria is required to achieve a new level of interconnected knowledge. The Internet is in danger of becoming one current version representing only one global village (cf. one country, political party, religion). We need a model that allows us to compare historically different countries, parties, religions: a myriad villages, globally connected, reflecting minorities, alternative views and individuals.

Synopsis

The story of early civilization that we learned at school was simple: around 4,000 B.C. civilization began with cuneiform (Elam, Sumer, Babylonia) and hieroglyphs (Egypt) and by c. 1000 B.C. began to spread through Semitic alphabets along the Mediterranean (Phoenicia, Syria, Judaea, Greece, Rome). This book reexamines the history of today's five world alphabets. Sanskrit, Cyrillic and Latin are Aryan and Indo-European. Sanskrit influenced Sino-Tibetan languages (Chinese) and Afro-Asiatic languages (Arabic) now classed as Semitic.

The Slavic tradition developed a priestly runic alphabet in pre-history, that is one source for Nordic runes and alphabets. Early Egyptian and Hebrew alphabets copied Indian alphabets that were subsets of Sanskrit. Hence, alphabets began in India, Asia, Middle Asia and what is now Russia. The Mediterranean popularized abbreviated versions. Alphabet trees that trace everything back to Egypt, Proto-Sinaitic or North Semitic need to be seen in a larger context. As its main focus, the book explores how letters for speaking, reading, and writing become linked with yoga, cosmology, religion, astronomy, chronology and alchemy.

An opening chapter traces key themes of Slavic alphabets in pre-history, which focus on energies and forces of creation, life, reproduction, eternal life. A second chapter outlines how Sanskrit linked sounds in the mouth (proto-phonology) with elements of creation (4th -2nd millennium B.C.). In India, the alphabet becomes a story of creation and a reunion with the Divine. Chapters three and four explore how runes and alphabets become linked with yoga and martial arts: movements of breath and movements of the body, which lead to systems of matrices for runes and letters. Subsets of these matrices become Odin's twigs, Scandinavian stavs, and Anglo-Saxon glory-twigs.

Chapter five explores how letters in alphabets also become starting points for cosmology and sacred structures. Chapter six shows how these heavenly models lead to earthly reflections: how Sanskrit leads to sacred geography and sacred chronology and how alphabets become linked with cardinal, fixed, mutable signs to reflect world, year and man.

Chapters seven and eight explore how the Sanskrit model changes as it moves eastwards and westwards. Chapter nine focusses on the structure of Western alphabets. Some use a subset of the Sanskrit sequence (Avestan, Aryan). Others use the sequence of abbreviated versions of Sanskrit (Sumerian, Akkadian, Ugaritic, Phoenician). Hence, Western alphabets, as Indo-European alphabets, have their roots in Sanskrit via Middle Asia.

Chapter ten examines classes of alphabets, offering a new framework for understanding Western alphabets in terms of a) positions of vowels and b) four alphabet models: ABGD, ABTθ, ABVD and ABCD (English). Chapter eleven explores how number symbolism (gematria) links letters, numbers, geometry and games. Chapter twelve offers conclusions. Letters are often parts or fragments of symbols. To understand their history, we need new dictionaries of letters, linked with symbols and words. Appendices explore signs, stories of the sky, systems in the sky, weaving and decoration, figure-ground, evolution of alphabet trees, routes of transmission, abjads, Chaldea, Africa, number symbolism, principles of alphabets, space. This book points to a new history of alphabets and individual letters.

Acknowledgements

In 2000, Europe was roughly 8% of the world population. To be taken seriously in the 21st century something beyond euro-centrism is required. This inspired New Models of Culture,¹¹ which was to be one of the initial courses at a new European University of Culture planned by Professor Jacques Poulain, whom I thank warmly for vision and inspiration. Thanks to Professor Frederic Andres (NII), an initial set of 32 lectures were recorded in 2004. New Models has an initial database. Alphabets of Life explores this new approach in a book form linked with the database.

The roots of this study go back over half a century. I thank especially my parents, who encouraged me wholly from the outset. My mother, who travelled around the world annually from 1960 to 1972¹², brought back furniture from China filled with symbols. My parents encouraged me, as a boy of twelve, to travel thirty miles on a Saturday to the library of the Oriental section of the Royal Ontario Museum. So began a lifetime fascination with symbolism and imagery. Uncle Timoteo, a missionary in Brazil, who had twelve languages fluently, served as a model for what I was not yet.

I am deeply grateful for support over many years from the Canada Council, SHHRC, the Wellcome Trust, the Volkswagen, Thyssen, Gerda Henkel, Humboldt Foundations and the Getty Trust which prepared a context for the present work.¹³

I am very grateful to colleagues from E-Culture Net: Professor Frederic Andres (NII, Laval),¹⁴ Professoressa Francesca Bocchi (Bologna), Professor Arturo Colorado y Castellary (Madrid), Professor Suzanne Keene (London), Professor Manfred Thaller (Cologne), Mario Verdesi (Brussels), and my assistant, Alexander Bielowski, for widening my horizons.

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Character.	Name.	Power.
	<i>Ayhúm</i>	A.
	<i>Yawúk</i>	I or Y.
	<i>Ká-a</i>	K <i>hard</i> .
	<i>Ghíwá</i>	Gh.
	<i>Bidam</i>	B.
	<i>Kúghach</i>	K <i>soft</i> .
	<i>Rúu</i>	R.
	<i>Jahúm</i>	J English.
	<i>Shá</i>	Sh ditto.
	<i>Danaz</i>	D.
	<i>Máyib</i>	M.
	<i>Tanras</i>	T.
	<i>Hin</i>	H <i>soft</i> .
		N.
	<i>Thanad</i>	Th in <i>Think</i> .
	<i>Wú Awd</i>	W, U.
	<i>Saparam</i>	S.
	<i>Khayúri</i>	Kh.
	<i>Zíd</i>	Z.
	<i>Lúghaf</i>	L.
	<i>Aay</i>	(ع) A.
	<i>Zayúm</i>	(ظ) Z.
	<i>Sikám</i>	(ك) K.
	<i>Zalap</i>	Z.
	<i>Takar</i>	(ط) T.
	<i>Hisat</i>	H <i>hard</i> .
	<i>Fisat</i>	F.
	<i>Zanaz</i> (ض) Z.	
	<i>Chit</i>	Ch English.
	<i>Kam</i>	A kind of <i>hard</i> K.
	<i>Nayim</i>	A kind of N.
	<i>Pap.</i>	P.
	<i>Kál</i>	A kind of K.
	<i>Zayimaph</i>	A kind of Z.
	<i>Hám</i>	A sort of <i>soft</i> H.
	<i>Japlat</i>	A kind of J English.
	<i>Jasaz.</i>	A kind of compound of Ch and Z.
	<i>Jáyigh.</i>	J French.

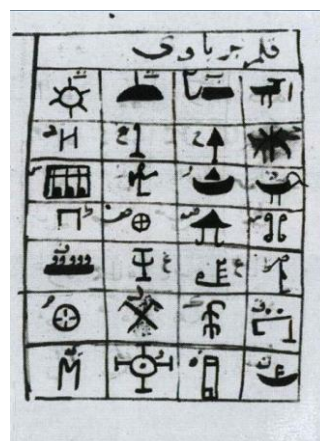
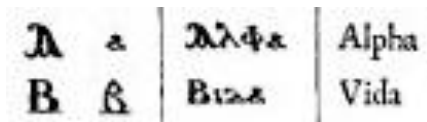
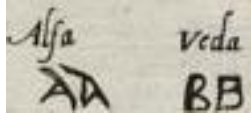


Figure ii. aPrimordial Mimshim (Shimshim) Alphabet ; b. Barbawic Alphabet

603,000 B.C.	Earliest dates connected with Arian karuna
104,776 B.C.	Date given for foundation of Omsk and the kh'Ariyskaya karuna
68,000 B.C.	Zharkutanskies runes
8,000 B.C.	Clay tablets for record keeping
7,000 B.C.	Prehistoric Macedonian
5,604 B.C.	Asomtavruli alphabet (Georgia)
5,509 B.C.	Adamic alphabet also creation of world (Byzantine)
4,500 B.C.	ABC of the Carpathian basin
4,067 B.C.	Indus valley script (proto-Brahmi script?)
3,500 B.C. - 3,200 B.C.	Sumerian
2,800 B.C.	Akkadian
2,700 B.C.	Egyptian hieroglyphs
2,250 B.C.	Alphabet of Noah (Noachicum)
2,000 B.C.	Assyrian, Babylonian
1900 B.C. - 1100 B.C.	Proto-Sinaitic
1,800 B.C.	Proto-Canaanite
1700 B.C. - 1500 B.C.	Phoenician
1,500 B.C.	Ionic Alphabet (Cadmean), Fenius Farsaid invents Ogham
1,400 B.C.	Ugarit alphabet
1,300 B.C.	South Arabic alphabet
1,025 B.C.	Oldest Hebrew inscription
1000 B.C.	First 22 Letter Sequence in Byblos
747 B.C.	Translation into Babylonian and Hebrew (Iudaicum) from Adamic ¹⁵
714 B.C.	Latin from Ionic. Primigenium Etruscorum Alphabetum
332 B.C.	Translation into Syriac from Babylonian

Table i. Some dates for alphabets.



Αλ

al

Αα
al



φα

pha

Λλ

Φφ
pha



ΒΙΤ

vit

Ββ Ττ
vita



Alphabetum

vitae

Figure iii. Alphabets of Life: Alpha Veda, Alpha Vida, Al pha vit , Alpha Vita

ABC	Elementa
ABGD	Elifba ¹⁶
Abaga	Elifube
Abagada	Futhorc
Abcedilroes	Galik
Abeceda	Jnanakako
Abecedarios	Ka-lekah
Abecedarium	Mabcednilros
Abecedary	Stoicheia
Abecesi	a b c
Abic	abceda
Aksara ¹⁷	abgad
Albabeto	abjad
Alefba	abjadiyyah
Aleph Bais	alfabetului
AlevaVita	alfabeya
Alfaba	alfaviti
Alfabe	alibata
Alfabesi	alifbá
Alfabéy	aybuben
Alfavit	azbuka
Alfavita	elifbasi
Alifbe	elipbiýi
Alphabet	fidāl
Alphabetic	Алфавит
Alphabetum	Та Алева
Babil Alfabeti	Та или Алева, или Того
Basa, Bahasa	Х'Арийская Каруна
Beth-Luis-Nion	абётка
Bobeloth	азбука
Boibeloth	əlifbası

Table ii. Some names for alphabets.

15

0. Introduction

"In the beginning was Prajapati, and with Him was the Word."

Krishna Yajurveda, Kathaka Samhita, 12.5¹⁹

In the beginning was *Vāk*, and *Vāk* was with *Yahva*, and *Vāk* was *Yahvī*.²⁰

Sarabhanga, India

In the beginning was the Word, and the word was with God.²¹

John 1: 1, New Testament

The Sefirot are the first creations of the Creator. They consist of light and of shining letters of the Hebrew Alfavit. The light, respectively, the colors and the letters are not the light and letters of our three-dimensional world but at a cosmic level. They can not be "caught" by the human sensuality. The sefirot can be compared to the first Ideas from which everything sprang out.²²

Mony Almalech (2006)

But what is the letter? This is not just a symbol. The letter is a unit of meaning. Losing the letters, people lose part of their semantic tool for understanding the world.²³

Буква — это единица смысла

Multidimensional perception (more than 3 dimensions) is peculiar to man, it is the bearer of Intellect. 8000 years ago, due to the gradual loss of Reason, the best scientists initiated the development of a checklist or aide-memoire, which would serve Humanity to recall and as a necessary tool to find what been lost. The task was to represent in two dimensions on the plan, First Multidimensional Elements, the first principles of the formation of life (creation of matter and lifetime). Great knowledge ! This titanic work lasted five centuries. And the result was displayed on a map, symbols (values) called Letters.

For terrestrial use, the number of First Principles - First Elements is 147, of which the whole set is called Alphabet. Thus there appeared the plane letter - Multidimensional compressed and represented in two dimensions. In reality, this Alphabet Prime Creator is multidimensional and each letter goes beyond the previous one (01) Dimension.

Since the time of the introduction of the Plane Letter until 2012, 7519 years have passed. The method by which the First Principles in Multidimensional form were represented in one Plane is fully accessible to those who are trained in three-dimensional perception (length-width-height). This method assumes a gradual elevation of the starting size to the next. This is the key to understanding the multidimensionality of building worlds.

Writing as a reminder²⁴

0. Introduction

In 2009, there were 6,909 living languages.²⁵ The Ethnologue database contained statistics for 7,358 languages (cf. figure 625b).²⁶ A surprisingly small number are alphabets in a narrow sense of consonants interspersed with vowels. Omniglot lists 54 of which 13 are in current use.²⁷ Wiki lists 5 principal alphabets (Greek, Latin, Armenian, Georgian, Cyrillic).²⁸ Greek was the first language into which the Hebrew Old Testament was translated. This Greek translation was the basis of Latin, Armenian, Georgian and Cyrillic versions. Each of these five were already written languages but received a new alphabet at the time of translation.

The history of alphabets in this narrow sense is thus directly linked with the history of Christian Bible translations via Greek.²⁹ In most cases, these translations occurred in oral languages, so the translation introduced an alphabet and made them a written language. To date the full Bible has been translated into 518 languages and partial versions have been translated into 2,817 languages. Another 2,167 translations, and hence new alphabets, are underway: mostly adaptations of Sanskrit, Chinese, Latin, Arabic, or Cyrillic, the world alphabets which are the theme of this book. 1,919 languages still lack translations.³⁰ Ironically, the quest to impose the sacred letters of a single religion on the whole world has been the greatest incentive for creating such a great multiplicity of alphabets. The explosion of languages associated with the Tower of Babel (see 0.3.7 below) may have stopped, but the explosion of alphabets is still continuing.

The term, alphabet, has over 90,000 publications.³¹ The essence of alphabets entails giving structure to words that we speak and write. Histories of written words focus on texts of the past 4,000 thousand years. A history of spoken words potentially extends to words we have been speaking, hearing, since the time of creation. How long ago is a matter of debate (table i). Some claims are mystical: e.g. a Hebrew tradition implies that God created the alphabet 2,000 years before the creation of the world.³²

Some claims offer precise answers. For instance, Hebrew accounts give the year 3,704 B.C.³³ In the 17th century, the Vice-Chancellor of Cambridge University³⁴ asserted that man was created at 9 a.m. in the morning on the 23rd of October, 4,004 B.C. Meanwhile, an Oxford colleague, using the Byzantine date of creation, published the Alphabet of Adam dated 5,509 B.C., a thousand years earlier. Slavic sources (cited on the previous page) report that the 2-D version of a former multidimensional alphabet was achieved in 5,507 B.C.³⁵ Georgian sources claim Adam was created a thousand years earlier in 6,504 B.C. Old Slavic sources mention dates previous to 600,000 B.C. Hindu sources claim that the world and the first man were created by Brahma, 4,320,000,000 years ago.³⁶

01. Hieroglyphs and Cypher Alphabets

The Egyptians have their own account of the history of alphabets. According to Ibn Washiyah (9th c. A.D.),³⁷ there were three main dynastries: the Hermesians, the Pharaohs and the Coptic or properly the Egyptian Kings. In terms of modern chronology, this means that the

Hermesians were prior to 3,200 B.C.³⁸ and had four classes: 1. Hermes the Great, Edris (Enoch); 2. sons of the brother of Hermes, Asclabianos; 3. an Eastern group, children of the sister of Hermes,³⁹ and 4. walkers or peripatetic philosophers, who mingled with the children and family of Hermes.

The Hermesian language (Egyptian hieroglyphs), depicted words or ideas in four classes: a. celestial or supernatural objects; b. animal actions and affections; c. trees, plants and their produce and d. minerals. These four classes established basic distinctions between animal, vegetable, mineral, and were starting points for four modern disciplines: astronomy, biology, botany and mineralogy. Hermesian was linked with the monuments in Upper Egypt which were built: “for the purpose of hiding treasures, of raising spirits, of telling fortunes and future events, of performing chemical operations, of attracting affection, of repelling evils, or of indicating approaching enemies.”⁴⁰ Hence, the Hermesian alphabet was not primarily concerned with everyday communication. It was secret, devoted to philosophical, magical and chemical sciences. Similarly, Moses and the prophets, who used Chaldean 2, were forbidden to divulge it to mortal men.⁴¹

The Egyptians called their writing, Medu Neter (Tongue of God or God’s Words). The Greeks called it hieroglyphikos. It was a “system of standardized pictographs that represent both meanings and consonal sounds.”⁴² Their initial purpose was clearly sacred. But in the period from 3,300 to 600 B.C. the functions of the scripts expanded to recording oil and linen deliveries, historical texts, meta-physical/spiritual "Pyramid texts," coffin texts and scientific, spiritual and administrative papyri. They also developed Hieratic script, which began as priestly/sacerdotal writing, became used for administrative and scientific documents and had links to Proto-Saharan or Thinite writing.⁴³

According to Ibn Washiya, who presents a Middle-East-centric view:

The original alphabets from which all other ancient and modern have been derived are no more than three:

1. The Old Syrian alphabet or the first original divine alphabet taught by God the Almighty to Adam
2. The Celestial Alphabet or the alphabet in which the books of Seth (health be with him) received from heaven were written
3. The alphabet of Enoch brought down by the angel Gabriel.⁴⁴

Elsewhere, he claims that God revealed to Adam a primeval, Mimshim (ShimShim) alphabet (figure ii),⁴⁵ which varied among the four peoples who used it, namely, the Hermesians, Nabatheans, Sabaeans and Chaldeans. These were “the four most ancient peoples from whom all modern nations have derived their writing.”⁴⁶ He writes of three usual, Oriental alphabets: Cufic, Maghrabian, and Indian;⁴⁷ lists the seven most celebrated ancient alphabets: Syrian, Old Nabathean, Hebrew, Berrabian, Lukumian, Musnad and Greek (figure iv),⁴⁸ and also includes examples of over 60 cypher alphabets devoted to planets, zodiac signs, kings, philosophers and learned men.⁴⁹

Ibn Washiya’s account is of interest for four reasons. First, the history of alphabets is preceded by a pre-history of cypher-alphabets, devoted to magic, the supernatural and the

secret. While the earliest alphabets typically refer to divine origins, they also mark a shift from secretive knowledge to letters, words, ideas, and knowledge that can be shared. Second, the names Adam, Seth and Enoch, linked with the three antediluvian alphabets, clearly have pre-Christian roots. Third, at least two of the seven most famous ancient languages in the West (Berrabian and Lukumian) are all but unknown today. Hence, any attempt at a comprehensive history of alphabets will prove elusive. Fourth, it is noteworthy that Indian (of three different sorts) was one of the three main alphabets used in Egypt, while Davidian, one of the 24 cypher alphabets, “was particularly used in India by many learned men in their writing on medicine, philosophy and politics. It was one of the most celebrated alphabets.”⁵⁰

These ancient connections between India and Egypt are the more significant because the Numeral or Indian Alphabet has a sequence known in the West as AIQ BEKAR (i.e. letter sequence 1 10 19; 2 11 20, figure 118). The same sequence is found in the primeval alphabet Mimshim (figure i, cf. figure 236), in the Hebrew Cabala and derives from the system of Indian mansions of the moon (figure 505 and table 100). As will be shown in the coming chapters, there are numerous unexpected links between East and West.

0.2. Stages of Alphabets

The evolution of Armenian is classed in four stages: petroglyphs, hieroglyph, syllabic, alphabets (figure 383). Scholars have also distinguished four stages in the evolution of writing systems. For instance, Diringer,⁵¹ identifies four kinds of writing which serve to mark four stages of development: 1. embryo-writing; 2. picture writing; 3. ideographic writing and 4. phonetic writing. Stage one, embro-writing, entails iconography, sympathetic magic, mnemonic devices, symbolic means of communication and occurs as animated objects, coloured pebbles, conventionalized figures, geometric marks, signs, symbols; numerical indications and especially as rock pictures (petroglyphs).⁵² This may include hundreds or even thousands of glyphs (marks, signs, symbols), but no clear system or numeration.

Rock art evolved into three forms: “petroglyphs which are carved into the rock surface, pictographs which are painted onto the surface, and earth figures [geoglyphs] engraved into the ground.”⁵³ Pictographs (pictograms)⁵⁴ become an initial kind of Chinese writing: xiangxing, 象形 "illustrating a shape." In Diringer's model, pictograms become stage 2: picture writing (pictographic writing): e.g. cuneiform and hieroglyphic writing. This stage typically has thousands of glyphs and some initial ordering, such as the four classes of hieroglyphs.

Stage 3 in Diringer's model is ideographic writing, also called logographic writing by others. Strictly speaking, this is the third type of Chinese character: xiangyi 象意 "illustrating an idea", in Chinese. Diringer includes the whole of Chinese as “ideographic or rather ‘transitional’ writing.”⁵⁵ Hence, all six types of Chinese characters (illustrating a shape, an affair, an idea, a sound, mutual comment and wrongly borrowing)⁵⁶ are subsumed in stage 3.

Although the Chinese system has only 214 radicals, it generates as many as 106,230 characters.⁵⁷ Only 3,300 characters are needed for 99% comprehension of modern texts. Not

discussed by Diring is pasigraphy (coined 1797), “a writing system where each written symbol represents a concept (rather than a word or sound or series of sounds in a spoken language).”⁵⁸ Early examples included Leibnitz’s alphabet of human thought (*characteristica universalis*). More recent efforts are linked with efforts for an International auxiliary language, a universal language and a universal alphabet.

Stage 4 in Diring’s evolution is phonetic writing. In the Chinese character types, this is: *xiangsheng* 象聲 “illustrating a sound.”⁵⁹ In Diring’s scheme, this is subdivided into a) syllabic writing and b) alphabetic writing. In Armenian, syllabic systems were used from about 1,100 B.C. to 650 B.C.⁶⁰ Syllabic writing systems typically combined vowels along one axis and consonants along another axis to create grids ranging from as few as 45 (3 vowels x 15 consonants) to 1,296 signs (e.g. 36 x 36 biconsonantal signs). For Diring, stages 1, 2, 3, and 4a comprise non-alphabetic systems of writing, to which he dedicates part 1 of his book.⁶¹ Part 2 of his book is devoted to stage 4b: alphabetic writing (cf. table vii).

These distinctions reveal how the “invention” of the alphabet in its modern sense, entailed an enormous narrowing in scope of signs. In terms of the six types of Chinese characters, five were abandoned: only illustrating a sound, phonetics and phonology remained. They also help in clarifying the scope of present work. Magical and cipher alphabets, various stages of writing, the complex transition from signs expressive of pictures (pictograms) words and ideas (hieroglyphs, pictograms, ideograms) to the signification of individual letters, are largely beyond the scope of our study, although some key examples⁶² will be mentioned. Non-alphabetic systems will be considered mainly in chapter 1 and appendix 1.

Our focus is on alphabetic systems. In the current view, a Semitic source⁶³ leads to the world alphabets. Diring, for instance, started in the Near East to claim that Aramaic moved eastwards across Iran to India and was also the basis of languages in further India (Indo-China, Malaya, Indonesia and the Philippines). Our story will suggest that a) there is a much older story in pre-history, where proto-Slavic *karuna*, runes, and letters moved both North-South and East-West and b) Indian models moved both eastwards to the Pacific and westwards to Africa. In our story, Aryan sources lead to the Indo-European family of languages (e.g. Cyrillic, Sanskrit,⁶⁴ Latin) which, in turn, influences Sino-Tibetan languages (Chinese), Dravidian, Austro-Asiatic, Austronesian, and Afro-Asiatic languages (Arabic).⁶⁵

03. Language Families

Scholars have identified 10 major language families (Table 3).⁶⁶ Others suggest that there are 13 families.⁶⁷ Five of these have no visible impact on Indo-European developments: i.e. Sub-Saharan Africa (Niger-Congo, 1531 languages)⁶⁸; Native American (Oto-Manguean, 177 languages); South American (Tupian, 77 languages); New Guinea (Trans-New Guinea, 477 languages), (Australian (Pama-Nyungan, 178 Languages). Another five language families appear to play a passive role.⁶⁹ Together these 4,248 languages are undoubtedly important but are beyond the scope of this story. Our focus is on three language families (Indo-European, Sino-Tibetan and Afro-Asiatic).⁷⁰ Our concern is to understand how these three families produce the five world alphabets, in the sense of five world writing systems: Chinese leads to

	T'IENT LAN	EARLY CHINA	SUMER	ALLOWING FOR TILT
CHIA				
I				
PING				
TING				
WU				
CHI				
KENG				
HSIN				
JEN				
KUEI				

a

牛	羊	木	月	土	水	鼎

示	田	就	祖	逆	天	祝

b

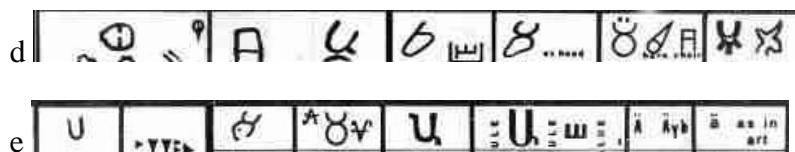
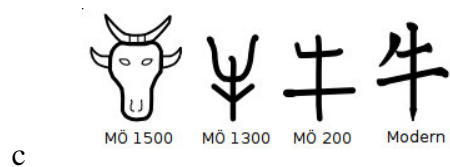


Figure v a. Chinese and Sumerian, b. Chinese Abstraction from pictograph, c. China, d-e. Armenian

Chinese languages (1.32 billion); Sanskrit leads to Indian languages (1.23 billion speakers) and forms a matrix for South-Eastern Asian languages (590 million speakers)⁷¹; Cyrillic leads to Russian languages (272 million); Latin leads to English, Spanish, Portuguese languages (2 billion); Arabic leads to Arabic languages (452 million).⁷²

0.3.1. Logograms and Letters

In the received view, China in the East retained a commitment to logograms, whereas the West “progressed” to letters. Accordingly, a Wiki map of world alphabet distribution reduces Asia to: no alphabet (logograms, figure 627).⁷³ Scholars have noted that at an early stage such distinctions were less clear. The shift from pictographic logograms to Chinese characters in the East and from early symbols to cuneiform in Sumeria both entailed a process of abstraction in the course of centuries (figure v a-b). Indeed, in some cases, such as the bull’s head, the same image is a starting point for both a Chinese character and an Armenian alphabet letter, A (figure v c-d).

In an early period, Sumerian pictographs and Chinese logograms were closely related.⁷⁴ Some speak of four great countries of Asia (India, China, Central Asia, and Iran).⁷⁵ Russian sources refer to four great peoples or races: two Aryan and two Slavic (figure 123).⁷⁶ This implies that there was a network of contacts across Eurasia in pre-history and explains why key symbols and letters are shared by peoples in what are now China, Russia, Bulgaria and Serbia (figure 1). As differences emerged, separate language families were born.

Even before there were proto-Indo-European languages, there was a Mother tongue (now lost) from which all the other languages and alphabets derived. From this Mother tongue, Sino-Tibetan, Indo-European, Altaic and other language families gradually split off as alternative writing systems. Indeed, offshoots from this Mother tongue may have linked Eurasia with North America (cf. § 0.3.4.1). Dates concerning this Proto-Human Language or Proto-Language vary widely from 4,320,000,000 years ago,⁷⁷ 200,000 or 100,000 years ago⁷⁸ to 4,500 B.C.⁷⁹ or even 1,000 B.C.⁸⁰

0.3.2. Indo-European Languages and Alphabets

In most accounts, Indo-European is the largest of the major language families and has over 3 billion native speakers.⁸¹ Some link the earlier Mother tongue directly with proto-Indo-European which “serves as the language of the Gravettian culture that develops on the Don and then spreads across Europe”⁸² in more recent times: 31,000-24,000 B.C. Wiki claims that Indo-European is much more recent (3,500-3,000 B.C.) and that the split into different language families only occurred in 1,000 B.C.⁸³ to produce Indian, Armenian, Iranian, Germanic, Balto-Slavic, Albanian, Celtic, Hellenic, Italic languages (cf. figures 636- 637).

Indian sources offer a very different timeline (cf. § Appendix 9.3.4). They identify Kasyapa (cf. Caspian) Muni as the father of Indo-European peoples 120 million years ago. They also refer to Vaivasvata manu (Noah) involved in a flood c. 11,000 B.C. This date is also associated with 12 great wars between godless peoples and godly peoples (asuras – devas), following which the lands west of the Caspian are given to the godless peoples, while the lands east of the Caspian are given to the godly peoples. In the Indian version of the story, the war in heaven (cf. Appendix 2) has very practical consequences in terms of human

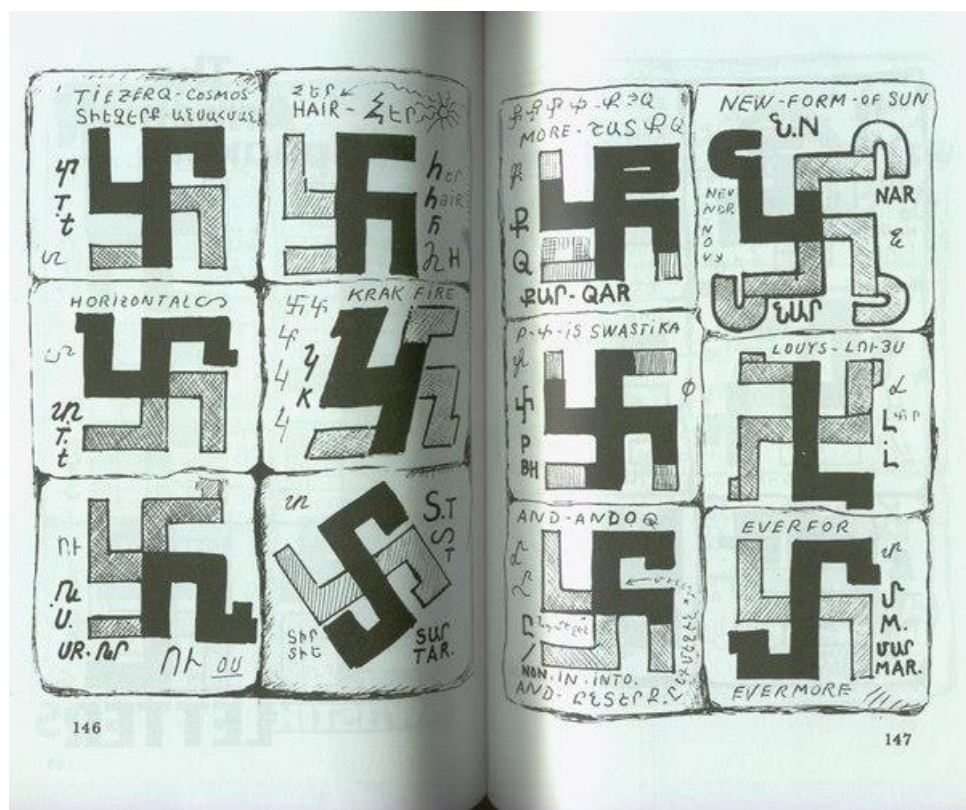
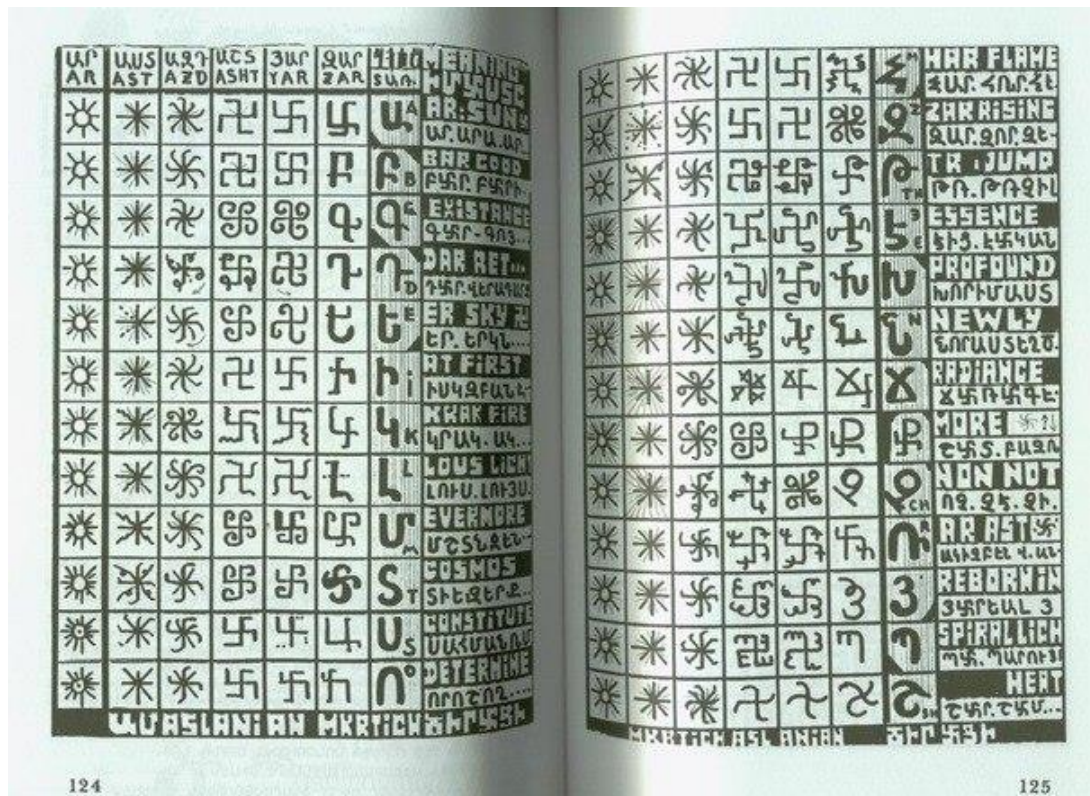


Figure vi. Two examples of Ancient Armenian alphabets which use the four spokes of a Swastika as a matrix for letter production.

demography on earth.

This pre-history of alphabets (table 4)⁸⁴ points to a much bigger picture than simple debates concerning Aryan or Semitic origins of alphabets. It implies that Indo-European did not simply derive from early cuneiform experiments from the 8th to the 4th millenium B.C. Nor was it simply an export of an Indian model to Europe: it entailed multiple indigeneous sources. According to the Indians, Caspian roots go back over a 100 million years. More recently, Gravettian culture extended from what is now Serbia to Greece and Italy.⁸⁵ Indo-Aryan is said to have split off from a Slavic Mother Tongue c. 7,000 B.C.⁸⁶ This date is also linked with Indus Valley culture, Catal Hüyük (Turkey) and the rise of the Lepensko Vir alphabet at Lepensky Vir (Serbia), which was one of the first alphabets based on mirror shapes (cf. Rasens Molvitsky, figure 123).

By 6,500 B.C.,⁸⁷ the Armenian alphabet becomes a further “spinoff” from the Indo-European system. In one Old Armenian alphabet each letter entails a seven-fold spectrum of images: AR, AST, AZD, ASHT, TAR, ZAR, SUN (figure vi a). Each of the Armenian letters is accompanied by a word or phrase relating to the cosmos, light, basic principles and cyclical return:⁸⁸

Sun, Good, Existence, Dar Ret, Sky, First, Fire, Light, Evermore, Cosmos, Constitute, Determine, Flame, Rising, Essence, Jump, Profound, Newly, Radiance, More, Non Not, Ar Ast, Reborn In, Spiral Light, Heat, Into In, Light, All Infinite, Colak [Sun], Light Infinite, Decided, Time Is, Continue, All is Infinite, Return Li, Decided, Infinite Mean (table 5).⁸⁹

In another version (figure vi b), we can see more clearly how the four spokes of a Swastika serve as a matrix for letter production. In both versions, the letters and captions offer a point-form outline of creation beginning with the sun and ending with infinite mean. Already in 6,500 B.C., this alphabet was much more than a list of letters for speaking and writing. It was a cosmological blueprint for sources of creation and the resulting cycles of the universe. It was an early story of the skies.⁹⁰ The Armenian alphabet was a sun alphabet. Armenia’s neighbour Colchis,⁹¹ is now called Georgia. Their alphabet, inspired by Sumeria, is a moon alphabet, linked with the date 6,504 B.C.,⁹² i.e. four years earlier than the Armenian alphabet, and also has a systematic cosmology entailing daily, yearly and longer cycles (cf. figure 111). The rise of cosmology, religions and alphabets in Sumeria, Georgia and Armenia were obviously connected.

Fourfold geometrical forms also associated with early Slavic symbols became simplified into subsets as individual letters. For instance, the Armenian letter for Essence begins as an eight-pointed star (figure vii b). It then becomes a four-fold symbol resembling a left-pointing swastika. This figure is then modified such that each of the four appendages resembles an U. In Sumeria, the eight pointed star becomes the symbol for An (god, heaven, figure vii a).⁹³

The abstraction towards cuneiform and letters is part of a larger process found in Sumeria, Armenia, Georgia and indeed throughout Eurasia (cf. § 0.3.4.1). The end-result highlights one of these appendages which now resembles a number 5 with a left hand extension. Its vocal value is given as O or E . In an alternative version, it recurs as a New Form of the Sun (figure vii f).

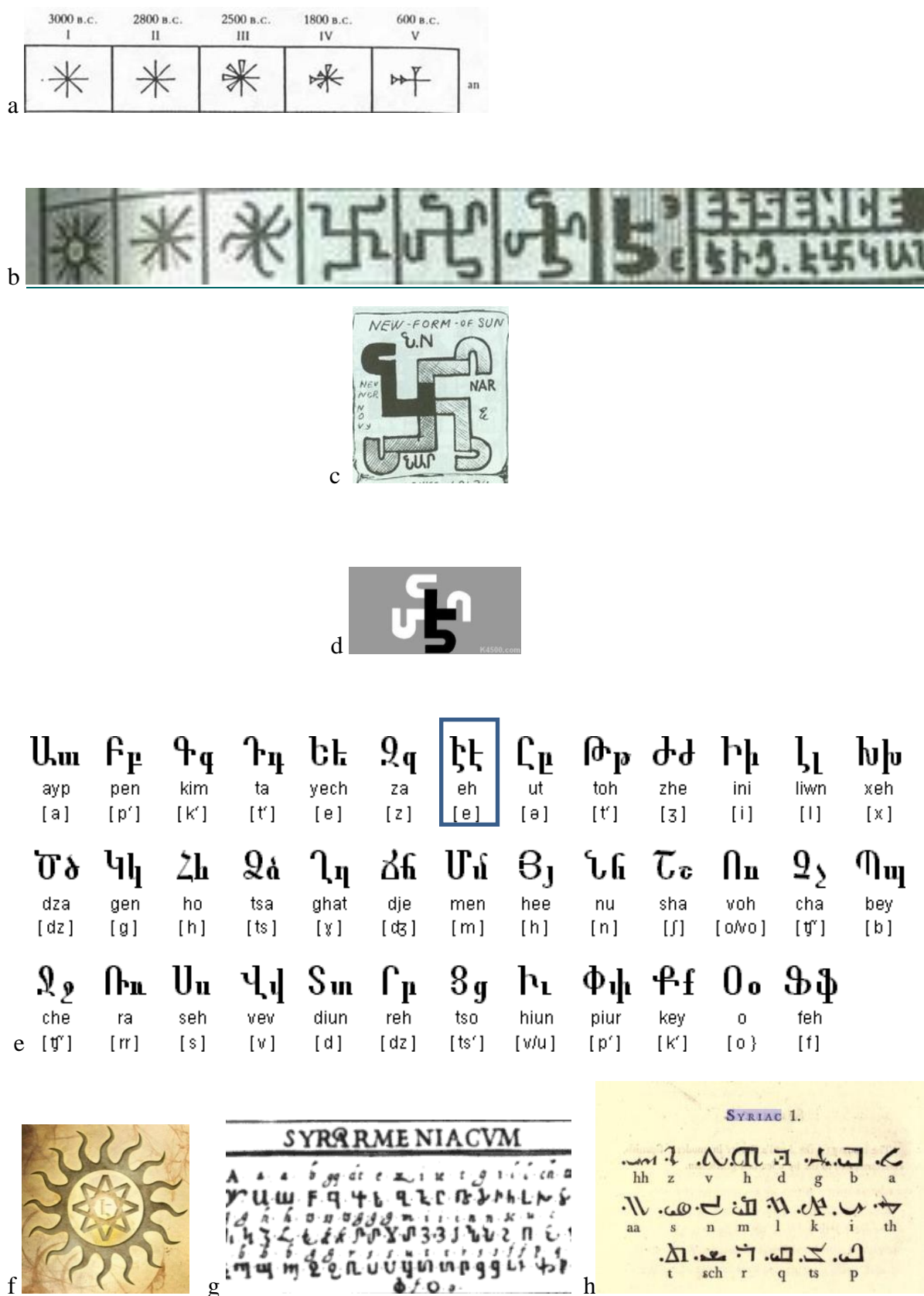


Figure vii. a. Sumerian cuneiform an, b-e. Armenian letter 16. Essence, f. letter 7: eh (6,500 B.C.-405 A.D.), g. Syrarmeriacum, h. Syriac 1

Elsewhere, we find this divine letter e at the centre of an eightfold star surrounded by a fiery sun (figure vii f). A Western chart showing the evolution of Armenian (figure 383) gives no hint of this four-fold origin. It is only when we search for Armenian alphabet in Cyrillic (армянский АЛФАВИТ) that we find these four-fold versions in Yandex and partially in Google. Other examples reveal that this method of letter making is further linked with Slavic and Celtic symbols (figure 389). It heralds the theme of letters as subsets or parts of symbols, which plays an important role in the pre-history of early alphabets it (chapter 1; cf. § 12.1.3 and appendix 12).

These Armenian examples show that the letters were initially invented using a matrix along four axes and then gradually modified such that the letters of modern Armenian (figure vii g) are effectively 1-axis subsets of the original letters. There is a gradual evolution. Letter 16 (essence), of the Old Armenian Alphabet, becomes letter 7 in the modern Armenian Alphabet. Syrmariacum (figure vii g), one of the 72 sacred alphabets, has three versions of A, the direction of the letters is still left to right, but already uses 1-axis letters. In the Premier Alphabet Syriaque (figure viii a), the three A's are reduced to one and the direction of the letters has changed to right to left. The number of letters also decreases. Syrmariacum has 54 letters. Modern Armenian has 38 letters. Syriacum has 26 letters. Premier Alphabet Syriaque, Syriac 1 (figure vii h) and Syriac 2 each have 22 letters. The history of alphabet letters thus entails simplification of shapes and reduction in numbers.

0.3.2. Vseiasvetnaya Charter

The oldest Slavic claims concerning writing systems going back to 600,000 B.C. will be considered elsewhere (chapters 1 and 4). Some sources insist that Slavic was a source for Sanskrit,⁹⁴ and that Sanskrit is effectively a simplified version of the Slavic hariyskaya karuna.⁹⁵ Other sources proclaim Sanskrit a progenitor of Russian and point to parallels between Sanskrit and Slavic words.⁹⁶ In any case, there were influences in both directions. Both India and Russia claim to have Vedas. In India, Vedism leads to Vedic Sanskrit. In Russia, Vede is a letter of their Slavic alphabets and of the karuna of their sacred texts.

A Slavic Vseiasvetnaya Charter (Всеясветная грамота) is said to have a pre-history of Sanskrit that goes back to 17,000 B.C.⁹⁷ Early versions are said to have entailed multidimensional spatial writing (c. 11,900 B.C.). Around 6,000 B.C., c. 500 years after the Armenian and Georgian alphabets, there was a switch to two-dimensional planar writing and a new version of the Charter, which became 147 and later 64 letters (figures 125-126).⁹⁸

These changes are within 500 years of the innovations in Sumeria, Georgia and Armenia noted above. Indian sources claim that Vedic Sanskrit (Chhandas) begins a millennium later (5,000 B.C. - 2,675 B.C.).⁹⁹ There is pre-history of alphabets centred around the period 6,000-4,000 B.C. that needs to be written, which entails early runes, tamgas, symbols, letters, as well as cuneiform.

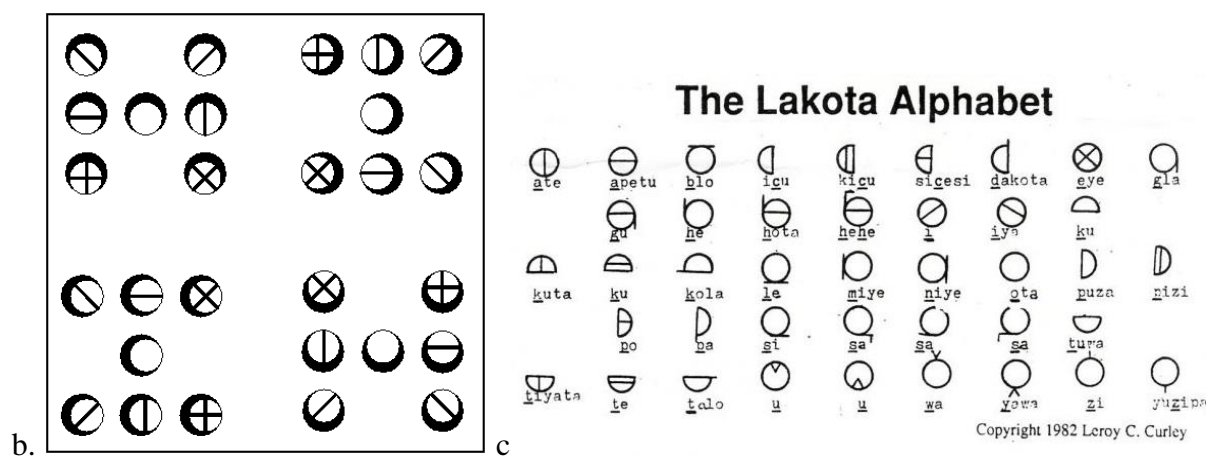
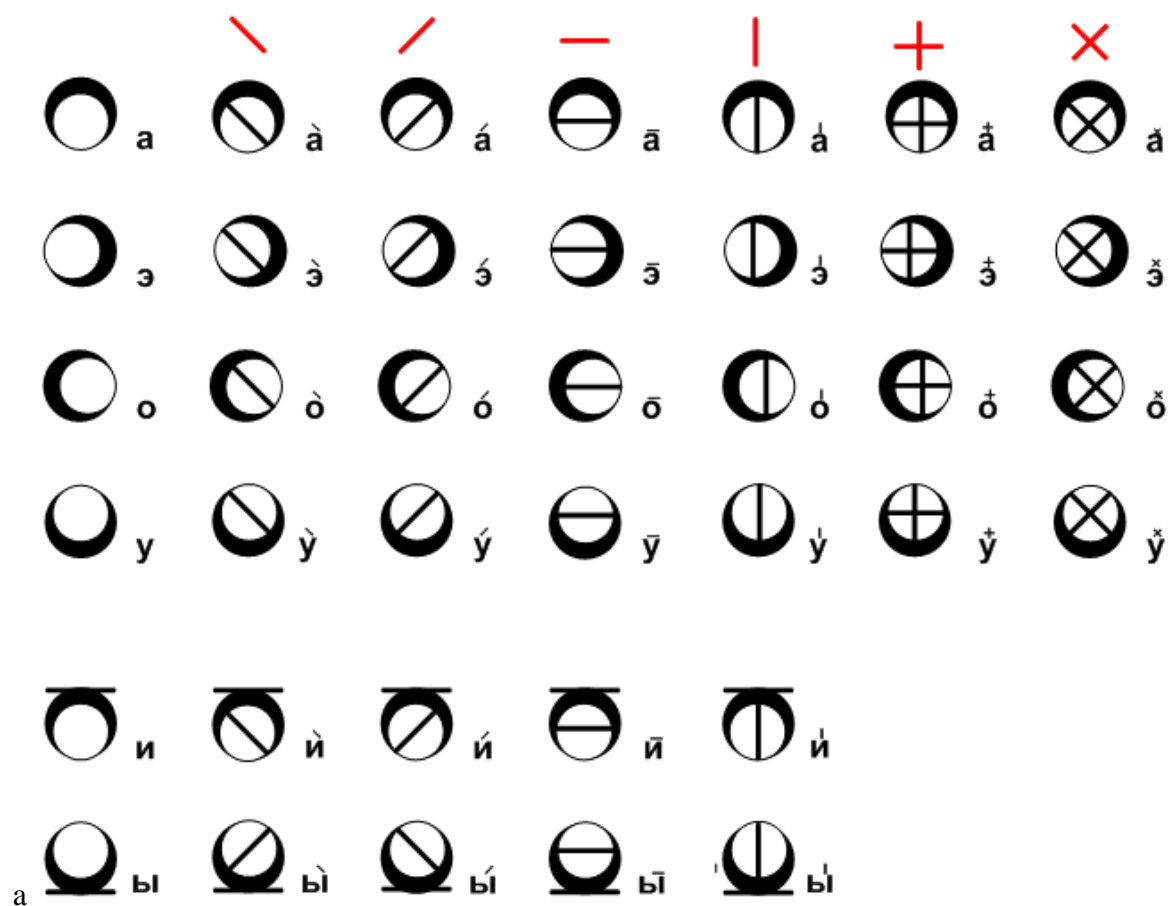


Figure viii a.-b Old Chechen vowels, c. Lakota alphabet.

0.3.3. Chechen Alphabets

Such early systematic attempts at letter making are also found slightly later in Caucasian alphabets. For instance, an ancient Chechenian alphabet (c. 4,500 B.C.) has a systematic treatment for both vowels and consonants. The vowels (figure viii a) entail a lunar crescent in a circle. This is successively inscribed with lines: a right diagonal, left diagonal, horizontal, vertical, horizontal/vertical (+) and right/left diagonal (x) lines. The orientation of the crescent moon is then turned 90 degrees three times to arrive at a 7 x 4 grid of lunar forms and vowels. For the vowels и and ы, another grid of 5 x 2 is made. Next the 28 vowels are rearranged to form a geometrical H I and I H (figure viii b). On the North American continent, the Lakota Indians (figure viii c) use an analogous method for their alphabet as a whole as do the Chinook Indians.¹⁰⁰

In the Chechenian alphabet, consonants continue the principle of four alignments of shapes along the four points of the compass, but follow a different method. Now each of the axes generates a new letter. Variations of lunar shapes create a series of 17 shapes,¹⁰¹ which are then doubled (34) and realigned in a 4 x 9 grid to arrive at an alphabet of 36 consonants (figure ix a-c). The shapes at the four cardinal points are variants of the Algiz symbol (figures 3, cf. 387). Shape two, which recurs as letter seven, (Tlákà), is found also as letter ani in Georgian and serves as a basis of letters jim, ha, and kha in Arabic. The much later Arabic alphabet also starts with 17 basic shapes and also uses a lunar cycle (28 days and 28 letters).

All this is the more interesting because scholars have documented links between Chechen and Indo-European,¹⁰² specifically with respect to the etymology of yoke, which may have its roots in the Caucasus rather than India. If, as Indians claim, Kasyapa came from the Caspian, this makes perfect sense. Some scholars go further to suggest that the area between the Black Sea and the Caspian is linked with the Kurus¹⁰³ and claim that the Indo European language tree¹⁰⁴ began with clusters such as Aryano-Greco-Armenic, which led to Armeno-Aryan, Indo-Irani, Old Iranian-Sanskrit from which derived Persian, Pashto, Baluchi; Hindi, Marathi, Gujarati, Panjabi, Bengali.¹⁰⁵ The Greeks, called Yavanas in Sanskrit, were among the five original Indian tribes. This suggests that proto-Indo-European had early influences that went from West to East. There is, for instance a fascinating parallel to the Chechen method in Tamil-Nadu, where there are inscriptional evidences related to dance and male-dancers (figure ix d).¹⁰⁶

0.3.4. Mirror Principles

The Armenian and Chechen alphabets both entail mirroring principles and both entail different configurations of their letters. Armenian also has a mirroring of shapes in connection with the generative force (figure 24 a-c). In addition, Armenian has a letter pyramid, which shows letters as mirror versions of basic forms (figure ix a).¹⁰⁷ In this case, the mirroring is along the vertical axes, but not the horizontal axes: using two axes to create 1-axis letters. Such mirroring principles in the construction of letters are found also in ancient Turkic,¹⁰⁸ which is said to have drawn on Chinese principles of 10 stems and 12 branches in developing

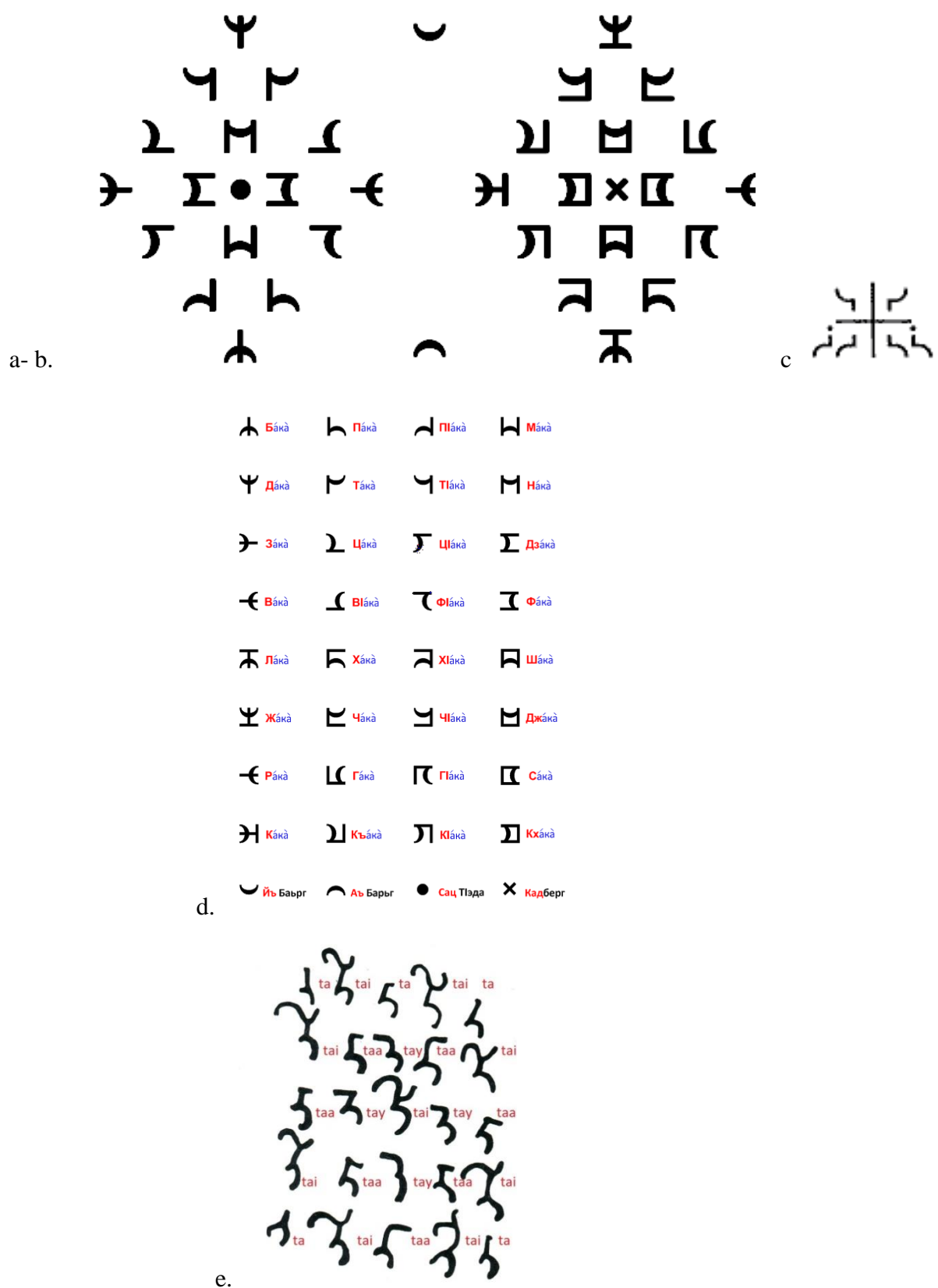


Figure ix a, b, d. Chechen Consonants as Mirrored symbols and as the old Chechen Alphabet (c. 4,500 B.C.), c. Detail from Cree Syllabic chart (figure xii a), e. Tamil-Brahmi (4th c. A.D.).

The Pali alphabet is perhaps the simplest of all known alphabets, ancient or modern. Professor Williams gives, in his Grammar, "the elements of the Devanāgarī character," and writes down forty. All the Pali characters are formed from

A straight line | *r*, A triangle ▷ *e*,
 A rectangle □ *b*, A circle ○ *th*,
 A dot • which may be regarded as a small circle; or some parts of them, or some combination of their parts.

Thus we have formed of right lines :

| <i>r</i>	└ <i>u</i>	┘ <i>ú</i>	⊥ <i>k</i>	└ <i>ng</i>
├ <i>ñ</i>	□ <i>b</i>	▷ <i>e</i>	Λ <i>g</i>	Λ <i>t</i>
└ <i>d</i>	└ <i>jh</i>	└ <i>ny</i>	└ <i>bh</i>	└ <i>d</i>

└ *n*. And all the vowels when following consonants.

From the circle, great and small, there are made ;

○ <i>th</i>	⊙ <i>th</i>	⊂ <i>t</i>	⊃ <i>m</i>	⊥ <i>j</i>
∴ <i>i</i>	•	a final <i>u</i> or <i>m</i> .		

A right line with a circle, or its parts, forms,

⊙ <i>v</i>	⊙ <i>ch</i>	⊙ <i>ch</i>	⊙ <i>dh</i>	⊙ <i>a</i>
------------	-------------	-------------	-------------	------------

A perpendicular with a curve furnishes ;

└ <i>kh</i>	└ <i>p</i>	└ <i>y</i>	└ <i>s</i>	└ <i>gh</i>
-------------	------------	------------	------------	-------------

The same figure with the termination capped by a horizontal line, or a curve, affords ;

⊙ <i>th</i> , was the cerebral :	⊙ <i>th</i> , the dental
----------------------------------	--------------------------

└ <i>d</i>	...	└ <i>d</i>	...
------------	-----	------------	-----

└ <i>dh</i>	...	└ <i>dh</i>	...
-------------	-----	-------------	-----

└ <i>ñ</i>	...	└ <i>n</i>	...
------------	-----	------------	-----

The nasal *n*, is varied from a common form thus :

The guttural was	└ <i>ng</i>	The palatal	└ <i>ny</i>
------------------	-------------	-------------	-------------

The cerebral	└ <i>ñ</i>	The dental	└ <i>n</i>
--------------	------------	------------	------------

a

Δ	i	Λ	pi	∩	ti
◁	▷ a	<	> pa	⊂	⊃ t
▽	e	∇	pe	∪	te

b

X
ii
a)

ρ ^q	k k	└└	c c	└└	m	me	σ τ	n n	└└	s S	└└	Y y
	i e		i e		i			i e		i e		i e
⊂	k k	└└	c c	└└	m m		σ τ	n n	└└	s S	└└	y y
	a o		a o		a o			a o		a o		a o

c

Figure xi a Pali (Brahmi) alphabet, b. Symmetrical syllabics, c. Assymetrical syllabics.¹⁰⁹

its initial concept of 22 tribes and its alphabet (cf. figures 428-430 in Appendix 1).

Such mirroring is also found in the Rasens Movlitsky and Lepenskog Vir Alphabets (Vir Bukvar) which, according to Russian sources, are a source for all Western alphabets (figure 123). They recur also in Templar, Rosicrucian and various cipher alphabets (e.g. Arcanum, figures 121-122) linked with a trend towards geometrical alphabets (cf. figure 119). In the West, it becomes a principle for organizing the Phrygian alphabet and the Ancient Latin alphabet (figure 325). It recurs as a means of developing individual letters in Phoenicum, Doricum, Coeleste and Angelicum (figure 325). It is evident also in the akshara which Prinsep¹¹⁰ called the Pali Alphabet and which modern scholars associate with Brahmi Lipi (figure xi a). The mirroring principle is an important ingredient of early alphabets and relates to the theme of letters as parts of symbols (cf. § 12.1.3 and appendix 12).

0.3.4.1. Dené–Caucasian Languages

Examples of this mirroring principle are found in unexpected places: e.g. in the North American Cree Syllabary (figure x b-c, cf. figure 325).

Both Devanagari and Pitman [shorthand] played a role in the development of Cree syllabics.^[9] Devanagari provided the glyphs for the syllables, whereas Pitman provided the glyphs for the final consonants, as well as the idea of rotation and line weight to modify the syllables.¹¹¹

Wiki illustrates how this applies to both symmetrical syllabics (figure xi b) and asymmetrical syllabics (figure xi c). How this works in practice is illustrated by a Woodland Cree Syllabic (Mnemonic) Chart (figure xii a) and Inuktitut Syllabics Symmetric Forms (figure xii b). Comparison of Chechen Consonants (4,500 B.C.) with a detail from the Woodland Cree Chart (figure ix a-c) suggests that the idea of rotation was introduced considerably earlier than Pitman Shorthand (1837).

The symmetrical treatment of letters along four axes is found throughout Canadian Aboriginal Syllabics: e.g. Cree, Ojibwe, Algonquin, Athabaskan, Dene) Alaskan as well as in Inuit (Inuktitut) in the Canadian North. Curiously enough such shapes also recur in the much later Moon Alphabet for the Blind.¹¹²

Dene and Inuit languages both belong to the Alaskan Languages. A former bridge between Alaska and Siberia has long been accepted. The Indian Royal Chronology speaks of a group of 70 persons who travelled from India to North America in 10,000 B.C.¹¹³ In the past decades, the Siberia-Alaska bridge has been linked with other specific dates: e.g. 13,000 B.C.¹¹⁴ and even 25,000 BC.¹¹⁵ Recent scholarship has revealed links between Proto-Yenissic in Siberia with Proto-Athabaskan-Eyak-Tlingit in North America. This has led to claims concerning a Yeniseian-Dene proto-language¹¹⁶

Meanwhile, other studies have linked the Caucasian Avar¹¹⁷ language with Yenisseian languages, notably Ket. This has led to claims of Caucasian-Yeniseian links.¹¹⁸ Given the Yeniseian-Dene connections, scholars have proposed a Dené–Caucasian hypothesis,¹¹⁹ linking Caucasian languages at the boundary of Europe and Asia with Dené languages in

North America. So the similarities, between ancient Chechen and Woodland Cree (figure ix a-c) or between Indian Devanagari and North American Syllabics are not co-incidental parallels produced by 19th century missionaries. They go back to pre-history. Indeed, the parallels between Armenian and Chechen letters in the Caucasus, Devanagari (Sanskrit) in India, Cree and Inuit syllabaries in North America and (figures ix -xii) are visible confirmations of Eurasian-North American links that go back at least to 13,000 B.C. There is a big picture that has been largely forgotten and needs to be studied afresh.

0.3.5.Sanskrit Synthesis

The existence of fully developed letter systems: Indo-European (Armenian, 6,500 B.C.; Slavic, 5,500 B.C) and Caucasian (Chechen, 4,500 B.C.) leads us to look afresh at the sequence of early alphabets. Indus Valley Civilization goes back to at least 7,000 B.C. and is considered the oldest cradle of civilization. Indian scholars trace Vedic Sanskrit (chhandas) back to 5,000 B.C. and the Rg Veda to the period 4,000 B.C.-2,000 B.C.¹²⁰ Some Indian scholars link the rise of Indus Brahmi script and Sanskrit specifically with the dates 4,067 B.C.¹²¹ and 4,027 B.C.,¹²² around 500 years after Chechen. This suggests that a movement of individuals and ideas from West to East, probably in tandem with ideas going from East to West,¹²³ occurred almost a millennium before early Sumerian (3,300 B.C.)¹²⁴ and Egyptian alphabets (3,200 B.C.)¹²⁵ and three millennia before the earliest Jewish alphabet (c. 1,400 B.C.).¹²⁶ School textbooks typically speak of one cradle of civilization. Indian sources speak of 4 cradles: India, Mesopotamia, Egypt and China.¹²⁷

Sanskrit built on the same trend of linking letters with cosmology. Armenian focussed on the sun, Chechen focussed on the moon. Sanskrit integrated both the sun and the moon through its system of zodiac signs (rasis) and mansions (nakshatras, chapter 2). Armenian emphasized the importance of cosmic cycles. Sanskrit linked personal cycles of human energy circles (chakras), breaths (chapter 3), and movements (chapter 4) with monthly (lunar), annual (solar) and larger cycles (e.g. 12 year Saturn cycle of the Kumbha Mela, chapter 5-6).

From this emerged the Vedas and six Eastern religions: Sanathana Dharma, Vedism, Brahmanism, Hinduism, Jaina Dharma (Jainism) and and Bauddha Dharma (Buddhism). This philosophical and religious framework helps us to understand how the structure of Sanskrit¹²⁸ became a starting point for at least five South-East Asian language families and also influenced Afro-Asiatic languages. Hereby, Sanskrit became the first of the world alphabets.

The Sanskrit achievement is about much more than creating an alphabet which linked letters with the body, breaths, movements of the body and the heavens. It established a matrix for sounds and vibrations, which also became a framework for knowledge, science and philosophy. Western science treats sound as acoustics and a branch of physics. Sanskrit identifies four stages of sound before articulation: prana, mind, indriyas, articulate expression (para, pasyanti, madhyama, vaikhari). Articulate expression/speech leads to four further stages: letters of the alphabet, syllables, words, sentences (vaikhari, varna, pada, vak, vakya).

According to Wiki, Vac/Vak, is merely speech.¹²⁹ According to the Cologne Sanskrit Dictionary, its further meanings are: to speak, say, tell, utter, announce, declare, mention, proclaim recite, describe; to cause anything written or printed to speak: i.e. to read out loud (cf. Latin: voco, vocare, vocavi, vocatus). Indeed, the Cologne Sanskrit Dictionary lists 875 words with Vac as a substring, where it is used to mean: Buddhist sutras, commentary, gloss, lexicographer, philosopher, promulgation of the law, publish, sacred text, sacred writings, act of reading, adamant mail, dispatch, gazette, holy word, newspaper, particular part of a Sastra, reciting of a text for averting evil, science of anatomy, written agreement/contract and The Sacred Text. Vak is the equivalent of Logos (λόγος, λόγως, cf. below p. 55). Vac is also a goddess, the Queen of the Gods, the Goddess of Speech, the Mother of Metres and the Mother of the Vedas.

Many Western scholars, having reduced Vac to speech and a goddess of speech, have convinced themselves that Sanskrit was only a spoken language:

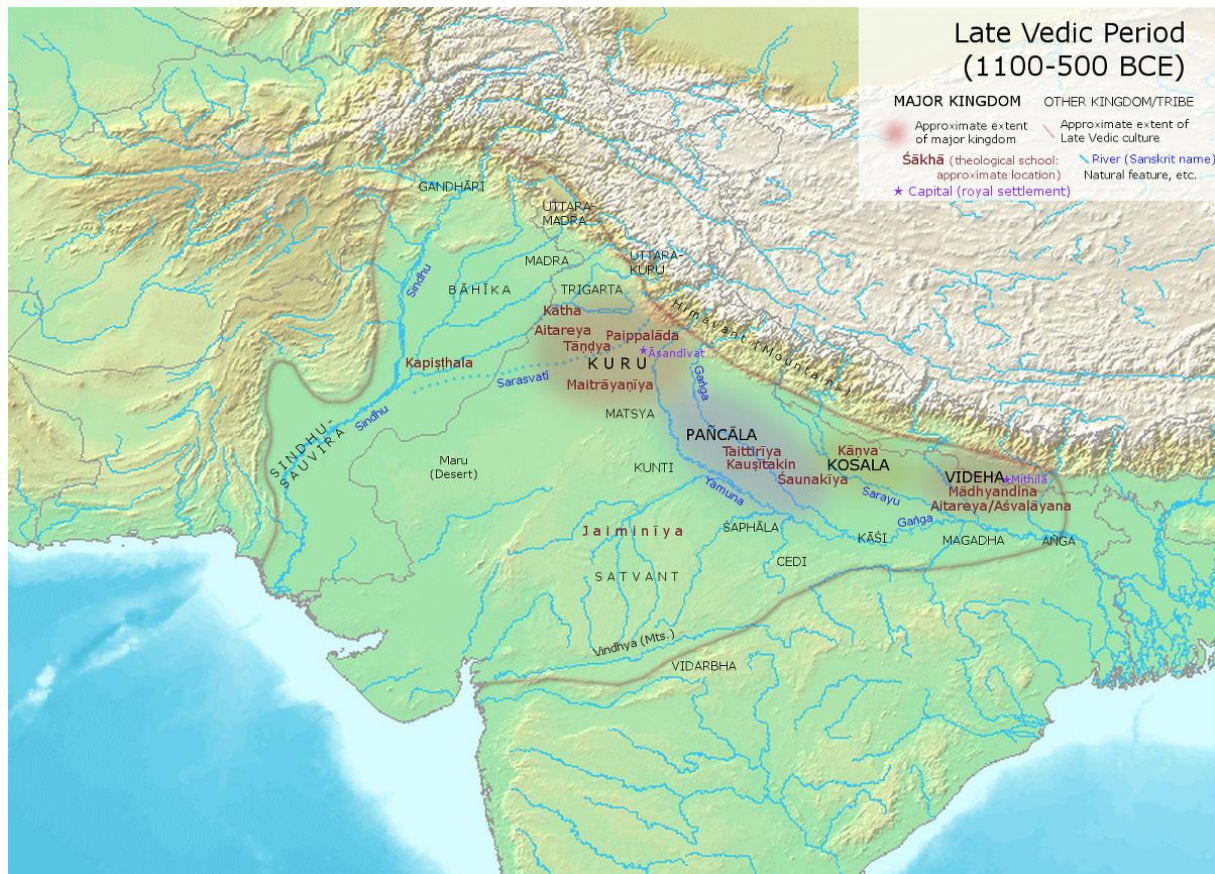
Sanskrit was spoken in an oral society, and the oral tradition was maintained through the development of early classical Sanskrit literature.^[48] Writing was not introduced to India until after Sanskrit had evolved into the Prakrits; when it was written, the choice of writing system was influenced by the regional scripts of the scribes. Therefore, Sanskrit has no native script of its own.¹³⁰

In so doing, they focus on one of the meanings of zṛuti: “sacred knowledge orally transmitted by the Brahmans from generation to generation, the Veda (i.e. sacred eternal sounds or words as eternally heard by certain holy sages called Rishis).”¹³¹ It is true that Sanskrit has 79 terms for reciting, but this includes krama, a method of reciting Vedic texts. The Cologne Sanskrit Dictionary lists 60 Sanskrit terms for sacred text and 198 terms for text. The same dictionary lists 21 terms for index, 18 for vocabulary, 24 for etymology, 35 for lexicon, 42 for alphabet, 53 for dictionary and 120 terms for grammar, all of which attest to considerably more than an oral language.

The claim that Sanskrit has no native script also ignores other facts. It is true that Sanskrit is sometimes seen as a spectrum that includes Sanskriti, Prakriti and Vikriti, three ways of conduct: acting according to culture; according to nature or instincts or acting in an uncontrolled manner or madness. But Sanskrit was also a vak, a bahasa/bhasa with its own alphabet: akshara and/or varnamala. It also had scripts (lipi). The Nagari script was used in 2 languages. The Devanagari script is used in 100 languages and not merely the 20 in Omniglot or the 6 listed by Wiki.¹³²

Most languages are associated with a single centre. Sanskrit is more complex. Vedic Sanskrit began in the Indus Valley and Gandhara (present day Pakistan/Afghanistan). Classical Sanskrit evolved in North-Western India. It is important to explore briefly the role of these two different centres even if there is a great contrast between Indian chronologies for the Vedic period (5,000 B.C.-1,300 B.C.) and Western versions, which claim an early Vedic period (1,700 B.C. -1,100 B.C.) and a late Vedic period (1,100 B.C.-500 B.C.).

Gandhara (Pakistan, figure xiii, table iii) favoured Vedism, Vedic Sanskrit, Brahmanism, and Hindu tantra, the esoteric, heterodox, and left-hand practices (Vamachara). These left-hand practices focussed on individual enlightenment. India favoured Hinduism (Sanathana Dharma), the exoteric, orthodox and right-hand path (Dakshinachara).



Maurya Empire	- Gandhara
India	- Indus Valley
India	- Pakistan
Middle, Late Vedic	- Early Vedic
Exoteric	- Esoteric
Dexter	- Sinister
Devas	- Asuras
Godly	- Godless People
Hinduism	- Hindu Tantra
Hinduism	- Jainism, Buddhism
Devas	- Asuras
Orthodox	- Heterodox
Idealism	- Materialism
Right-Hand	- Left-Hand Path
Dakshinachara	- Vamachara
Open	- Secret Alphabets
Written Sanskrit	- Sound, Written Sanskrit
left to right	- right to left

Figure xiv and table vii. Middle and Late Vedic Stage.

Gandhara was associated with the Lunar Race (moon worshippers), the asuras, secret alphabets and right-to-left writing. India identified increasingly with the Solar Race, the devas, open alphabets and left-to-right writing. Gandhara favoured Prakrit languages, India favoured Sanskrit. Ironically, Panini lived in Gandhara and it was his monumental work that greatly increased the prestige of Sanskrit,¹³³ which India subsequently made famous. And also ironically, even today, Sanskrit is not a national language of Pakistan.

Panini's very detailed grammar of Sanskrit (4th c. B.C.) could hardly have been achieved in a language without a script. The existence of the Vedic texts, the Mahabharata and Ramayana confirm that there were written texts. Indeed, the Cologne Sanskrit Dictionary lists 134 terms for writing and 50 terms specifically under lipi. These include some well-known scripts such as Brahmi, Grantha, Nepal and Nagari. The terms also include lipiAstra (art of writing); lipiJana (art or science of writing), and mudraAlipi (printed writing). There is a term for stone writing (zilaAkSara, cf. cuneiform). Most striking is that the Sanskrit term for writing instrument or pen is kalama (cf. Latin: calamus, calami, and Arabic: kalam). Thus, the Sanskrit culture, which was supposedly without a native script, produced the words for writing in Latin and Arabic, the two most widespread writing systems today.

The locus of power gradually moved eastwards (figure xiv and table iv). The Mahabharata (9th -8th c. B.C.)¹³⁴ tells the story how the Purus, joined forces with Bharat and the Purus to establish a new centre in Indraprastha (modern Delhi). In Western chronologies, these events happened after the Mahabharata was written. In any case, by the 3rd century B.C., the locus of power changed to North-Eastern India. Chandragupta Maurya established the Maurya Empire, which soon expanded to include Gandhara (figure xiv). There were now two competing capitals, Pataliputra (modern Patna), associated with Devanagari (writing of the city of the Gods) in the East and Purushapura (city of men, modern Peshawar) in Gandhara in the West.

Chandragupta was a Jain so Jainism was favoured. His grandson, Ashoka Maurya, converted to Buddhism and eventually relinquished his throne to become a monk, issuing in a quest for peace, which has continued to inspire India: cf. Mahatma Gandhi's non-violence of the last century. In the Mahabharata, the battle of Kurukshetra was on a physical plain not far from Delhi. But its real import was conquest on a metaphysical plane. Wars became metaphors for internal struggles.¹³⁵

Although united in a single empire, the two great centres went in different directions. It was almost as if there were a premonition of a division between Pakistan and India that occurred over two millennia later (1948). Ashoka decreed that Brahmi, a left-to-right script, become the official script for Mauryan India. Vedic Sanskrit, with its new codification by Panini, gradually became linked the Vedanga and the 6 orthodox schools of philosophy (Vaisheshika, Nyaya, Sankhya, Yoga, Purva Mimamsa and Uttara Mimamsa or Vedanta). Sanskrit eventually became one of 6 official classical languages of India each with their own alphabet: i.e. Kannada, Malayalam, Oriya, Sanskrit, Tamil, and Telugu. Sanskrit also became one of 22 official languages, 26 mother tongues, and 447 living languages of India.

Opposite the orthodoxy of India was the heterodoxy of Gandhara, which continued its

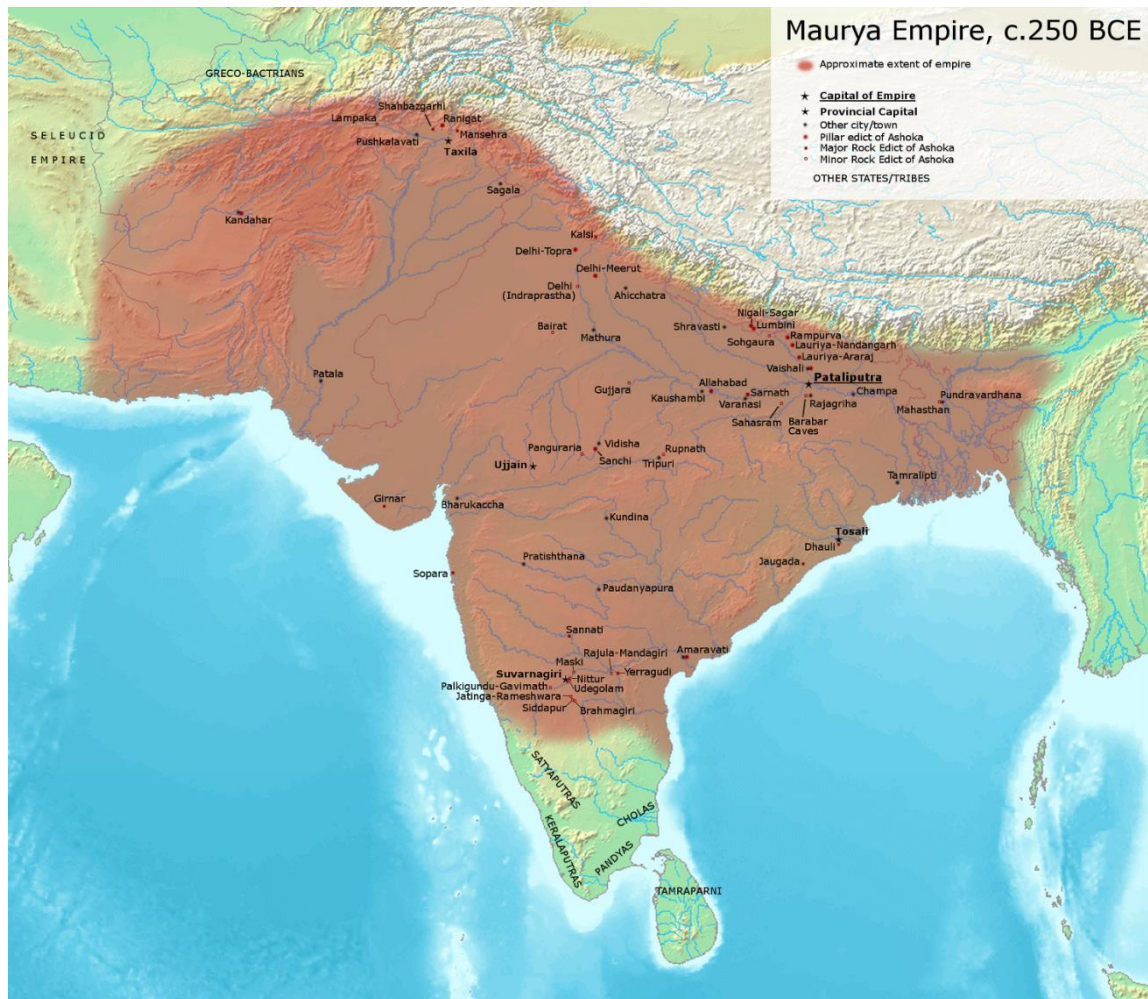


Figure xv a. Empire of Alexander the Great, b. Maurya Empire.

esoteric, left-hand path methods, now seen as sinister, linked with magical and sacred alphabets, which were written right-to-left. These contrasts between the two centres of power were not opposites in a logical sense. There were Prakrits in India (e.g. Magadha) as well as in Gandhara. Gautama Buddha, who had been born in Lumbini (Nepal) attained enlightenment and began teaching in India. Yet it was in Gandhara that Buddhism shifted from an aniconic doctrine to a religion with beautiful statues, influenced by the Greco-Bactrian tradition in the wake of Alexander the Great.

More important than the contrasts was that the two centres shared a common heritage whereby the Vedic sound system and the grammar of Panini developed by Gandhara became the basis for classical Sanskrit in Pataliputra (Patna) and India. Hereby, the oldest cradle of civilization directly nurtured the civilization with the oldest extant sacred texts. On a world scale the Maurya Empire with Sanskrit (figure xv b) was paralleled by the Empire of Alexander the Great with Greek (figure xv a), which had replaced the Achaemenid Empire with Aramaic.

When Ashoka made Brahmi the official script of Hinduism, Brahmi also became increasingly used by Buddhists and Jains and this led to a Brahmi tree of at least 80 languages (chapter 7, table 55). Meanwhile, Gandhara developed its own script for Sanskrit: a right-to-left script called Kharosti. Western scholars often suggest that this derived from Aramaic script.¹³⁶ However, the Cologne Sanskrit Dictionary notes that *kharostī* is a Sanskrit term for a kind of written character or alphabet and that it is Jain. Even a fleeting comparison between the orthodox Sanskrit (figure xvi a) and the heterodox, Prakrit Kharosti (figure xvii a), reveals that Kharosti omits the Sanskrit vowels, retains the Vedic Sanskrit sound system, but reverses the direction of the letters from left-to-right to right-to-left. Earlier alphabets had mirrored individual letters. Kharosti mirrors the entire Sanskrit framework. Even in its reduced form, Kharosti has 33 letters which follow the Sanskrit matrix. They can improbably have been derived from an Aramaic alphabet of 22 letters in abjad form.

Jainism and Buddhism initially used Prakrit languages such as Pali, and Marahi. By the late 3rd c. B.C., the heterodox Prakrit became more associated with Gandhara and was seen as inferior to the orthodox Sanskrit of the Mauryan Empire. Accordingly, the Prakrit Pali alphabet was not included among the official classical alphabets of India and the two new religions, Jainism and Buddhism were excluded from the orthodox schools of Hinduism. So the different religions evolved their alphabets, scripts and sometimes their own languages.

Gandhara had a Gandhari language which was written in right-to-left (Kharosti) and a left-to-right (Devanagari) form.¹³⁷ The Indus valley included a province called Sind and a language called Sindhi. Eventually there were two Sindhi alphabets: one right-to-left (Arabic), the other left-to-right (Devanagari). Maurya led to Hindustani and then Hindi. Sindhi was right-to-left, Hindi was left-to-right. This contrast between right-to-left in Gandhara (Pakistan/Afghanistan) and left-to-right in Maurya became a basic division. Belochi, Pashto and Urdu¹³⁸ in Gandhara were all right-to-left. Sanskrit, the classical, official and mother languages of India were all left-to-right. Today, this contrast between directions of letters is typically discussed in terms of Semitic abjads, which are right-to-left, versus Aryan alpha-syllabaries

Σανσκριτικό Αλφάβητο

φωνήεντα

अ	आ	इ	ई	उ	ऊ	ऋ	ॠ	ए	ऐ	ओ	औ	अं	अँ	अः	लृ	लृ
a	ā	i	ī	u	ū	ṛ	ṝ	e	ai	o	au	aṅ	aṁ	aḥ	ḷ	ḹ
[ʌ]	[a:]	[i]	[i:]	[u]	[u:]	[r]	[r:]	[e:]	[a:i]	[o]	[a:u]	[aŋ]	[ã]	[əh]	[l]	[l:]
प	पा	पि	पी	पु	पू	पृ	पृ	पे	पै	पो	पौ	पं	पाँ	पः	पू	पू
pa	pā	pi	pī	pu	pū	pṛ	pṛ	pe	pai	po	pau	paṅ	paṁ	paḥ	pṛ	pṛ

σύμφωνα

क	ka	[kʌ]	ख	kha	[kʰʌ]	ग	ga	[gʌ]	घ	gha	[gʰʌ]	ङ	ṅa	[ŋʌ]
च	ca	[cʌ]	छ	cha	[cʰʌ]	ज	ja	[jʌ]	झ	jha	[jʰʌ]	ञ	ña	[ɲʌ]
ट	ṭa	[ʈʌ]	ठ	ṭha	[ʈʰʌ]	ड	ḍa	[ɖʌ]	ढ	ḍha	[ɖʰʌ]	ण	ṇa	[ɳʌ]
त	ta	[tʌ]	थ	tha	[tʰʌ]	द	da	[dʌ]	ध	dha	[dʰʌ]	न	na	[nʌ]
प	pa	[pʌ]	फ	pha	[pʰʌ]	ब	ba	[uʌ]	भ	bha	[bʰʌ]	म	ma	[mʌ]
य	ya	[jʌ]	र	ra	[rʌ]	ल	la	[lʌ]	व	va	[uʌ]			
श	śa	[ʃʌ]	ष	ṣa	[ʂʌ]	स	sa	[sʌ]						
ह	ha	[ɦʌ]	ळ	ḷa	[ʌ]									

διπλά σύμφωνα

क्ष	kṣa	ज्ञ	jña	क्त	ttka	त्र	tra	द्व	dva	श्र	śra	द्य	dya
द्	dda	त्त	tta	द्ध	ḍha	द्भ	dbha	द्म	dma	ह्य	hma	ह्य	hya

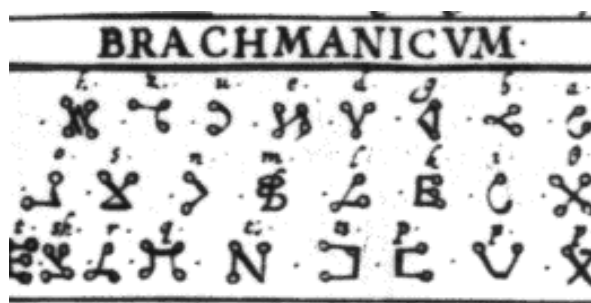
Αριθμητικά

०	१	२	३	४	५	६	७	८	९	१०
शून्य	एक	द्वि	त्रि	चतुर्	पञ्चन्	षष्	सप्तन्	अष्टन्	नव	दश
śunñā	eka	dvi	tri	chaturḥ	pañchanḥ	ṣaṣṭḥ	saptanḥ	aṣṭanḥ	nava	daśa
0	1	2	3	4	5	6	7	8	9	10

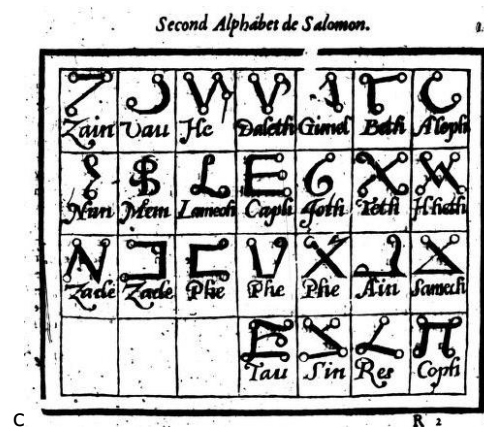
Figure xvi a. Sanskrit Alphabet (akshara)

		gha	𑖄	ga	𑖅	kha	𑖆	ka	𑖇
ña	𑖈			ja	𑖉	cha	𑖊	ca	𑖋
ṇa	𑖌	ḍha	𑖍	ḍa	𑖎	ṭha	𑖏	ṭa	𑖐
na	𑖑	dha	𑖒	da	𑖓	tha	𑖔	ta	𑖕
ma	𑖖	bha	𑖗	ba	𑖘	pha	𑖙	pa	𑖚
		va	𑖛	la	𑖜	ra	𑖝	ya	𑖞
		ha	𑖟	za	𑖠	ṣa	𑖡	śa	𑖢
						ṭha	𑖣	ka	𑖤

a



b.



c

Figure xvii a. Kharosthi, b. Brachmanicum , c. Second Alphabet de Solomon.

and alphabets, which are left-to-right. But the origins of the right-to-left began in Pakistan/Afghanistan and in the magical alphabets of Egypt mentioned at the outset, which are said to have been influenced by India.¹³⁹

In India, *saṃskṛtā vāk* (,संस्कृता वाक्), which Wiki translates as "refined speech", was one aspect of a much more complex process. Vak (or Vac) is part of kaya, vak, citta (body, speech, mind). In Japan, as the 3 secrets (sanmitsu), this spectrum of body, speech, mind, is linked with mudras, mantras, yantras, where mantras are again subdivided into sounds, written Sanskrit and symbolic meaning.¹⁴⁰ The 3 secrets are linked with all things 3-fold: 3 bodies, 3 colours, 3 components, 3 disciplines, 3 faculties, 3 forms, 3 gods, 3 great words, 3 kayas, 3 kinds, 3 means of certain knowledge, 3 letters, 3 mysteries, 3 roots, 3 sounds, 3 stages, 3 syllables, 3 types, 3 vajras, 3 vedas, 3 vehicles, 3 worlds.

The Vedas are seen as the breathings of Brahma, as the sound-manifestation of Ishvara, as re-creating the whole cycle of creation: Hence, an intimate connection between the Vedas and yoga, which becomes one of the 6 Vedangas, or limbs of the Vedas. There are 8 basic kinds of yoga (asthanga), but there is also shabda (sound) yoga, pranava (the sound AUM) yoga, akshara (alphabet letters) yoga and even alef-bet yoga. Eventually the 4 Vedas and 6 disciplines (vedangas, darshanas) become seen as 10 means to certain knowledge. Hence, what begins as a Vedic system of sounds of language (figure 40a) in the Indus Valley, becomes the basis for the Sanskrit alphabet (*saṃskṛtā vāk*, Sanskrit akshara mala or Sanskrita-Varna-mala (figure xvi, figure 40 b-c) in India. The 6 vedangas become 6 schools of philosophy each with their own means for certain knowledge and lead to a complete cosmology. Some of these connections will be explored in the book.

The differences which gradually led Afghanistan and Pakistan to become separate from India led to two kinds of alphabets, one magical and secretive, the other, regular and open. They were linked also to social differences. Gandhara was led by a priestly class (Vedists, Brahmans). Maurya was linked with a new royal warrior class (Kshatriyas), who were also ksha-triyas, representing three-fold ksha in the form of body, speech, mind of Deities.

The original Vedas were devoted to four domains: life (Rg Veda, Ajurveda), warfare (Jajurveda or Yuddha), music (Samaveda) and crafts (Atharaveda). At the time of the Mahabharata, the battles between the lunar race (chandravamsa) and the solar race (suryavamsa), became a series of struggles between martial races and non-martial races. The lunar race, associated with the Purus and Yadus, yaduvamshi, continued the warfare tradition (Yuddha) and were considered yodhya (to be fought or overcome or subdued). The solar race (suryavamsa), who won the war, made their capital the city of Ayodhya (without war and without fight).¹⁴¹

The Yadu tribe (yaduvamshi, Yuddha), as a martial race were originally connected with Mathura. At some point they were expelled or asked to leave and made Dwarka their home. According to one story:

In about 1900 BC, hundreds of thousands of native Indians emptied Northern and Central India and fled to the Middle East after Krishna's Dwarka sank under the water. Krishna gathered his family together and fled either to the Middle East or to what is now Iraq.¹⁴²

Interestingly enough, 1,900 B.C. is one of the earliest dates posited for the appearance of a Proto-Sinaitic from which all Western alphabets are said to have stemmed.¹⁴³ The port town, Dwarka in Gujarat was adjacent to a second town called Haran.¹⁴⁴ There was also a port called Baruch nearby. In the Old Testament, Abraham (cf. A-Brahm) arrives with his brother Haran, who settles in the town of Harran. The Yadus, as members of the lunar race (chandravamsa), were moon-worshippers. Abraham and Haran were moon-shippers. The town, Harran in Iraq was known for moon-worship, as was the nearby town of Sogmatar. In the Biblical story, Abraham's journey took him southwards to Jerusalem. According to some Indian sources, Jerusalem was originally a Sanskrit word called Yadu-Ishalayam (Rock of the Yadu Tribe).¹⁴⁵

The city of Dwarka was linked with the Indus valley and specifically with Harappa.¹⁴⁶ The Harappan alphabet has been linked with the earliest Jewish Alphabet after 1400 B.C.¹⁴⁷ Some have claimed that the war of the devas and asuras was a metaphor for struggles between the Brahmanical priestly class (devas) and an active mercantile class (asuras in the form of Harappans and Yadus), and that this ultimately inspired Abraham's departure.¹⁴⁸ Clearly not everyone left because there are reports that c.1,000 B.C. some Yadu tribes were expelled or voluntarily migrated from Gujarat, made their way to Peshawar and were identified afterwards near Kandahar and the hill country near Kabul¹⁴⁹ in Khorassan (later Afghanistan, named after Afghana, the grandson of King Saul, later the Apostle, Saint Paul).¹⁵⁰

These claims are the more striking because Khorassan has been called the original homeland of the Jews.¹⁵¹ Ancient Khurasan had two major centres Hara and Habor (Herat and Khyber),¹⁵² both with Jewish connections and now under the Pashtuns, who call themselves the Bani Israel, and claim to be the Lost Tribes from Israel.¹⁵³ This would account for the many Biblical (Old Testament) names linked with the geography of Khorasan including the Khoja Avram, Mountains of Solomon, Throne of Solomon and Prisons of Solomon.¹⁵⁴

These connections with Solomon are of particular interest for our purposes because one of the two sacred alphabets from greater India to reach Rome was Brachmanicum, which reappears as the Second Alphabet de Solomon (figure xvii b-c) and becomes Hebrew 3. Since King Solomon's reign is generally held to be c. 970-931 B.C., it would have been in the 10th century B.C. that a Jewish offshoot of traditional Brahmanic traditions exported religious rituals and an alphabet from India. The Brahmanic priests used right-to left writing associated with left-hand practices. So too did the priests of A-Brahm.

This suggests that the origins of the Hebrew left-to-right hand abjads are not a Semitic invention, but rather, a spinoff from the heterodox branch of the Vedic, Brahmanic, Aryan tradition. If so, the real origins of Hebrew may well lie in what is today Pakistan and Afghanistan rather than in Proto-Sinaitic in the South Arabian desert.¹⁵⁵ Abraham claimed he came from the land of Shinar, which some have translated as "Land of the Indus People."¹⁵⁶ If so, the lunar race (chandravamsa) inspired the moon-worshippers of Nuristan, of Herat and the moon-worshippers among the Hebrews. This is one branch of the story.

Another branch were sun-worshippers linked with the solar race (suryavamsa), and then specifically with that faction led by Zoroaster, which left India and moved eastwards via Jurjan, Ecbatana and Susa. In Persia, they were called the Parsis or the Farsis. In Israel and

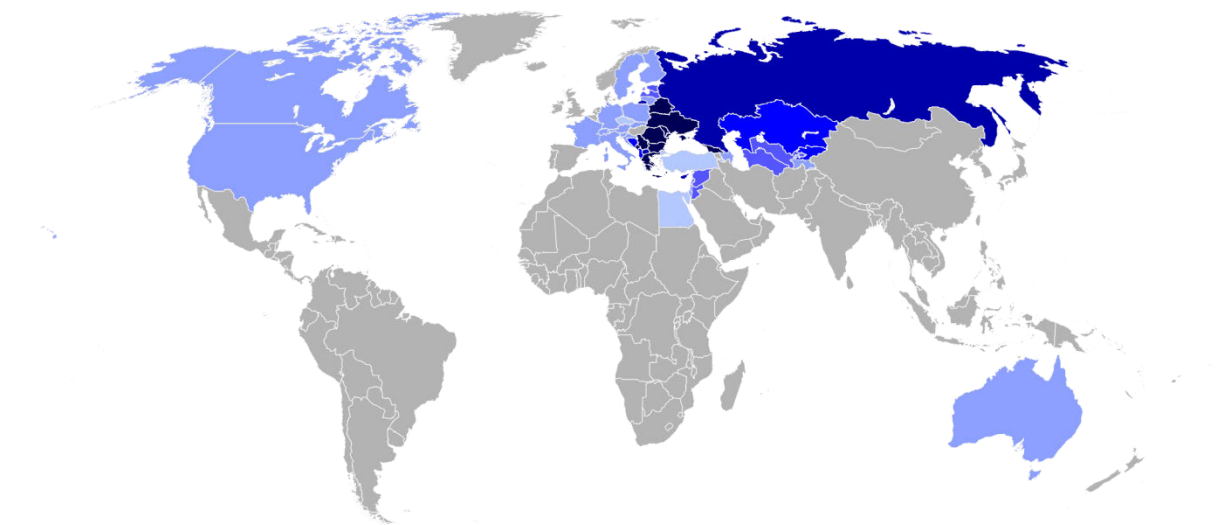
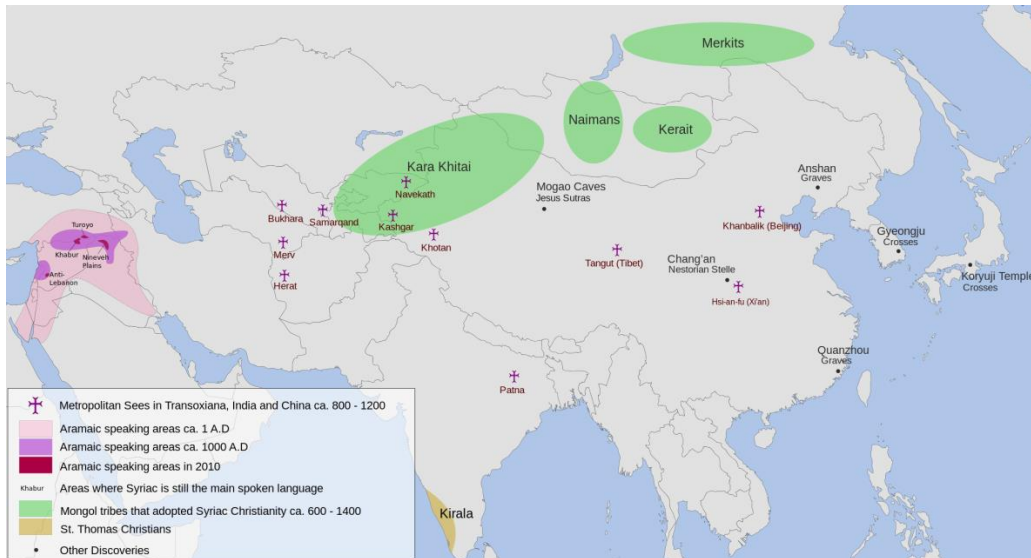


Figure xviii a. Syriac Christianity and its links with Mongolia and India, b. Roman Christianity in the Roman Empire, c. Eastern Orthodox Christianity.

Judah, they became the Pharisees. Contemporary debates between Israel and Iran continue an age-old rivalry between the Indian moon and sun races (chandravamsa and suryavamsa).

Yet another group resisted these Eastern influences and called themselves followers of Tzadok, or Sadducees in Greek. Each of the major strands of Jewish religion developed their own alphabet. Indeed, Jews in each country tended to create their own language and alphabet (cf. table viii). When the Jews settled in Samaria, they adapted Samaritanum as their alphabet. During the so-called Babylonian captivity, they adapted neo-Assyrian as their new alphabet which, as will be seen later (figure 276), was effectively the alphabet of Babylon (Babil alfabeti). For the New Testament, they chose Greek.

If these links between the ancient tribe of Yadus, Yuddah (Vedic warfare), yaduvamshi, yaudevas, Jews and Judaism remain more in the realm of conjecture than fully documented facts, other evidence confirms that the Jews unquestionably had Indian connections. Indian sources claim that “The oldest major religion in the world, Sanathana Dharma, (Eternal Truth or Eternal Righteousness) a.k.a. Hindu-ism, originated along the Sarasvati river”¹⁵⁷ in the Indus valley. In an attempt at renewal, two new religions were established: Bauddha Dharma (Buddhism) and Jaina Dharma (Jainism).¹⁵⁸ Already at the time of Ashoka, Buddhist missionaries were sent to around to Europe and around the world:

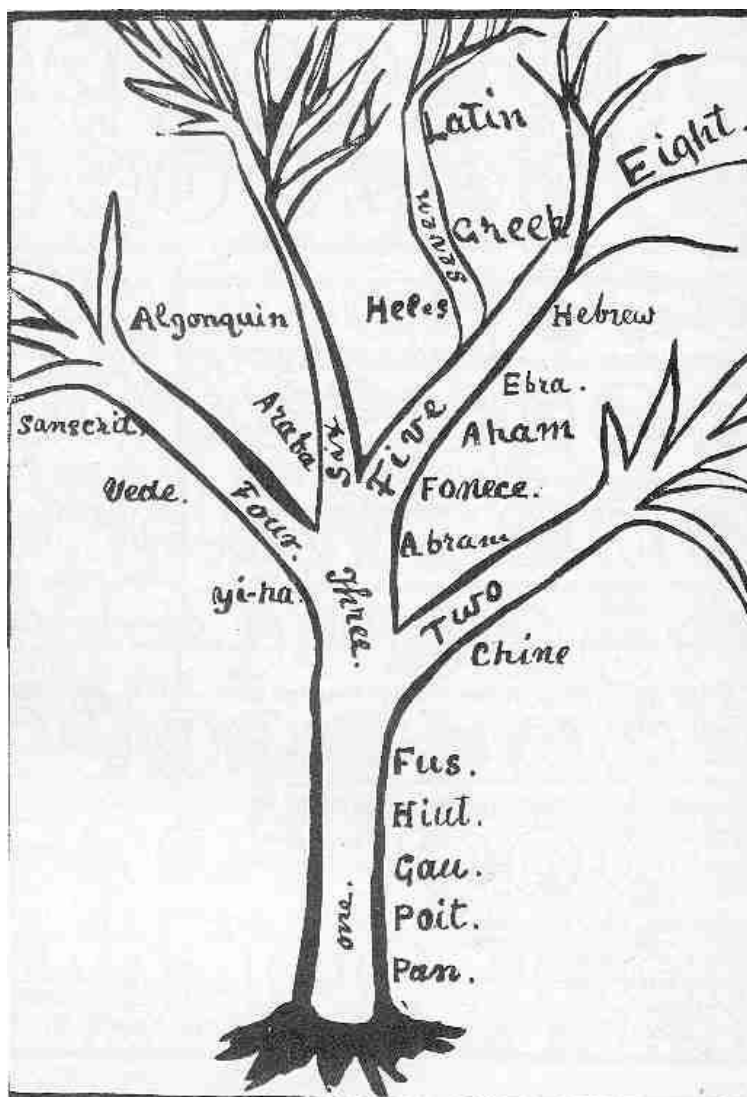
These Bauddhic missionaries traveled around the world and converted most Asians to Bauddha Dharma and set up 2 major missions in the Middle East (the Essenes and the Therapeuts; “Thera-pada”) which influenced Yahshua (“Jesus”) to incorporate some of their beliefs (non-violence, water immersion for soul purification; “Baptism”) into the reformed Jewish religion he was promoting that later became a new religion – Christianity.¹⁵⁹

In Western terms, these became the Essenes of Mt. Carmel and the Essenes of Qumran, each with their own alphabet (figures 52 c and 44e); the Nazariym and the Osseniym; the Keepers of the Secrets of the Magi and the Healers or Therapeuts (from Thera-pada or Theravada Buddhism).¹⁶⁰ The Therapeuts have been associated with the Therapeutae of Asclepius in Pergamon), whose followers included Hippocrates, Apollonius and Galen.¹⁶¹ The yogis who came to Athens were called gymnophysicists.¹⁶² The Nazorean Essenes trace their journey from India in terms of 7 religious ages or Daria.¹⁶³ The Jewish historian, Josephus, quotes Clearchus of Soli on the matter:

Jews are derived from the Indian philosophers; they are named by the Indians Calami, and by the Syrians Judaei, and took their name from the country they inhabit, which is called Judea; but for the name of their city, it is a very awkward one, for they call it Jerusalem. Josephus, *Contra Apionem*, I, 22.¹⁶⁴

The association of the Jews with Calami (Kalami, Calamanians) is striking. Kalami is a language of Pakistan.¹⁶⁵ Once again, we are back in the Indus Valley and Ghandara, today’s Pakistan and Afghanistan, which evolved a heterodox alternative to the orthodox systems of India. Calling the Jews, Calami, in Latin would be the equivalent of saying they were people of the pen (calamus from Sanskrit kalama), scribes, as oft they were.

Some Indian sources go much further. They describe the Christian, Jesus Christ, as Christ of



a.



c.

Figure xix a. Oahaspe Tree of Language, b. Tablet of Iz and Zerl, c. Qadeth Iz (Divan Seal).

India, and identify him with Ishan (Nath) and the Ishanni.¹⁶⁶ In the West, the decision to make the new Jewish religion of Christ accessible to non-Jews (Gentiles) is associated with Saul, later Saint Paul in Antioch, a Pharisee, who never met Christ,¹⁶⁷ and “a ringleader of the sect of the Nazarenes” (Acts 24:5).¹⁶⁸ Saul’s Conversion to Christianity occurred in 34 A.D. a year after the death of Christ.¹⁶⁹ Through Paul, members of the new religion first called themselves Christians in Antioch in 37 A.D. and the Syriac Orthodox Church was founded. Saint Paul established 7 churches in Turkey long before there were 7 churches in Rome. So the origins of Christianity are as much linked with Saint Paul and the Nazarene Essenes (Nazranis) from India as with the direct Apostles of Christ.

The official story is that Christ sent the Apostles and 72 disciples as missionaries to spread the new religion. That the Magi were aware of events even before Christ was born suggests that there is a bigger picture. The Essenes in Antioch (on the Orontes) and Edessa (Antioch on the Collirhoe) were in contact with Saint Thomas (29 A.D., 32 A.D.) and the Saint Thomas Christians¹⁷⁰ on the Malabar Coast (52 A.D.).¹⁷¹ So there were at least seven Christianities: i) Syriac Christianity (based in Antioch, Edessa, West Syriac) linked with the Church of the East (Babylon, Kerala, Mongolia)¹⁷² (figure xviii a); ii) Assyrian Christianity (East Syriac, Ctesiphon), iii) Alexandrian Christianity, iv) Jewish Christianity (based in Jerusalem);¹⁷³ v) Roman Christianity (Catholicism, figure xviii b), vi) Eastern Orthodox (Constantinople, figure xviii c) and vii) Eastern Orthodoxy (Ctesiphon, Nisibis, Gundeshapur, Persian Christianity). Where the Catholic Church later saw a series of heretical movements ranging from Arians, Nestorians and Jacobites to Manichaeans¹⁷⁴, the Indian wise men saw a series of shifts in definition of Christ.¹⁷⁵ Each of the new heresies inspired a new alphabet. Hence, both belief and variations of belief increased the number of alphabets.

In the Indian accounts, the struggle between devas and the asuras led gradually to a shift in location and scale. The tensions between heterodox ideas in Afghanistan/Pakistan, and orthodox ideas in India, now moved to cultures West and East of the Caspian Sea. Different accounts link this with a great flood:

In the Indian mythology, in the reign of the "seventh Manu," Satyavrata, the "whole earth" is said to "have been destroyed by a flood, including all mankind, who had become corrupt." The prince and seven rishis, along with their wives, survived by entering a "spacious vessel," "by command of Vishnu..accompanied by pairs of all animals. (Acharya, *Suns of God*, 43-44)¹⁷⁶

According to the purana's, the history-books of the Veda and the upapurana's (smaller purana's) around 11,000 B.C., there were floods, at the end of the glacial age. Thanks to their boat, Vaivasvata Manu (Noah) and his family, were virtually the only survivors. Following twelve great wars between the deva's (godly people) and the asura's (godless people), the land to the east of the Caucasus was given to the deva's and that to the west of the Caucasus was given to the asura's.¹⁷⁷

Such stories of a flood are found all over the world. We shall consider briefly a 19th century version before looking afresh at the Old Testament, which links the Flood with the Tower of Babel and the explosion of languages.

0.3.6. Primeval Alphabet before the Flood

One fascinating 19th century source, is reported to have been produced by automatic writing.¹⁷⁸ It claims that all languages evolved from one common language:¹⁷⁹ the Panic language, spoken on the lost continent of Pan in the Pacific Ocean. Dates range from early

Ah	Oh	Esk	Esak	Eayo	Hoi	Druh	Eoih	Eloih	Susa	Druk
San	Uh'ga	Uh	Tome	Yotea	Dang	Hak	Sa	Su	Oke	Hiss
'Sam'tu	Tui	Tuefong	Guy	Sar'ji	Sau	K'iam	Puh	Sehe	Tu'fa	Ingu
Isu	Uk'sa	Sit	Sit'ow	Sang	M'git	Sit'Sang	Ex	M'git'ow	K'dang'wah	
Worki	V'worki	Jot'ang'dang	K'om'ji	Ouk	Sed	K'git	E'git	M'git	Tau	Mi
A'ji	Si'ay	Ban'ha	U'h'sauk	She	Mai	See	T'si	Td'nam	T'ong	Bak
Fete	Fi	Pau	Gour	Su'luu	Agni	Sam	Woga	D'Shon	Ug	Sa'fome
S'un	na	K'un'da	Sam'hoi	P'boa	Gung	Hiss'tak	Yah	His'Sa	M'ch	Dangan
Hojoss	Plour	Gug	Ung'wan	Shi	Mek	Se	Miji	Sam'moi	Che	Chin
Un'h'ing	Sar'eng	Sam'eng	Jek'eng	Ek'Eng	Eng	Um	ban'um	Sit'um	Sit'ow'um	
San	M'gan	M-be	Se	Hiss'he	S'he	Jie'ing	Shi	D'gani	Spe'sa	Ch'vat

Figure xx. Table of Se'Moin

beginnings, 73,000 B.C., to the time of the Flood and the sinking of Pan, 23,000 B.C., to the dispersal of P'hin peoples leading to 5 tribes going to 5 places (Guatama (America), Ham (Africa), Shem (India), Jaffeth (China) and Yista (Japan)¹⁸⁰ and the constitution of 5 languages around the world.

In this account, initial efforts created symbols imitating the sounds of animals and birds. These efforts reached a new level when the Se'Moin Language provided the first explanation of creation ever given to man¹⁸¹ (figure xx). Hence, Diringer's phrase that the alphabet follows religion,¹⁸² has its roots in the first primeval language. An accompanying Oahspe tree of language (figure xix a),¹⁸³ provides a simplified history of languages in eight steps. A first step entails primitive proto-languages based on gutturals, labials and other parts of speech (Pan, Poit, Gau, Hiut, Fus). Chinese marks the advent of monosyllables and the first of the historically extant languages; Yi-ha marks the beginning of combination words. From these come the other historically extant languages: 4. Vede, Sanskrit; 5. Abram, Fonece, Aham, Ebra; 6. Araba, Algonquin; 7. Heles, Greek, Latin and 8. Hebrew.

In this account, Chinese is not an exception, but rather an integral part in the history of language and alphabets. The same picture writing of the Se'Moin tablet that led to Chinese is linked to the Tablet of Iz – Zerl, Israel and the Divan Seal (figure xix b-c). The Se'moin tablet points to a global corpus of basic symbols, primaries¹⁸⁴ and secondaries (figure xx). Hence, not surprisingly, the symbol for G'it S'ang (Semoin letter 39) is now associated with the Star of David. Se'Moin Letter 71 is Agni, the Hindu god of Fire. Letter 13 is Uh'ga, is also asanas 4 and 14 (Utthita tadasana) in the Chandra Namaskar and known as Vitruvian Man in the West (cf. appendix 12). The first seven symbols of Se'moin are geometrical and bear comparison with the opening symbols of the Aum Ban Da language of Brazil and Alphabeto Watan of Adamico (figures 376, 378) associated with a submerged continent in the Indian Ocean (Lemuria).

This story accounts for the rise of four of the five world languages: Chine(ese), Sanskrit, Arabic and Latin. Yet it is almost too neat to be the whole story. Missing, for example, is any reference to early Slavic languages. Even so, there is an important subtext. The usual accounts of Out of Africa need to be weighed in terms of a parallel, Out of Melanesia. In terms of Indian castes, this is said to be the contrast between Brahmans and Shudras, reflecting contrasts between the Moon Race and Sun Race. Mythologically this is the contrast between Diti and Aditi. Politically this is the struggle between Vasistha and Zarathushtra, which leads to the nations of India and Iran.

At a more elemental level, this is also the contrast between the African Chimpanzee and the Melanesian Rhesus Monkey, the one Rh Positive, the other Rh Negative.¹⁸⁵ The stories of the earliest languages and alphabets are intertwined with biology, questions of evolution and of race. These are questions beyond the scope of our study but as questions they continue to loom.

0.3.7. The Flood and The Tower of Babel

Stories of the Flood are found throughout the world. Dates vary enormously.¹⁸⁶ Slavic sources

0. Africa	Aphricanum Aphrorabbinicum
1. Arabia	Arabicum Sabaeum Saracenum
2. Armenia	Armeniacum
3. Azerbaijan (Massaghetia)	Massageticum
4. Croatia	Illyricum
5. Egypt	Hieroglyphicum Aegyptiacum Cophitaeum Isiacum
6. Ethiopia	Aethiopicum Cussaeum
7. France	Gallicum
8. Germany	Germanicum Germanorabbinicum Geticum (also Scandinavia) Gothicum
9. Greece	Aeolicum Apollonianum Atticum Doricum Graecum Ionicum
10. India	Brachmanicum Indicum
11. Iraq Assyria Chaldea Eden	Babilonicum Assyrium Chaldaicum Adamaeum
12. Ireland	Hibernicum
13. Israel	Angelicum Arcanum Celeste Hebraicum Enochaeum Hebraeo-Arabicum

	Mosaicum
	Mysticum
	Noachicum
	Rabbinicum
	Rabbinoth-Salonicum
	Seraphicum
	Solomonicum
	Syrohebraicum
	Supercoeleste
Canaan	Cananaeum
Edom	Idumaeum
Galilee	Galilaeum
Palestine	Palaestinum
Samaria	Samaritanum
	Iudaeosamaritanum
14. Italy	Hetruscum
	Italo-rabbinicum
	Latinograecum
	Mercurianum
	Virgilianum
15. Lebanon (Phoenicia)	Phoenicum
	Maroniticum
16. Persia	Persicum
17. Scotland	Scoticum
18. Scythia	Scythicum
19. Serbia	Servianum
20. Spain	Hispanorabbinicum
21. Syria	Syrmeneiacum
	Syriacum
	Syrohebraicum
	Iacobitaeum
22. Tunisia	Punicum
23. Turkey	Turcicum

Table viii a. 72 Sacred Alphabets listed by continents or country.

refer to 109,808 B.C. Sumerian sources associate the flood with Zi-Sudra (cf. the Indian Sudra/Shudra caste). Babylonian sources associate the flood with Xisudras or Ziusura in 35,102 B.C.¹⁸⁷ Although the Old Testament gives no dates, the Old Testament flood has been calculated as 2,102 B.C.:¹⁸⁸ i.e. 33,000 years later and recent compared to other accounts.¹⁸⁹ It is nonetheless of interest because it links the flood directly with the explosion of languages. “According to the story, a united humanity of the generations following the Great Flood, speaking a single language and migrating from the east, came to the land of Shinar (Hebrew: שִׁנְעָר).”¹⁹⁰ The people decided to build a city and a Tower that reached heaven. God became angry and in punishment caused everyone to speak in different languages. So the Tower of Babylon became a Tower of Ba(b)bel.

Some accounts linked the Tower of Babel with the Tower of Nimrod. These were clearly metaphorical. They described the use of 9 kinds of materials: clay, water, fur, blood, tree, lime, twisted linen thread, gum arabic, bitumen net. These were aligned with the nine parts of speech: nouns, pronouns, adjectives, verbs, adverbs, participles, prepositions, union, interjection. So the Tower associated with the spread of languages was itself a symbol of the foundation of languages.¹⁹¹

The date of c. 1,500 B.C. is sometimes given. Others link the Tower with buildings in Mesopotamia in the 7th or 6th c. B.C. The Old Testament again gives no figures, but versions of the story soon linked it with 72 languages in 72 lands, which then required 72 scholars to collaborate in producing a solution to the problem in terms of a lingua franca. These became the 72 magical alphabets of the Catholic Church. An edition of 1617 (*Virga Aurea*, figure 619) shows 69 alphabets. Another version adds Syriacum and Maroniticum. If we arrange these under continents and countries (table v a) we discover that Africa has 1 language and that only 23 (not 72) countries have the rest. North and South America, Austronesia, Southeast Asia and China and Japan are completely absent as are Russia, East-block countries and Scandinavia. Spanish is missing but Hispanorabbinicum is included.

There are anachronisms. Jacobitaeum connected with the Syrian Jacobites of the 5th c. A.D. is included. Virgilianum, in honour of Virgil (70 B.C.-19 B.C.)¹⁹² is mentioned as is Latino-Graecum, but Latin is omitted. Indeed, four of the five world alphabets of our book are missing. Persia has 1 alphabet, but not Avestan or Old Persian. There are 4 alphabets which have Arabic script: Aphricanum, Arabicum, Persicum, and Turcicum. If these really existed in 1500 B.C. or even in 600 B.C., our basic textbooks concerning the rise of Arabic need re-writing.

If we rearrange the list to distinguish between left-to-right and right-to-left alphabets (table viii b in notes),¹⁹³ we find that 38 are left-to-right and 33 are right-to-left. In the original list, Israel has the most alphabets, 21, inside present day boundaries and another 6 elsewhere in Europe: i.e. more than a third of the list. If the proliferation of languages was indeed a curse, then the Chosen People experienced the effects more dramatically than others. At the same time, it shows how Jewish Christianity became closely linked with orthodox Roman Christianity.

In the list, all the Israel connected languages are right-to-left: i.e. the list includes 33 magical, right-to-left abjads as official alphabets. This may offer fascinating insights into the history of

a people who now have 13.9 million members (circa .2% of the world population),¹⁹⁴ and of a language which today has an estimated 9 million speakers,¹⁹⁵ but hardly provides a map of the world's alphabets.

The list includes 23 European alphabets, 23 Near-Eastern alphabets and 23 other alphabets. Hence, it is a Euro-centric and Holy-Land-centric view of the world. These 72 alphabets associated with the Old Testament story of Babel amount to a re-writing of history,¹⁹⁶ especially in terms of omission. The pre-history of Armenian 4-axes letters or Chechen and Dene letters based on 4-axes, outlined above, are omitted. In the Old Testament, two of the four cradles of civilization (China, Indus Valley) are omitted, Egypt is downplayed and only Babylon (without the Sumerian dimension), of the Mesopotamian cradle are highlighted.

In the list, India is represented by only two right-to-left alphabets, stemming from the Indus Valley/Gandhara region: Brachmanicum and Indicum. Hence, the heterodox view is acknowledged, but Sanskrit and the whole of orthodox India are omitted. If Abraham states that he came from the East¹⁹⁷, the Old Testament (1,280- 250 B.C.)¹⁹⁸ tells a story only of a Near East whereby the Far East is omitted. It also omits earlier dates for creation and the flood, omits the 3 antidiluvian alphabets of the Egyptians,¹⁹⁹ anti-diluvian Chaldean²⁰⁰ and introduces a new story of a Tower of Babel linked with origins of languages that washes away as much as it reveals.²⁰¹

The New Testament (50 A.D. – 150 A.D) codified a new covenant and a new religion, which began as an esoteric Jewish Essene sect and was transformed when Saint Paul (Saul of Tarsus) opened its membership to Gentiles (37 A.D.) in Antioch to form Syriac Christianity. Five centres with patriarchs evolved as a Pentarchy: Jerusalem (33 A.D.), Constantinople (33 A.D.), Antioch (37 A.D.), Alexandria (43 A.D.), Rome (c.60 A.D.).²⁰² Also important were Edessa, Ctesiphon, with their own traditions and definitions such that there were effectively seven Christianities outlined earlier.²⁰³ These centres inspired the earliest Bible translations²⁰⁴ and first modern Western alphabets.²⁰⁵ The 7 ecumenical councils (325 A.D. – 878 A.D.), which sought to define more clearly the scope of Christianity,²⁰⁶ also brought a narrowing in definitions of the Trinity,²⁰⁷ Christology,²⁰⁸ and the Virgin,²⁰⁹ The forces that redefined Christianity, re-wrote history and created new alphabets, were intertwined. The same tradition that omitted the Far East in the Old Testament, omitted other centres in New Testament times.²¹⁰ Hence, Jerusalem called itself the Mother of all Churches.²¹¹ Hebrew called itself the Mother of all Languages.²¹²

In practical terms, the seven Christianities gradually became three, centred on Rome, Constantinople and Antioch. The Rome of Saint Peter became Roman Catholicism, Petrine, with an emphasis on works (justification through works of the Law,²¹³ (cf. karma-yoga). Constantinople became the Eastern Orthodox Church, saw Saint Paul as chief Apostle, was Pauline, with an emphasis on faith (cf. bhakti yoga). The 27 books of the New Testament contain 2 by Peter and 13 by Paul. A third strand, based in Antioch, Alexandria and Ephesus, which became the Eastern Orthodoxy, was more closely connected to the roots of the Essenes in India through Saints Thomas (Saint Thomas Christians) and John (Saint John Christians).

Each of these three main schools of Christianity developed their own view of Jesus: 1) Rome

(St. Peter) and Catholicism deals with Jesus as an historical figure; 2) Constantinople (St. Paul) and Eastern Orthodox Church deals with Jesus as a member of the Trinity and as Kourios, Kyrios (Lord) existing from the beginning of creation; 3) Antioch and Alexandria (St. Paul, St. John, St. Mark) deals with Jesus Christ via the Essenes and gnosticism to explain the creation story. The alphabet as we know it today comes from this third strand. Debates between 2 and 3 (and 1) led to new Western alphabets. In this third tradition, Jesus Christ was more than a simple name. The two parts of the name represented two stages in the creation process. Jesus was enformation according to substance, linked with the decad (gematria 888); Christ was enformation according to knowledge, linked with the dodecad (gematria 1480).²¹⁴

Each of the three strands also had their own view on creation. With respect to the Ogdoad tradition, Rome emphasized the creator in terms of the first figure of the tetrad, corresponding to Aeon 1: as Propator, Father of Greatness, Bythos (Deep), Pira. Constantinople emphasized the Father corresponding to Aeon 3: Pater, Ennoia, Mind, Nous, Intellect. By contrast, the Essene, Indo-Antioch/Alexandria/Ephesus branch emphasized the Word corresponding to Aeon 5: Logos (λόγος). This is most clearly linked with opening of the fourth Gospel, but its roots are clearly in India:

Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος²¹⁵

In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum.²¹⁶

In the beginning was the Word, and the word was with God.²¹⁷

John 1: 1, New Testament

In the beginning was *Vāk*, and *Vāk* was with *Yahva*, and *Vāk* was *Yahvī*.²¹⁸

Sarabhanga, India

"In the beginning was Prajapati, and with Him was the Word."

Krishna Yajurveda, Kathaka Samhita, 12.5²¹⁹

Stages in vak were outlined earlier (§ 0.3.5). In the Western, version Vak became the Word (λόγος, Logos). Technically it was Aeon 5, part of the syzygy (pair), Word-Life. As such, it was part of a continuum from pre-sound (Aeons 1-2),²²⁰ soundless (Aeons 3-4, 9 mutes or consonants), semi-sounds (Aeons 5-6, 8 semivowels), through sounds (Aeons 7-8, 7 Vowels). Thus the opening line of the Gospel of John is much more than a summary of creation. It reflects a cosmology from India, via Egypt and Syria, of creation from vibration and sound. In the Semitic tradition consonants play a key role. In the Marcosian version, the vowels play a fundamental role in creation:

Now as to the creation of the sensible universe: the Logos, as creator, uses as his minister, or servant, the seven-numbered "greatness" (that is to say, the septenary hierarchy of the ideal universe, the Plērōma or Mind of the Logos, symbolized by the seven vowels), in order that the fruit of His self-meditated meditation may be manifested.²²¹

As Christianity evolved, the gnostic traditions (now associated with Nag Hammadi and Qumran) were overlooked, forgotten and sometimes suppressed. A Roman Petrine and a Byzantine Pauline Christianity triumphed over the Johannine and Thomasine traditions. The history of the church, and its alphabets were rewritten accordingly.

0.3.9. True Alphabets

Such a re-writing of history has continued in the field of alphabets. One group insists that

Hebrew and Semitic abjad alphabets are the source of all western alphabets. Others insist that abjads are not a true alphabet. Wiki, for instance, claims:

An alphabet is a standard set of letters (basic written symbols or graphemes) which is used to write one or more languages based on the general principle that the letters represent phonemes (basic significant sounds) of the spoken language. This is in contrast to other types of writing systems, such as syllabaries (in which each character represents a syllable) and logographies (in which each character represents a word, morpheme, or semantic unit).... A true alphabet has letters for the vowels of a language as well as the consonants. The first "true alphabet" in this sense is believed to be the Greek alphabet,^{[1][2]} which is a modified form of the Phoenician alphabet. In other types of alphabet either the vowels are not indicated at all, as was the case in the Phoenician alphabet (such systems are known as abjads), or else the vowels are shown by diacritics or modification of consonants, as in the devanagari used in India and Nepal (these systems are known as abugidas or alphasyllabaries).²²²

One problem with these seemingly clear definitions is that they assume that a given alphabet has only one form: e.g. that Devanagari Sanskrit is an abugida or an alphasyllabary. A quick glance at the examples in figures xvi-xvii shows that this is not the case. Sanskrit typically appears as an akshara in left-to-right form. Kharosti Devanagari appears as an akshara in right-to-left form. In other versions, Sanskrit also appears as alphabetical numerical syllables (figure 41c) or as an abcd alphabet (figure 63a). Arabic typically has two forms: as an alphabet and as an abjad.

0.3.9.1. Letters and Syllables

A more subtle problem with these definitions is the so-called "general principle that letters represent phonemes (basic significant sounds) of the spoken language,"²²³ rather than syllables. Writing systems such as Sanskrit are criticized because they have an inherent a in their consonants and are therefore syllables rather than letters, although Sanskrit does have means of suppressing the a in letters such as ka, kha, ga, gha.

Even so, it is argued that true letters are unique signs. In Western alphabets, this is only partly true. Admittedly, Greek has an individual sign for each letter such as Alpha, Beta etc. But Alpha is not one phoneme: it is three or four phonemes and three syllables: a l pha. This problem recurs throughout the Greek alphabet. In English, there does appear to be one sign for each individual letter. But in pronunciation of these letters inherent vowels recur in an unpredictable fashion (table ix). So the Indian solution is more coherent and systematic and hence the East rightly complains that "a Roman alphabet is a half letter until a vowel is placed following it."²²⁴

In Sanskrit, and language families that use its matrix, unique letters are voiced syllables.

a	a h j k
ā	r
e	b c d e g p t v
ē	l m n s x z
i	i y
o	o
u	q u w

Table ix. Inherent vowels in the English alphabet.

	Current	Proposed
1. Embryo-Writing		
2. Picture Writing (pictographs)		
3. Ideographic (ideograms), Logographic		
4. Phonetic		
	a) -----	Phonetic Logographic (Chinese)
	b) Syllabary	Syllabary Alphabetic Numerical Syllables Ethiopian Syllabary
	c) Syllabary/Syllabic	Syllabic
	d) Abugida	Akshara (Sanskrit)
	e) Alphabet	Alphabet
	f) Abjad	Abjad

Table xi. Basic kinds of writing systems and alphabets.

Western letters pretend to be unique phonemes or sounds. Indian letters are threefold: as kaya they are mudras (gestures); as vac they are mantras (spoken) and then in three forms spoken, written Sanskrit and symbolic meaning; as citta they are yantras, linking with the spiritual world and deities. In the West, the letters are dead glyphs. In India, the letters are vibrations which have up to 8 basic stages. These stages are much more than the categories of grammar.

They are the seeds of language, speech, and creation itself. The Western alphabets have streamlined the meaning of letters and alphabets. They have also taken the life out of what were once alphabets of life: alpha vita, alphavit, alfavida, alpha veda. Understanding that history is the concern of this book.

0.3.8. Kinds of Alphabets

In Diringer's four kinds of writing systems (§ 0.2), stage 4 is focussed on two kinds of phonetic writing systems: syllabary and alphabets. Traditionally there have been three basic terms for these writing systems: abjad, alphabet, syllabary. Some make syllabic a separate category, in which case there are four. This makes sense because the Canadian Aboriginal Syllabic system, in its present form, is an amalgam of Devanagari and Pitman shorthand. It also makes sense to include phonetic logographic systems, even though ideographic/logographic in general belongs to stage 3.

Syllabary as a category is clearly useful, but it is helpful to distinguish further between a syllabary, alphabetic numerical syllables (as in Aryabhatta's list of Sanskrit) and Ethiopian syllabary (which also has numerical values attached). Alphabet has been defined in terms of unique links between phonemes and graphemes. In our approach there is another element. Whereas aksharas place vowels at the beginning (vowels first), alphabets integrate vowels in

the midst of consonants (vowels in between), while abjads typically place fewer vowels in between or place them behind (e.g. Syriac).

The past generation has introduced a new term in the classing of alphabets, namely, abugidas. The term has been accepted with differing degrees of enthusiasm. Omniglot tends to use it as synonymous with alpha-syllabary. Wiki uses abugida to describe the entire Sanskrit family, the Ethiopian family and a range of unexpected elements: Kharoshthi, Mandombe Script, Mende Kikakui script, Mwangwego alphabet, 'Phags-pa script, Pitman shorthand, Pollard script, Sarati, Thaana, Tengwar.²²⁵

This definition of abugidas obscures more than it reveals. Sanskrit, in its basic form, is an akshara: an alphabet which relates sounds to a matrix, which goes back to the Vedic Sound system. This same matrix is the basis of both Kharosti (which reverses the order to right-to-left) and Brahmi. Its sequence of letters is ka, kha, ga, gha and so forth, It has nothing to do with an a b g d sequence implied by a bu gi da. It is far removed, although still related to the Mandaic alphabet, which follows the sequence: a ba ga da. Nor does the abugida offer insight into the Ethiopian form of syllabary, which calls itself a Ha Hu, also does not follow the a b g d format and is reported to have been based on Indian precedents. Hence, our suggestion is to drop abugidas entirely from the classing process. This leads to six basic categories of phonetic writing, which can sub-divided into eight distinctions (table vii). In this context, our book is about five writing systems: Chinese (4a), Sanskrit(4 b, d, e), Cyrillic (4d), Latin (4d) and Arabic (4e-f).

0.4. Western Alphabets

When we first look at the history of specific Western alphabets, we enter into what seems like an infinite regression. We are told that Latin comes from Greek, which comes from Aramaic and Hebrew, which come from Phoenician, which comes from Ugaritic. The underlying structure of these alphabets is identical to Babil Alfabesi, close to the Alphabet of the Magi, which is based on Chaldean 2, which is effectively identical to Adamaeum, which concludes with a Sanskrit-like letter.

The Yezidi (linked with the Kurds), claim that they migrated from Bombay in India c. 3,000 B.C.²²⁶ The Essenes of Mount Carmel claim that their version of Aramaic, the Mandaic Alphabet, came from India and Tibet in seven stages.²²⁷ So a first hint of a big picture is that India created an alphabet that moved westwards and gradually reached Europe. Indeed, Hindu sources speak of creating six alphabets each addressing different layers of complexity ranging from 25 letters (5^2), and 64 letters (8^2), and finally 1,000 - 10,000 letters (10^3 - 10^4) as in Chinese.²²⁸ Whereas the West excludes Chinese from their view of alphabets, India includes Chinese as simply an alphabet with more “letters” or signs.

Clues about precedents to Sanskrit are found in the first great Indian epic, the Mahabharata (9th-8th c. B.C)²²⁹, which focusses on a conflict between the Kurus and the Purus and also mentions a Northern branch (the Uttaru Kurus), who came from North of the Himalayas. Attempts to pinpoint an exact location vary dramatically, including Pakistan, the Pamirs, Lake

Baikal, Xinjiang (now Western China), and Siberia. Slavic traditions refer to a Slavic Veda, and to two Aryan branches one in Siberia (shamans), the other near Lake Baikal (figure 379). According to these accounts, a Siberian proto-alphabet (da'Ariyskie Tragi) became linked with a priestly alphabet (h'Ariyskaya Karuna), that inspired the languages of Tibet and India and then went westwards to Europe via what we now call the Silk Routes. A strand of the Siberian shamans also developed a Northern communication route, still intact today, linking what is now Russia, the Baltic, Scandinavia and the British Isles.

The word alphabet has many variants (table ii). Most begin with A. Others begin with B, E and F. Some are specifically linked with life (aleva vita, alfavit, alfavita, alfaviti), with principles (cf. Sanskrit: tattvas) and with elements (Latin: elementa, Greek: stoicheia). These offer initial insights for our story. If an essential function of alphabets is about structuring and ordering letters and words that we write, read, speak and hear, other functions are equally important: principles of cosmology, elements of physics, philosophy and religion. As source of the Word (Sanskrit: Vac, Mandaic: Maziél, Manichaean: Living Spirit, Greek: Logos), alphabets are linked further with creation as well as pre-severation, death and rebirth.

Alphabets are markers for principles, energies, divine names, directions, co-ordinates, models of the body as a tree, sacred trees, sacred buildings, world trees and cosmology. Letters of alphabets help to catalogue phases of the moon, cycles of time and change. So the ordering of letters becomes a basis for the ordering of the world, understanding its regularities, limitations and helps to overcome all obstacles, even death. The alphabet is about life, transformation, rebirth and eternal life.

Attempting to write a history of the alphabet in this sense is an elusive goal. At best, it encroaches on the domains of philosophy, metaphysics, theology and mysticism. At worst, it risks becoming a separate quest for the grail, the philosopher's stone, or the elixir of immortality. Our goal is more mundane and specific: to document ways in which letters of the alphabet have been linked with ordering systems, with calendars showing major directions, cycles and feasts; with models of the body, symbolic models of trees, temples, the earth and the universe; how letters are linked to cosmic diagrams and cosmic models.

A single page for each letter of some of the largest alphabets (e.g. the 256 letters of h'Ariyskaya Karuna) would already be a book in itself. A single page for each language would lead to more than 27 volumes. So the approach will be more like a reporter than an archivist, more like an impressionist painter than a Flemish miniaturist, capturing the spirit and the highlights. The goal is to understand the rise of major international languages, so the focus is on Eurasia and North Africa. Sub-saharan Africa, North and South America, Australia and Polynesia are omitted. This work is an introduction to a fuller story of the alphabet which needs much further study.

0.5. Metaphors

We need a special frame of mind to enter into this early history. Today's ABC is something

we learn at school often with songs in the form of catchy rhymes. We remember the rhymes, but the letters have no particular meaning as such. The early alphabets were different. Each letter typically had a meaning, often with both a sequential number and a gematria number.²³⁰

The combined meanings of the letters often told a clear story. In the case of Asomtavruli, an early version of the Georgian Alphabet, the 35 letters marked key aspects of their cosmology. Hence, letter 24 (q, drawn as a Swastika), marked the earth's rotation and 24 hours (of a day). Letter 25, (gh, drawn as an inverted U), marked the Great God and the Centre of the Universe. In the case of Mandaic, it was the story of creation: from the Highest (a) and the Father (b) to sound, cry and penitence (s q t). In the case of Arabic, in the version of Ibn Arabi, it was a progression from The First Intellect, The Universal Soul, and Universal Nature (letters 1-3), to The Angels, The Jinn, Humanity, The Hierarchy of the Degrees of Existence, not their manifestation (letters 24-28): in this case, a story of pre-creation more than a record of creation itself. The letters are metaphors for a world beyond themselves, but also much more than the metaphors of modern literature, more than easy substitutes for like and as.

The metaphors are simple and simultaneously multivalent. So the letter I can represent the I of the Isaz/Isa/Ice rune, the spine of the body, trunk of the world tree and at the same time represent a first stage in the development of consciousness (called the manas stage in Hindu philosophy and the I/ego phase in Freudian psychology). In the Slavic tradition, there is initially a clear separation between an alphabet (azbuka, which deals with outer visible, form) and bukvița/bukvitsy/bukova/buki (Буковы, буковицы, Букова, Буки, which deals with inner meaning and which for some became synonymous with Glagolitic): "Each Bukova served not only the function of the letters which refer to the character, but it was set up with a cognitive task, which allows you to connect learning with the educational process."²³¹ Gradually, the outer form becomes dominant and the inner meaning becomes forgotten or relegated to cabalistic and mystical traditions. Ironically, as the alphabet potentially becomes accessible to everyone, the full extent of its deeper meanings remain accessible to almost no-one. This study aims to reawaken interest in these near forgotten meanings.

One of the central sets of metaphors in alphabets is birth and rebirth, creation and return. The use of these metaphors changes as we go westwards. In the East, humans somehow remain part of the Divine and the goal of life is a reunification with the One from whom we stem. The process is not automatic and there are different schools. Some believe that only a select few will be chosen. Others are optimistic that salvation is potentially open for all. In the Buddhist tradition, this becomes the contrast between Hinayana (Theravada, Lesser Vehicle) and Mahayana (Greater Vehicle). In the Taoist tradition, this is the story of the one becoming the many, which return to the one. In these traditions, the story of the alphabet is one of descent into creation followed by ascent back to the creator. In the short term, this becomes related with the inhaling and exhaling of breath, with yoga, and liberation.

In the Old Slavic tradition, life, originally connected with the end of the alphabet, becomes linked with the creation story and the first seven letters of an alphabet that goes on to record procreation, birth of new life and rebirth into the divine. In the Hebrew tradition, emanations

(sefira, Sephiroth) precede an alphabet of 22 letters linked with the history of a chosen people, with a past in captivity, where the story of return becomes a promise of a future Kingdom. In the Greek tradition, which retains echoes of the East, consonants of the alphabet are linked with the material world, vowels with the spirit. One goal is return to the World Spirit, while a more immediate goal becomes wellness and health in this world.

In Europe, the Christian, and especially the later protestant traditions, inherit Hebrew traditions whereby man is separated from God. Man is below and God is above. There is a great divide between their worlds. The story of rebirth becomes largely a story of being prepared for a future paradise and the story of return becomes a story of images to create (visual) bridges to the invisible; maps of microcosm and macrocosm, with rhetoric and prayers of on earth as it is in heaven (as above, so below), and reassurances that the return will one day come on Judgment Day: the hope of paradise, but not yet.

An underlying, universal concern (everyone would like to be saved), helps explain why the same fundamental metaphors are found throughout Eastern and Western alphabets. Man and the alphabet begin as a primal force, uncontrolled, like a wild beast, that/who needs to be tamed, restrained, mastered, controlled at a physical, mental and spiritual level. The goal is mastery of thought, word and deed. The body of man is (like) a field, house, column, temple, tree and hence basic postures become an inspiration for basic letters of the alphabet. So one dimension of the letters is to construct basic geometrical shapes. Although the letters are static, they reflect a dynamic flow of words, just as postures reflect invisible motions, especially breathing, inside the body and visible movements of outer limbs of the body. Long before human figure alphabets and modern sign languages, basic movements became initial letters and signs of languages and alphabets. The origin of other key letters is almost certainly in the heavens and it is there that the outline of our story begins.

0.6. Outline

1. Marks, Signs, Symbols

Long before systematic alphabets, early man had many marks, glyphs, signs and symbols, often too many to be “efficient” in the sense of alphabets as we know them today. In Sumeria as pictograms changed towards phonological signs, the numbers reduced from c. 1,500 to 400 signs.²³² Old Slavic sources speak of 1224 or 1240 signs which were reduced to 147.²³³ In Asia, they were used by shamans and later a priestly caste. Many of them remain today as talismans, symbols, seals, tamgas, marks, glyphs. They were often logograms. They marked eternal cycles, primal forces and marked key moments of the annual cycle: solstices and equinoxes. They became markers for a tribe, a clan, and sometimes of their leaders: a king, prince, khan, chief. They also became markers, brands, for possessions as moveable wealth: cattle, sheep. Some of these tamgas became letters. Often parts or subsets became letters. These also became linked with early calendars. Early Slavic examples reveal that these themes can be traced to 68,000 B.C. (figure 1) and confirm that there must have been links between what are now Russia and China by 5,000 B.C. (cf. appendix 1).

These signs and letters had a simple, underlying principle: a quest to link the three worlds of heaven, man and earth or heaven, world and underworld. By way of illustration, we focus on letters E, T, Sh, G, L and the Othala rune. In the case of Othala, it is possible to reconstruct how a given form evolved into several runes and letters and at the same time evolved into more complex symbols of gods, horses as metaphors of control, birds as symbols of return and regeneration.

This Slavic runic tradition becomes a first strand in our story (chapters 1, 4). It goes South to India and then West along a Northern land route, corresponding roughly to old Turkmenistan, north of the Caspian and the Black Sea. The protagonists are Scythians, Sarmatians, Alans, Bulgarians, Thracians and Dacians. This strand links Sanskrit, Brahmi, Scytho-Sarmatian, Hunno-Scythicum, Hunnorum, Massageticum, Geticum, Gothicum, Gothic and even a proto-Biblical syllabary. This is the A B V D and A B C D model. A second strand is by sea (chapter 8). These are the H L H M model and A B T Θ models and subsequently become an A B G D (and A B J D) model. A third strand is by land (chapter 9). This is an A B G D model. Details of these routes are further explored in Appendix 7.

2. Sanskrit Framework

Sanskrit is the first²³⁴ documented, systematic approach linking sounds in the mouth with letters. It introduced eight divisions of the alphabet, and matrices of letters. Letters are linked with principles and elements in nature (tattvas). Letters are also linked with energy points in the body (chakras), with the mansions (nakshatras) of the moon and zodiac signs (rasis) of the sun. This approach to sounds and letters becomes a starting point for temples, sacred cities and sacred landscapes. Initially there is a triple metaphor to link 3 elements, 3 threads, 3 phases, 3 worlds.

There is clear evidence that ancient India was not an isolated kingdom. They had a term for the ancient Ionians (yavana), for the city of Mecca (Makha) and referred to great China as mahAcIna. The Chinese, in turn, adapted the Indian system of seed letters (bijas) as did the Japanese,²³⁵ who used the Sanskrit divisions and sequences as a starting point for their phonetic writing systems (e.g. gojuon, katakana, hirakana).²³⁶ Sanskrit inspired numerous writing systems, the best known being Brahmi and Devanagari (divine city writing or language of the gods) and over 40 major languages in the Indian Subcontinent and South-East Asia.²³⁷ The Essenes of Mount Carmel, a Jewish sect, whose Mandaic alphabet is an Aramaic Hebrew, claim links with India, Tibet and China prior to 1,500 B.C.²³⁸ The Essenes of the Dead Sea have a simplified alphabet of 22 letters with close parallels to a subset of Sanskrit.²³⁹ A version of Brahmi was linked with the Hindu King Asoka's push to spread Buddhism to Antioch, Alexandria and Athens in 260 B.C.²⁴⁰ Scythianus from Alexandria, is said to have travelled to India in 50 A.D and returned with ideas that subsequently inspired Manicheism.²⁴¹

A version of Sanskrit linked with Daco-Indian, went westwards as Iranian Sanskrit, became one of the languages of the Scythians and inspired the Daco-Thracian origins of the Romanian language, millennia before Christ according to some.²⁴² An old alphabet of Scytho-Sarmatian

(132 Letters) is practically identical to the old Bulgarian Runic alphabet (132 letters).²⁴³ References to the Vedas, are found among the ancient Slavs, in Bulgaria, and in Slovenia.²⁴⁴ The Mitanni, who used Sanskrit words and gods, were active in present day Turkey from the 15th to 13th c. B.C.²⁴⁵ In some accounts they were Armenians.

Hence, long before the so-called barbarian hordes had reached Europe in the 4th c. A.D., there were clear links between India and the West, which explains the presence of Sanskrit in unexpected places: e.g. the Sanskrit word for earth (prithvi) in the ancient Coptic decans of Egypt, or the Sanskrit word for life, jan, which occurs as the letter, jani (life) in Georgian, the feast of Jani (Summer Solstice) in Latvian, which gives us the Latvian name, Janis; the month January in Western calendars, the two headed god, Janus, as well as the name of the Christian, Saint John the Baptist (Saint Jean, Sint Jan and San Zan). The third and fourth letters of Sanskrit, g and gh lead to ganga, the name of the river Ganges, the Indian god, Ganesha, and the Coptic letter ganga.

The Indian system linked Sanskrit letters with the chakras. The chakra principle of energy points along the spine was incorporated into major systems beyond India. For instance, there are Cherokee and Navajo chakras. The Celtic tradition, adapted the Indian chakra system in a version that is still being used in Canada. The Essenes of Mount Carmel used a system of 5 chakras to order their Mandaic alphabet of 24 letters. A Slavic version, also adapted the 7 chakras and then added two lateral chakras at the level of the arm sockets, which they linked with their version of Hatha Yoga. Chakras are still used in figures of primordial man (Adam Kadmon) in Western mystical traditions.

3. Breathing and Life

Sanskrit is much more than a simple ordering of letters and sounds that we write, read, speak and hear: it provides a system for bringing order to the cosmos. In the Indian system, a person has 21,600 asus (breaths) in a day. A sidereal circle with 360 degrees x 60 minutes has 21,600 minutes. The moon was believed to be 2,160 miles in diameter, travelling at 21,600 miles per hour at a distance of 216,000 miles from the earth. The sun goes through one sign of the zodiac in 2,160 years. In one version, the breaths of a person in a day (25,920) are directly linked with the number of years in one precession of the equinoxes (2,160 x 12 = 25,960 years).

Hence, Sanskrit, when linked with the chakras, offers insight into the miracle of life itself. It provides an explanation of how we breath and is the starting point of systems that promise much more. The original idea is simple. In its natural state, the body works. With exercise, training and discipline, the body can work much better. So breathing (Sanskrit: prana) soon became much more than a word. There are systems of 5 pranas and even 10 pranas. When we are born, we are under the yoke (yuga) of time and the passions. With yoga we are liberated from both. We are reborn. Indeed, we have a key to eternal life. Hence, in the Sanskrit system, yoga is linked with a quest for amrita (Sanskrit: amRta), which is not only the nectar

(conferring immortality), but also ambrosia, final emancipation, the collective body of immortals, world of immortality, heaven, and eternity.²⁴⁶ It is also a city: Amritsar.

In India, sacred numbers and sacred letters are linked with sacred geometry, especially through yantras, some of which take the form of magic squares. We find them, for example, in the Ganesha Yantra and Navagraha (9 planets, figure 503) yantra. Such magic squares recur in Tibet, China, and indeed throughout the ancient world. They are of particular interest because one form ($3 \times 3 = 9$ squares), called the budhu square, is said to have been the means by which Allah conveyed the first nine letters of the Arabic Alphabet to Adam. The same square is linked with early Hebrew letters. We shall show that the letters of the central three squares are linked with the yoga, breathing story (chapter 3).

In Indian yoga, the ajna chakra plays a particularly significant role. It is linked with the idea of a third eye and associated with three Sanskrit letters: ha – m – ksa, often written more simply as ha-m-sa or hamsa. In India, the three letters are linked with the 3 nadis (3 streams) and in the West they become either the 3 coils of the caduceus or the 3 pillars of the tree of life. In terms of the alphabet, ha-m-sa becomes the mother letters of Hebrew and as letters A M, S, play a central role in many Western alphabets. As hamsa travels West, it also becomes the hamza of Urdu, Pashto, Persian and Arabic. Physiologically ha-m-sa becomes a yoga breathing-exercise linked with consciousness and individuality. Metaphorically, hamsa becomes a swan goose, which is the mount/vehicle of Sarasvati, Goddess of Wisdom and patroness of the alphabet.

The purpose of yoga is to free oneself from the yoke (yuga) of physical life. So controlling the breath also becomes linked with a) metaphors of taming, restraining, controlling the body as a whole and b) metaphors of killing and cutting off desires. While early versions of cosmic man, apply to a standing figure, later versions increasingly limit themselves to a seated figure, showing only the upper half of the body and effectively cutting off the lower half. The cut off point varies. Sometimes it is at the base of the spine, the genitals or at the umbilical cord (omphalos). When aligned with numbers this means that certain numbers such as 8, 9, 11, 16 and 19 are connected with the cut off at a half-way point in alphabets of 16, 18, 22, 32 or 38 letters. This cut off point or metaphorical circumcision becomes linked with specific constellations such as Crux Australis (Southern Cross) and in some traditions becomes a literal action.

4. Movements and Matrices

There is still a widespread view that runes began in Scandinavia as almost haphazard markings by persons who were literacy challenged. The charm of this image is not matched by its accuracy for several reasons. First, Scandinavian runes are linked with movements of the human body in a form of runic yoga that has ancient roots. Second, there are well-documented scholarly connections: already in the latter 4th century, Bishop Ulphilas (Wulfila) travelled from Northern Germany to Northern Bulgaria and translated the Greek Alphabet first into Gothic and then into runes. Recent work on the Adalruna has confirmed

that these connections with the alphabet and high philosophical traditions continued into the 17th century.

Meanwhile, scholarship of the past century has drawn attention to runes in Hungary, Bulgaria, Turkey, Arabia, India, and in various parts of the (former) Russian empire.²⁴⁷ If the Scandinavian runes typically used 9 sticks or glory twigs in a relatively informal system, the Slavic runes are inspired by a series of matrices at different levels of complexity. The Slavic tradition reveals that there are at least two parallel histories of runes and alphabets. There was a Northern route that links China, Tibet, India, via Russia and the Baltic to Europe and there were the more familiar Silk Roads routes in the South.

Early Slavic runic systems have 256 runes/letters. There are claims that these are the basis of an ancient Slavic language, subsets of which become Sanskrit, Etruscan and other European languages and alphabets. It is striking that both Slavic and Sanskrit traditions use Himalayan birch bark (*betula utilis*) as a basis for runic and letter manuscripts.²⁴⁸ As letters gradually become associated with reading and writing, one trend is for runes to focus on magical functions and patterns in chronology, which favour simple multiples of 8 directions and 8 feasts of the year (e.g. 16, 24). A Nordic, Christian version of the runes, transforms the threefold Indian approach into a threefold vision of the world linking God, mediator and man. Anglo-Saxon variants thus have multiple influences. One of these influences entails associations between runes, letters and basic postures. The runes also entail grids, which become a further model for alphabets.

In current views, the Russian alphabet is a spinoff from Greek, when Saints Cyril and Methodius invented the Cyrillic alphabet at the time that Russia was Christianized in the 9th c. A.D. Our story claims that the roots of Cyrillic lie in pre-history via Siberian shamans, Scytho-Sarmatian runes, the *hariskaya* runes, the *Vseyasvetnaya* Charter and Diploma, *Alatyr* runes, *Retrinskih* runes, Russian Runes, Vendic Runes, *Velesitsa*, *Velesovitsa*, Vendian runes, *Dalekarliyskie* runes, *Rasenskie* runes, Runes of Eastern Slavs, *Scoloti* runes, and *Slavica* or *Slavitsa*. This proto-Slavic alphabet had links with Sanskrit.²⁴⁹ Both were Aryan, had forms of Vedic religion, and links with China. So, three of the world's five most important writing systems ("alphabets"), have Far-Eastern origins, namely, Chinese, Sanskrit and Cyrillic.

Both the Glagolitic and Cyrillic alphabets have been linked with the Alanic alphabet²⁵⁰ (figure 449), associated in turn with the Ossetic alphabet. There are also unexpected parallels between the shapes of Karachay-Cherkessia runes and Glagolitic.²⁵¹ Another strand of both Glagolitic and Cyrillic can be traced via the Oghur branch of Turkic which leads to the Chuvash alphabet, a subset of Scytho-Sarmatian and Bulgarian runes (figure 36 c-e),

5. Heavenly Models

The Slavs, Egyptians, Phoenicians and Hebrews created celestial alphabets linking runes and letters with specific constellations, stars and planets. China played a special role in the story

of applying letters to the heavens. Their system of 10 stems and 12 branches linked to images of 12 zodiac animals and basic alignments of key letters was introduced c. 1,250 B.C.²⁵² and may be one source for 22 letter alphabets. These systems of lettered stars become linked with stories of the skies (cf. Appendix 2).

Major cultures introduced different orientations of the heavens. The Hindu system has an orientation with East on top and is reflected in the Iranian tradition, which still links the New Year (Nowruz) with the Spring Equinox. The Chinese system has South on top and recurs in the cosmologies of Mithras, Bulgaria, Coptic Egypt, and Latvia. Meanwhile, Northern traditions have North on top as does the tradition of Oriental Theosophy, which includes Mithra and integrates both sun and moon into a larger cosmological framework. An origin of this northern orientation could well be the cult of Magha in India (cf. Magi).

In architecture, Leo and more specifically the star, Regulus (or Star Basilisca), becomes linked with the border between earth and heaven, a cube and an unfolded cube in the form of a temple. Aquarius becomes linked with the border between heaven and earth and an octagon. In the Christian tradition, these two are then combined: the unfolded cube temple becomes Christ as a Christian church, while the octagon becomes John the Baptist, in the form of a Baptistry in front of the Church. In the Arabic tradition, a cube (the Kaaba in Mecca) in the East becomes linked with an octagon in the West (the Dome of the Rock in Jerusalem).

A series of contrasts occurs in different religions: e.g. between a Camp of the Israelites and a Temple, one earthly, the other heavenly, which becomes a contrast between the Earthly and the Heavenly Jerusalem. A series of alignments also occur. In Arabic astronomy, a constellation called Al Baldah (The City or District) is linked with Letter 19, Mansion 19 and subsequently shifted to Mansion 22 as The State (cf. Sarakt in Tengrism) at the beginning of Capricorn (0°- 13° Capricorn), i.e. the solstice and the new year. The Greek and Latin names are polis and civitas respectively. In Christianity, this becomes the City of Man and the City of God. In Islam, this becomes a distinction between the earthly Kaaba and the heavenly Kaaba; between the earthly Mecca and the heavenly Mecca (called Makha in Sanskrit). If many early letters were clearly written in stone, their alignments evolved, as observations of the heavens improved, on earth as it is heaven.

6. Earthly Reflections

The details of heavenly models and their earthly reflections change with different schools. In India, an early fire cult (Agnivamsa), that goes back at least to the 3rd millenium B.C., focusses on three fires (heavens, atmosphere and earth). This model is also reflected in the god Perun of the Slavic tradition. A solar cult (suryavamsa), aligns the letters with zodiac signs. A lunar cult (chandravamsa), links letters with mansions of the moon (nakshatras). The Chinese hsiu, the Arabic manazils and Egyptian nomes are variants of this tradition. The Arabic manazils are of particular interest because, although they begin with Aries (east orientation), they are presented in a circle with North on top. Such commonalities across cultures help us to understand why the northern orientation gradually becomes the Western standard and subsequently an international norm.

An early system in China distinguished between an archetypal order (heaven) and an order of change (earth) with man in between. In India, a threefold distinction leads to three kinds of zodiac signs (Devarsi, Brahmarsi, Maharsi) corresponding to mutable (double), movable (cardinal) and fixed signs. The Hindu system emphasizes growth within a largely cyclical system which leads to: a) sacred yoga, b) sacred geography and c) astronomy. The letters of Sanskrit, which are initially connected with creation and return in the metaphysical world, thus become a starting point for ordering the physical world.

At some point, there was a schism which led to factions.²⁵³ One was conservative, favored a status quo, went South and eventually became the Theravada school. A second faction, linked with the sun cult (suryavamsa), associated with Zarathustra and Zoroaster, went westwards and inspired the names of countries on the way: Khorasan (the land where the sun rises),²⁵⁴ Assyria (as in asura) and Syria (cf. the god Surya). The contributions of these factions are paradoxical. On the one hand, they introduce greater attention to time and change. The cyclical approach of India and China (cf. yin-yang), now becomes a struggle of competing forces, an eternal good vs. evil forces in a temporal world. On the other hand, they emphasize the power of magic, as if man were mainly an instrument of higher powers, as if everything were fate (kismet), as if things were written.

Recent scholarship suggests that Persia played a central role in Oriental Theosophy, which reorganized the world into Principles, Elements and Rulers²⁵⁵ On the surface, this means that principles and elements in the world are now controlled by rulers, i.e. planets. Another consequence is a realignment in terms of Root, Sacrificed and Savior-Creator. While fully positive in intent, this also implicitly removes the role of man as an individual free-agent.

The Chaldean contribution is equally complex. On the positive side, it links the alphabet with alchemy, which is implicitly also an inner alchemy: i.e. a context for self-improvement and liberation. On the other hand, Chaldea helps to crystallize an approach where 3 elements, combine with 7 planets (rulers) and 12 zodiac signs (linked with 12 alchemical processes) to produce a version of 22 letters that becomes a model for early European alphabets. The 7 planets as rulers of powers of the universe become much more than 7 objects in the sky linked with 7 letters and 7 candles in candelabra. They become the arena for the battle of free will. Christianity is partly an attempt to reinstate this role of choice and free will. Stories of the skies (cf. Appendix 2) become a key to human freedom and stories of salvation.

As we go from East to West, there is a shift in the concept of Divinity. In India, Divinity is 3-fold (Brahma, Vishnu, Shiva). Mani's view of three separate versions of Jesus: (1) Jesus the Luminous, (2) Jesus the Messiah and (3) Jesus patibilis (the suffering Jesus),²⁵⁶ is a variant on this trinitarian or triphysite view. The Nestorians (eastern Syria) adopt a Dyophysite view, while the Jacobites adopt a Monophysite view. In the Christian tradition, all of these are seen as heresies from the Miaphysite view of Chalcedonian Christians and from strict Monotheism. To be sure, the Christian view continues the idea of a trinity. Rome even continues to use the old Persian names, Oromasis Deus, Mitrim Mens and Aramiris Spiritus Sanctus (figure 532 b). Even so, there were major mediaeval debates concerning the Trinity and Christology²⁵⁷ and online debates on The Trinity: A False Doctrine continue to this day.²⁵⁸ The debates are of interest for our story because each of these views led to new alphabets, Manichean, Nestorian and Jacobite as well as dialects and scripts accepted by the Roman Church: e.g. Maronite Alphabet, Serṭā script (ܣܪܬܐ), Alphabet Chaldee au rebours des autres ou l'Alphabet des Maronites and Melkite (Palestinian Syriac).

In the process, certain symbols acquire an international significance. A variant of the swastika symbol, with a three pronged F along the four axes, becomes a Slavic four fold cross, the Sumerian ki (energy) figure and the Scandinavian ginfaxi rune. The reverse form is Vinca rune 8, which recurs in animal medicine wheels of the Navajo, becomes the Chaldean Zodiac Cross (with 3 signs on each arm) and in Russia becomes the Quadrilateral Philosophical Key. One of these arms in isolation become the Key of Science, the Key of David, the Key of Knowledge in the mystical traditions and the letter He in Paleo-Hebrew (figures 208-212). Letters of alphabets are often spinoffs and fragments of larger symbols.

7. Eastwards

Chapters seven and eight outline how Sanskrit spread eastwards and westwards. Initially, the divisions (vargas) of the Sanskrit alphabet provide a matrix that serves as a model for Southern Indian languages such as Tamil. These then spread via the maritime spice routes to Indo-China (Burma, Thailand), Malaysia, Indonesia, the Philippines, and Japan. In some cases, sound matrices and syllabaries are exported. These are typically subsets of the original model. In Diringer's account these were the Indian and Further Indian branches of Aramaean. He listed 42 specific cases. Hereby, Sanskrit also affected language families beyond Indo-Aryan or Indo-European languages, namely: Sino-Tibetan, Dravidian, Austroasiatic, Austronesian, Tai-Kadai and Japonic languages. Indeed, Vedic Sanskrit, mainly through its Brahmic, Devanagari, Gupta, Grantha and Hindi scripts, is the only world alphabet that lends its structure to at least five other major language families.

Sanskrit is an Indo-European²⁵⁹ Aryan alphabet and had various scripts including Brahmi. Wiki describes this expansion eastwards as Brahmic-derived alphabets. Recent scholarship has re-classed Brahmi²⁶⁰ as being Proto-Sinaitic script, the Phoenician alphabet, and Aramaic script (?) as parent systems. In this view, two abjads, Phoenician and Aramaic (Afro-Asiatic), inspire Brahmi and all the languages of the Indian sub-continent and Southeast Asia, which are deemed to be abugidas.²⁶¹ If so, the Indo-Aryan family of languages would have a Semitic source. Three reasons are given to show that Sanskrit has an independent origin. Indeed as will be shown in chapter 8, Brahmi was a source for some forms of Semitic alphabets and not conversely.

8. Westwards

Chapter eight focusses on the spread westwards. Here, versions of Indicum are sources for the Alphabetum Chaldearum, Aethiopian, Abyssinian, Nubian, Egyptian 1, Egyptian 4, Mercurius Thoyt, and Mercurianum, suggesting that Egyptian and Semitic alphabets also came from India. A number of these have an H L H M sequence of letters. In Ethiopique des Indiens Nubiens, the order is modified to become an a ba ga da sequence. In a second wave, two simplified versions of Sanskrit, Indicum and Brachmanicum, reach Europe in the 10th century B.C. as the first and second alphabets of Solomon (Hebrew 2 and Hebrew 3 in Fry's compendium). Parallels and differences between Chaldean and Hebrew alphabets are examined. Section three of the chapter examines links between Phoenician, Saracen, Syrian and Assyrian. Section four examines consequences of these links between East and West for the sequencing of letters in alphabets (cf. details in Appendices 8-10).

The so-called South Semitic branch of Saudi Arabia, the Sinai, Egypt and Northwestern Africa is generally linked with the earliest forms of 26 and 22 letter alphabets. Some have dismissed this as an early, indigenous form of abugidas, which effectively had no influence on

the tree of alphabet influences. Our account points to Indian sources for a) the Chaldearum Syllabarium, b) some of the earliest Egyptian alphabets, c) early Hebrew alphabets. It also attests to the a ba ga da sequence as a second stage. Hence, the framework for the North Semitic abjad probably came from India via the South Semitic of Saudi Arabia rather than from a hypothetical Proto-Siniatic at Serabit-el-Khadem.

In Diringer's account a North Semitic branch led to an Aramaic branch with Arabic as an offshoot. Again there is problem of length: Aramaic has 22 letters. Arabic has 28 (or 29) letters. And again there is also a problem of chronology. The earliest Arabic inscriptions in the South are c. 1300 B.C. The Aramaic that derived from Phoenician was c. 800 B.C., while Imperial Aramaic is 5th c. B.C.: another case of influence avant la lettre.

Current accounts class Arabic as an abjad. This a b g d, or a v g d sequence is found also in abbreviated versions of Indian languages (Indian 1), Old Nubian and old Coptic, which suggests that this order may well have come via Egypt rather than from the North Semitic branch.²⁶² In any case, the original ordering of Arabic was in terms of 17 shapes and the a b t th model, found also in Aphricanum, Turcicum and Persicum. Another ordering of Arabic, also linked with Egypt, is the AIQ BEKAR sequence, which has its roots in Mimshim and Indian Numeral alphabets. Hence, the origins of Arabic cannot be Aramaic. Indeed, they are linked with both Egypt and Arabia. Current alphabet trees need to be reorganized.

9. Western Alphabets

Chapter nine focusses on a third strand of transmission: by land via the Silk Roads. A common image of the silk road is much like a modern highway serving as a trade route for exchange of materials and ideas between East and West. In fact, cultures along the route play an important role in transforming the message that they were carrying, an example of McLuhan's "medium is the message"²⁶³ in geographical terms, long before the advent of printing. One example is the seemingly simple shift outlined above from a cyclical model to models in time and with change. Links with runic systems are part of this story.

Persia, especially at the time of Darius II in the 6th and 5th c. B.C., played a very important role as intermediary between East and West. His early visits to Egypt played a role in his decision to link Persepolis with key moments of the sun's annual passage. His visit eastwards helps us to understand why there are parallels between Brahmi, Assyrian and Aramaic. His Aryan alphabet, marks a simplification of the complex Sanskrit alphabet and at the same time introduces new forms for and methods in cuneiform script. But this marks a late development in a long tradition.

The basic a b g d (abjd) sequence of letters, now associated with abjads, is found in Indian alphabets (Brahmanicum, Hanscretanum, Indicum), recurs partly in Sumerian and Assyrian, and is found in Phoenician which, in Western accounts, is the first true alphabet and Mother of all alphabets. According to the Christian Phoenician Maronites, it was they who invented this alphabet of 22 magic letters in Byblos in the 15th c. B.C., which led to inscriptions by 1,000 B.C., and by 800 B.C. was passed westwards to the Greeks and eastwards to the Arameans,²⁶⁴ where it became formalized as Babylonian (babil alfabeti): the alphabet now has two sections: a - k, untamed and l - z, tamed. The Babylonian version is effectively identical to Hebrew 1, the Alphabet of the Magi, 17 versions of Chaldean, Ugarit, Samaritan, Hebrew and as Imperial Aramaic, spreads across Middle Asia. This twofold division is found in some versions of runes, and helps us to understand one version of the later structures of Persian, Arabic, Old Arabic (Yemeni, Musnad), Ethiopian (Amharic, Geez), Bantu.

Two other versions of Phoenician follow the ABCD model. One is linked with Assyria and Syria; the other with the Saracens from the Arabian peninsula, is adapted by the Ionians, from whom the Greeks adapt an ABC model of the alphabet in 403 B.C.²⁶⁵ So it is South Semitic, and not Hebrew, that is one main source of the Western ABC. Hence, the rise of Western alphabets along the shores of the Mediterranean, is part of a much larger phenomenon that spans the area from India and Bactria through Middle Asia and Russia to Europe and Africa. In the process, the associations of alphabets with eternal cycles shifted to concerns with temporal cycles, annual feasts, change and growth. An understanding of this shift helps to understand the pre-history of the great religions. Indeed, the cosmological systems of India, and Persia, notably Zoroaster, create frameworks used in structuring Western alphabets (Appendix 3).

10. Classes of Alphabets

Alphabets entail vowels, consonants and semivowels. Vowels can occur first, last or in between. These three alternatives provide one way of classing alphabets.²⁶⁶ A standard view claims that alphabets assign a unique sound to each symbol. An abjad, derived from a combination of the letters, a b j d (or abgd), is linked with a simple number mysticism (gematria), which assigns single numbers for the first nine letters, decimal numbers for the next nine letters and hundreds for the next nine letters. Syllabaries combine consonants with vowels in an organized manner. Hence, some recent scholars distinguish between abjads, abugidas, syllabaries and alphabets and claim that the former three were inferior predecessors. The historical evidence suggests a more complex story.

For instance, although Sanskrit is described by some as a syllabary, it links a unique sound with each letter. The earliest abjads appear to have been a systematic sequence of letters independent of number symbolism. The main elements of this sequence were established by 3,000 B.C. and, aside from minor variants, underlie most alphabets as well as abjads. Indeed, early European alphabets such as Hebrew, were initially 22 letter abjads and later increased to 27 letters in order to confirm with abjad number symbolism. Study of the 72 magical alphabets of the Virga Aurea shows that they entail four basic models.

These classes and models help us to understand the underlying structure of major alphabets. A single alphabet sometimes had multiple models. One Sanskrit model has only 10 letters, essentially the headings of major divisions of the alphabet. There is also an old Slavic system²⁶⁷ of 9 months linked with 9 gods and 9 letters. These may have been linked with early magic squares (budhu squares). Nine letters arranged in a circle lead naturally to a tenth letter which integrates the other nine. This letter is I variously called Yud, Yod, Iota and eventually becomes a three-form letter of I, J, Y in the Alphabet of the Magi (c.2nd c. B.C.). In the runic tradition, these ten letters become the first three elements of abjads: abjad, hawwaz, hutti.

Links between letters and orientation help to explain the advent of alphabets with segments of letters. Particularly important are segments of three letters (triads), four letters (tetrads) and their multiples: e.g. 8, 16, 32. Sanskrit introduced a system which used multiples of five letters aligned to elements (tattvas). In the Celtic runic tradition, these 5 letter segments become known as aicmes. In other runic traditions, the eight directions provide basic segments. The most familiar version includes three segments of eight, or 3 aetts, that apply to past, present and future respectively.

The classic 22 letters of early European alphabets almost certainly began as subsets of a larger Sanskrit system. In the version of the Magi, there are 3 mother letters, 7 double letters linked with planets and simple 12 letters aligned with both the zodiac and alchemical processes. The annual birth and rebirth cycles of Nature and agriculture become linked with a quest for regeneration and rebirth in physical, moral and spiritual dimensions. These 22 letter alphabets typically end with the letter T (e.g. Tav, Tau), which is effectively a cut-off letter. Longer versions added vowels, letters associated with generative organs and the underworld (e.g. U V W X Y Z), and further letters for procreation.

In Sanskrit, the alphabet frequently consists of 50 letters (16 vowels and 34 consonants). Through the use of vowel-consonant matrices the number of letters could be expanded dramatically: e.g. 297 (9 x 33) or 1089 (33 x 33). Alphabets in Middle Asia and Slavic alphabets typically entail a hybrid of these two approaches. Hence, they maintain a basic structure that remains almost identical but, within this sequence, the variations of vowel combinations with a given consonant letter vary considerably. For instance, the Sanskrit alphabet in the Aryabhata version has one letter for k and nine vowel combinations for k. The Cyrillic alphabet has 1 letter for K. The Archi alphabet has one letter k and 14 further letters related to K (K, Kк, Kв, Kкв, KІ, KІв, Kъ, Kъв, Kкъ, KъІ, KкъІ, KъІв, KкъІв, Kъ, Kъв). This approach can be traced back to the karuna runes in pre-history (cf. figure 124).²⁶⁸ As a result of such combinations, there are at least fourteen Cyrillic alphabets with between 50 and 100 letters and at least 5 alphabets with over 100 letters. These long alphabets predated the shorter Cyrillic alphabets (cf. Appendix 1). In any case, once we understand the implicit underlying matrices, the seemingly endless variations of alphabets resolve into much simpler patterns, whereby some languages increase or decrease the amount of differentiation among combined syllables (i.e. combinations of vowels - consonants).

In retrospect, the good news is that the Tower of Babel brought a move towards standardization. The bad news is that earlier models, such as H L H M, were suppressed. Brachmanicum, one version of Indicum and Aphricanum remained, but, other versions, Sanskrit, and indeed the whole gamut of Middle Asian, Indian, Asian, African, North and South American and Austronesian alphabets were ignored and forgotten.

11. Shapes and Numbers

Early letters and runes were usually intertwined with shapes, symbols and numbers. The history of alphabets is partly a story of how letters and numbers evolved into separate categories, which subsequently become different disciplines, with letters forming the trivium; numbers and shapes forming the quadrivium. There was also a reverse pattern, whereby some links between letters, shapes and numbers became stronger over time. A case in point is the domain of gematria, which systematically links letters and the numbers. The significance of this method for the Hebrew alphabet and particularly for the Cabala is generally known. But there were also cabalistic forms of Sanskrit.²⁶⁹ In fact, at least 18 alphabets had their own versions of gematria including Arabic, Aramaic, Armenian, Babylonian, Bantu, Chaldaean, Coptic, Cyrillic, English, Ethiopic, Georgian, Glagolitic, Greek, Latin, Persian, Sanskrit and Swahili some dating back, it is claimed, to at least 6,000 B.C.²⁷⁰

In India, the Great Goddess, the Mother of All, called Devi Lalita Tripurasundari, has a linear, geometrical form as the Sri Yantra with concentric circles (mandalas) and 111 aspects. This is probably the source of geometrical trees of life as schematic metaphors for cosmic man and human beings. In the Hindu tradition, mandalas are not just visible prayers: they mirror the

creation process. Symbolically, they show the invisible Word becoming visible beings, objects and things.

One of the paradoxical contributions of the West is that a series of metaphors in different disciplines become intertwined in new ways. One is in alignments with basic geometrical shapes. A second is to divide the year into two halves: one dominated by sun, the other by the moon. The more temperate sun in the second half of the year is aligned with physical, moral and spiritual values of taming, restraint, discipline, and control. One is a time of increase, the other of decrease; one focussed on earth, the other on heaven; one yang, the other yin, one plus, the other minus; one here, the other beyond (*plus ultra* is not just a saying of Charles V); one dynamic energy, the other static; one established, the other firm. In the alphabet, these become the letters J and B. In symbolism and freemasonry, these become the two columns, Jachin and Boaz.

Another set of alignments is through the stars. At a very early stage, four stars (Aldebaran, Regulus, Antares and Formalhaut) become linked with four images of a bull, lion, eagle and man/angel. These become the four royal stars, linked with the four fixed zodiac signs (Taurus, Leo, Scorpio and Aquarius), four living beings (hayyot), as well as four evangelists, and four archangels. These symbols affect all the major disciplines.

In alchemy, the cube becomes a symbol of the body, linked with mind and spirit. In geometry, one tradition links Regulus with a cube, which becomes the cube or rock Cephas (actually a $9 \times 9 \times 9 = 729$ cubes) upon which Christ builds his church, linked with Metatron's Cube, with the ancestors (pitr's) and with Peter (also called Cephas, gematria 486, who represents the visible cubes on the surface). Subsequently, there are discussions of visible and invisible aspects of cubes as metaphors for visible and invisible dimensions of truth, exoteric and esoteric, manifest and non-manifest, womb world and diamond world. In some versions, there is a contrast between a quiescent and a falling stone. In another tradition, the cube becomes the star tetrahedron or Stone of the Wise Men (*Stein der Weisen*, better known as the philosopher's stone). The equivalent 2-D hexagram is letter 18 of Hun-Syanbi (figure 433) and letter 19 of the Lepenskog Vira and Razens Molvitsy proto-alphabets (figure 123).

In the mystical tradition, this same shape, the stellated tetrahedron, becomes the Merkaba meditation, linked with yoga and more specifically, hatha yoga (figures 346 -349). The three-dimensional stellated tetrahedron projects a two-dimensional shadow of a hexagram that becomes a symbol of the Divine Child, Shatkona and the Star of Vishnu in India and Nepal, the star of Veles (Звезда Велеса) in Russia, the Seal of Solomon and Star of David in Judaism; the Seal of the prophets and Khatam Sulayman in Islam. It is also the flag of the Isfendiyarids, and the Karamanids, the flag of the Khazars and the Israeli flag. The same star serves a template for generating the Hebrew alphabet (figure 418). Symbols and letters remain mysteriously connected.

In all this, a few numbers, typically squares, cubes and primes, play a special role in alphabets and cosmologies. The same numbers recur in the matrices of major games around the world: e.g. chess, hneftafl, weiji (game of Go). They also recur in alphabet circles and systems.

12. Conclusions

Earlier assumptions and claims about the origins of alphabets along the Eastern coasts of the Mediterranean (Ugaritic, Aramaic, Phoenecian, Hebrew, Greek) are too Eurocentric. Our

study re-examines origins and suggests that there are six key features of alphabets: identity, order, belief, explaining creation and life as well as providing templates and point to major challenges.

0.7 Origins

Traditional accounts link the invention of the alphabet to Semitic alphabets (Phoenician, Ugarit, Hebrew) along the shores of the Mediterranean. Our study suggests that there may have been a Siberian or Middle-Asian Ethnogenesis. In terms of the world alphabets, Chinese began in China, Sanskrit began as an Aryan alphabet in India, Cyrillic had old Slavic-Aryan roots in Russia. Arabic began in Arabia with roots in North Africa and Middle Asia. Latin began in Italy with roots in Etruscan, Greek and Phoenician.

0.8. Features of Alphabets

0.8.1. Identity

In terms of Diringer's stages, the first three (embryo-writing, picture-writing and ideographic writing) are focussed on identifying objects, individuals and groups. They are effectively like modern brands, seals, bar codes, tagging, tracking, ID systems, object identifiers (DOIs), elements of geography, GIS and GPS systems. They help in identifying possessions and especially items of moveable wealth (e.g. cattle, sheep).

In China, this led to a highly organized system of 10 stems and 12 branches (cf. 22 letters); of 37 strokes, 37 Tangut characters, 37 phonetic letters, 214 radicals, and 412 sound combinations, which can generate over 100,000 characters. Wiki describes Chinese as no alphabet (Logograms, figures 628b, 431).²⁷¹ In Diringer's scheme, Chinese was ideographic writing and belonged to transitional scripts. Even so, Chinese was there before the first Western alphabets, and it is used by more people than any other national alphabet. It is not transitional. It is older than Western alphabets, does more than Western alphabets do, and has subsets for simple users and applications.

Western alphabets continue to use national languages and alphabets as a means of establishing a national identity,²⁷² but have relegated most physical identity functions to other kinds of signs: tamgas, runes, seals, brands, emblems, and flags (cf. Appendices 1, 4, 5). A key vowel, the shortest word of one letter, I, is used to mark the presence of personal identity. A two letter word is used to mark the identity of another person: Te in Latin and Italian, Du in German. In English this becomes a three-letter word: You. It used to be a four-letter word: Thou. For the most part, however, alphabet letters shifted from being markers of identity to becoming expressions and styles of identity: words express our thoughts, poetic words reflect our emotions, aspirations, and even our soul, words in prayer reflect our piety, faith, hope and charity. The characters of handwriting become a mirror of character. Words make the man.²⁷³ Learned words make a man of letters. Hamlet may complain about words, words, words, but without them there would be no soliloquies on being and no Prince Hamlet.

0.8.2. Order

A second key dimension of alphabets is about ordering letters to bring order to the cosmos. Initial versions tend to continue the identity function, whereby letters are tagged to everyday stars. But as was shown in chapters 5 and 6, alphabets become linked with stories and systems of the skies (cf. appendices 2 and 3), with mansions of the moon, zodiac signs, planets, cycles

and sequences. In India, for instance, letters 1 10 19 become linked with Ketu (tail of the dragon), while letters 6 15 24 with Rahu (head of the dragon, northern lunar node). As the West learns that the lunar node is linked with eclipses, letters 6 15 and 24 (e.g. Soo, Ksi, Psi in Coptic, Stigma, Xi, Chi or ς - ξ - χ in Greek or Ss, Щ, Xx in Cyrillic), with a gematria of 6 60 600 (i.e. 666) become symbols of the dragon, the Devil, evil, and are changed.

In Diringer's scheme, a transitional stage of pictograms/ideograms led to a phonetic phase and alphabets. In the Slavic tradition, in India, Persia and in Georgia, this ordering dimension involves a complex coupling of letters, cosmography, geometry and arithmetic. This points to an interim cosmogram stage. The letters acquired universal connotations before they emerged as abstract signs. These basic alignments of letters, planets, and zodiac signs were established by the Chinese, Slavs, Indians, Sumerians, Babylonians, Chaldeans before 2000 B.C. The underlying structures also became fixed in Asia and Middle Asia (China, India, Russia, Iran, Iraq), and Africa (Abyssinia, Ethiopia, Nubia, Egypt), rather than in Europe. These structures were adopted by the Hebrew, Christian and Islamic traditions.

0.8.3. Belief

As scholars have noted, there was a close connection between the rise of alphabets and religion. For instance, Taylor (1884)²⁷⁴ linked 4 great literary alphabets (Arabic, Hebrew, Parsi, Syriac) with 4 sacred texts (Koran, Tanakh/Talmud, Zend Avesta, Bible) and 4 great religions (Islam, Hebrew, Zoroastrianism, Christianity of the East). He also noted links between 5 later alphabets and 5 great faiths of Asia.²⁷⁵ Diringer (1937) repeated this idea with his saying: "the alphabet follows religion."²⁷⁶

Our study has shown that this view is again too Eurocentric. Standing back, it is possible to see three stages in the process. In a first stage, individual alphabets become linked with an individual people with specific beliefs in the form of a religion, religious movement, school, sect, or heresy. Hence, Phoenician Christians developed a Maronite alphabet. In Egypt, The Coptic Christians, who were Monophysites, developed a version of the Coptic Alphabet. The examples of Jacobites (also Monophysites), Nestorians (Dyophysites, Assyrian Christians) who created their own alphabets were mentioned earlier.²⁷⁷ Hence, variant sects, schools, even heresies, created new alphabets.

A second stage or level is where an alphabet becomes linked with an official religion. For instance, the Yezidi alphabet is linked with their sacred books. Mani, created a Manichaean alphabet for his Manichaean Religion of Light.²⁷⁸ This became a major gnostic religion, although it was rejected by the Catholic Church. Avestan was linked the Avesta and Zoroastrianism; Hebrew²⁷⁹ with the Tanakh and Talmud; Aramaic with the Old Testament; Greek with the New Testament and later with Greek Orthodox Christianity. Aramaic²⁸⁰ and Hebrew and inspired world religions, but not enduring world alphabets (in the sense of being used by a significant percentage of the world population), partly because their religious beliefs remained closely intertwined with details of a very complex, script form.

Five writing systems (1 logography and 4 alphabets in Diringer's scheme) reached a third level with influence far beyond a single region. Chinese characters had their roots in oracle bones and shamanic traditions and became intimately linked with the I Ching, Taoism and Confucianism. In this case, the language remained at home, and the religio-philosophical

systems spread around the world. The Chinese alphabet was also used to translate the ideas of another great religion: Buddhism.

Two Aryan alphabets, Old-Slavic (Х'Арийская Каруна) and Sanskrit both had their origins in Vedic religions. Old Slavic runes became linked with Old Believers (Yudhizm and Ingleizm) millennia before they were simplified as Cyrillic and linked with Russian Orthodox Christianity. Sanskrit became linked with Hinduism, Buddhism, and Jainism. Latin became linked with Roman Catholic Christianity. The Arabic alphabet became linked to Islam. These five writing systems, became the dominant models, the scripts of which, were adapted in most parts of the world. All five offered a template (see below). Four of them (Slavic, Chinese, Sanskrit and Arabic) expanded contiguously to neighbouring countries. Only Latin became truly international.

The role of religions in alphabets and their history is complex. In the case of the Catholic Church, although it was aware of, studied and published 72 sacred alphabets, they printed abridged versions of many alphabets that were historically much longer. Hebrew acquired a privileged position in this Christian view, with 16 of the 72 alphabets. The models of settled cultures tended to supplant, or simply ignore, models from nomadic cultures. So the pre-history of Russia as Scythia, Sarmatia, Sarmatia Europeae, Tartarica, and Tartary disappeared. The roots of Cyrillic in Turkic and Scytho-Sarmatian were forgotten. Hence, although there was continuing contact along the Silk Roads, what was studied until the 18th century was only a tiny subset of the whole. Our awareness of a world with over 6,900 extant languages is less than a decade old. Indeed, in spite of dying languages, the list has grown by 196 in the past four years.

The Slavic tradition demonstrates that the tradition of runes has much deeper, systematic roots than in the Western accounts. Jerusalem, Athens, Rome, Istanbul and Mecca, have taken credit for a story that goes back long before they were founded.²⁸¹ The beliefs of the West are effectively commentaries on older models.

0.8.4 Creation

As we have seen, in some alphabets the individual letters are specifically about the creation story: e.g. the Arabic Alphabet of Ibn 'Arabi. In the Marcosian theory of letters,²⁸² the 24 letters of the Greek alphabet enact the creation process. First, they combine to create four words totalling 24 letters to form the first tetrad which leads to the next tetrad and so on.

In organized religions, the word, and words replace the role previously played by individual letters. In New Testament Greek, the Word (λόγος) becomes a starting point to the creation process. Major religions provided sacred texts and their followers became People of the Book. The books were often memorized, the words were learned, studied, interpreted. The meanings of individual letters were increasingly ignored and forgotten.

0.8.5. Life

In the Mandaic alphabet, the Aramaic Hebrew alphabet of the Essenes, this story of creation in all the letters is specifically in the creation of life. In modern Cyrillic, this process is compressed into the first seven letters. In old Slavic, it was linked with the whole alphabet and particularly with two letters: Aleva Vita. In Coptic, these become the first two letters of the alphabet: Alpha Vita. In Greek these become Alpha Beta. Variants are Alpha-Veda (Georgianien), Alpha-Weda (Cophthite, Jacobite), Ayp-Vief (Armenien), Az- Buka (Old Slavic). In Latin and English, these are reduced to A V, A B. The advantage is a much more

compact letter system: 2 letters instead of 8. There is also a loss: Vita and Buka are letters filled with meaning. A and B are often abstract signs without meaning. As the letters become more abstract, as parts and fragments of symbols, the earlier symbols gradually become absorbed as elements of everyday ornaments and decoration.

0.8.6. Templates

Each of the five great writing systems created more than alphabets and scripts. As outlined in chapter four, they created the equivalents of templates for the production of letters and alphabets, each in their own way.

0.8.6.1. Old Slavic

Old Slavic literally created templates in the form of isometric cubes, regular solids or grids of squares, which served as matrices for letters and runes (chapter 4). There were 3-D and 2-D versions. There were portable versions, where the nine lines became nine sticks, rods, twigs which could be realigned at will. It was probably the first mobile communications instrument. The Slavic tradition also created 3-D letters as cosmograms, which could then be rendered into abstract 2-D letters.

0.8.6.2. Chinese

The Chinese produced two kinds of templates for their equivalent of alphabets. They reduced all sign-making to 37 types of strokes, which as noted above, is the number of letters in their phonetic alphabet. 37 is also a prime number: the only number less than 1000 that is both a hexagon and a star.²⁸³ Possibly not by co-incidence, 37 is also a key number in Creation Hyperholograph of the Old Testament. The second Chinese “template” was to arrange combinations of these 37 strokes to create 214 radical characters (not the kind that need to be jailed) or logograms. A mirror of this 214 produced the 412 sounds of Chinese. To add variety, they introduced 5 writing styles. As a result, characters in Chinese calligraphy became a consummate means for expression of personal character and personality.

0.8.6.3. Sanskrit

The Sanskrit templates were quite different but equally profound. One involved sequences of letters aligned with planets. Another, focussed on the structure of the letter sequence more than the letters themselves. If the Slavic system provided a physical matrix of lines as a framework for letter-making, Sanskrit provided a metaphysical and acoustical matrix for letter-making dividing the alphabet into 8 divisions (vargas). Sanskrit provided a system which could be used by a great number of scripts. This explains why India, unlike all other countries, can have 5 classical languages, 22 official languages, 26 Mother languages and still have only one Sanskrit alphabet which, in some senses, is the Mother of all modern alphabets.

It also explains how Sanskrit could be adapted in Thailand, Burma, Malaysia, Indonesia and even in Japan, by “foreign” languages, with scripts which bear no resemblance to the Sanskrit letters as used in Devanagari or Brahmi script. To claim, as Wiki does, that Sanskrit has no native script, misses the point. Sanskrit recognized that the true spirit of alphabets lies in their inner system, not in their outer appearance. Sanskrit is the only case of a world alphabet that attained its status without physical conquering of countries, attacking and replacing of languages and their scripts. It helped teach the freedom that comes from conquering the self through the messages of the Jains, the Buddha from Nepal and other sages.

0.8.6.4. Arabic

The case of Arabic has its roots in pre-history. The word Allah (АЛЛАХ) is a letter of ancient Slavic alphabets, e.g. Vsejasvetnaya Charter (Всеясветная грамота)²⁸⁴ (figure 609) said to go back to 5,000 B.C., linked with a sign system of paradise squared.²⁸⁵ A symbol of Allah (СВАСТИКА АЛЛАХА)²⁸⁶ is closely related to ancient symbols of Dazhbog, Laimes and the Roman cross (figure 408). Hence, there are strands of Arabic and Muslim symbolism that lie in Middle Asia and North Africa rather than the Middle East, all of which suggests that there was a philosophical and religious context which the Muslim conquests²⁸⁷ integrated rather than caused.

The roots of the Arabic alphabet are typically associated with Arabia and South Semitic. Old Arabic spread slowly eastwards and southwards into North Africa through the Sabaeans and Himjarites, and northwards through the Nabataeans, who were traders. It is linked with Tifinagh said to go back to 3,000 B.C. and Proto-Saharan said to go back to 5,000 B.C. The Arabic of the Prophet Mohammed, by contrast, began its rapid spread to one of the world's most important alphabets by a path of proselytizing, which used physical conquering as their initial mode of "persuasion." Their message was peace, but it was sometimes the calm after the storm. Their deeper message was tolerance. A good Christian or Jew, says the Koran, should be accepted and respected as brothers, rather than trying to convert them.

Philosophically, the Arabic equivalent of an alphabet template was closer to the Chinese than the Indian approach. Chinese reduced sign-making to 37 types of strokes. Arabic reduced letter-making to 17 kinds of shapes. As we have shown, they also created physical templates in the form of circles using four intersecting lines to divide the circle into 8 sections (figure 112). This became one of three systems. For variety, they introduced 5, 6 or 7 styles. As in Chinese, Arabic calligraphy offered a rich field for inner expressions in elegant outward shapes.

0.8.6.5. Latin

Only Latin spread to the five continents. This greatest of successes came at a price: empires, colonies, wars, proselytizing, missionaries, all played a role. On the surface, Latin was the most superficial of the five systems. Initially, it was a variant on the Etruscan, Greek, and Phoenician alphabets, which continued compressed versions of Indian alphabets, a sort of Readers Digest of letters, at a time when neither the idea of digest, nor readers, had been digested. Whereas Sanskrit insisted on a template of sounds, the Latin template focussed on the physical letters themselves. If Sanskrit was inner, Latin was outer. At first, this led to geometric, block capitals for monumental scripts, which were stamped on the cultures of conquered provinces.²⁸⁸

It also made clear distinctions between square monumental and cursive scripts, between book and letter scripts (*librariae* - *epistolaris*); between formal speech (*sermo Latinus*) and everyday speech (*sermo vulgaris*, *quotidianus*). The secret of Latin was to be strict in the official and lenient in the everyday. Hence, it exported a template without over-insisting on final details. Latin was the language and the alphabet of the Roman Empire but the early Italic alphabets such as Faliscan, Raetic, Etruscan, Umbrian did not disappear quickly.²⁸⁹

Beyond Italy, the original model spread to become 5 hands (Italic, Merovingian, Visigothic, Germanic and Insular), then 5 national languages (Italian, French, Spanish, German, English), 5 Romance languages (Spanish, Portuguese, French, Italian, and Romanian, 5th-9th c. A.D.), then 23 Romance languages²⁹⁰ and eventually 43 Romance languages as recorded by

Ethnologue. In colonial times, through English, the application of this template was extended throughout much of Africa, the Americas and Austronesia.

This triumph is more than slightly deceptive. The Wiki map shows all of South America in a uniform colour (figure 627b). Chile is marked as Latin, but the national language is Spanish and there are 10 living languages, including the aboriginal language, Mapuche, which are entirely overlooked in this map.²⁹¹ Brazil is also marked as Latin, but the national language is Portuguese and there are 215 living languages, including the Aum banda (figure 376), with its links to Sanskrit and alphabet of Adam. In all, there are 458 living languages in South American, yet we see only a single green colour on the map.²⁹²

Current language and alphabet maps give us a surface version of much more complex realities. A Latin or English native speaker would have difficulty understanding Spanish or Portuguese, let alone the 456 other living languages of South America. We have maps for the “winners,” national languages and official languages. The aboriginal languages, local languages and dialects are obscured or forgotten. But, ultimately, these so-called winners are but a small part of a much richer story. We need new maps and a more thorough history of alphabets, languages and writing systems. We also need more work on why many languages develop without alphabets, and why some alphabets acquire scripts in multiple languages.²⁹³ By way of conclusion, a table (Table 127) outlines how this complex story can be summarized in terms of 6 lines of development in six areas: four in Asia 1. China, 2. India, 3. Iran/Iraq, 4. Russia; one in Africa, 5. Ethiopia/Egypt and finally, 6. Europe.²⁹⁴

0.8.7. Writing systems used to write more than one language

Many languages are oral without a written system. Those with written systems (c. 2,200) according to some²⁹⁵ typically have one writing system in the form of an alphabet or script. Omniglot cites 35 exceptions of writing systems used to write more than one language²⁹⁶ One of the most famous ancient examples is Greek which was used to write 16 languages and once spanned a good deal of Eurasia (figure xv).²⁹⁷

The principle of templates helps to explain why the five world languages play a special role in this process. Chinese Mandarin writing is adapted in 4 other languages.²⁹⁸ The script of Mandarin logograms (Hanzi) was adapted for Cantonese (Honji); Old Korean (Hanja), Korean (Hangul), Old Japanese (Kanji), simplified Japanese (Kana) and for Vietnamese (Chữ-nôm). Hereby, the principles of Chinese spread to three countries beyond its boundaries. Given their size: Chinese (1.35 billion), Korea (80 million), Japan (125 million) and Vietnamese (92 million), these four languages play an important role in the global picture. Chinese languages²⁹⁹ also have an impact on other language families especially in South-East Asia.³⁰⁰

According to Omniglot, Sanskrit (Devanagari) was used to write at least 20 languages.³⁰¹ It was used in at least 100 languages. This overlooks the many adaptations of Brahmic Scripts (at least 70 languages/scripts)³⁰² in as many as eight language families.³⁰³ While China shared the form of its characters with these language families, India shared the structure of letters and sounds. As a result, Sanskrit (and its modern equivalents e.g. Hindi, Hindustani, Sindhi, Urdu) cover India, Nepal, Sri Lanka and the whole of South-East Asia. This process which had begun by the time of the Buddha in the 5th c. B.C. continued quietly in the course of the first millennium after Christ.

South Arabic languages are linked with some of the earliest attested writing systems in Arabia and the horn of Africa, dating back to c. 1,400 B.C. Officially, Arabic becomes important in the 7th century with the rise of Islam. Today it accounts for 452 million speakers and is used in 29 languages.³⁰⁴ Arabic script has been used to write at least 82 languages. These include a number of languages on the boundaries of Arabic influence such as Bosnian, Kashmiri and Uyghur. In such cases, Arabic script offers an alternative script. In cases such as Sindhi and Urdu, this alternative is one of the major competing options. The reality of 1.65 billion Muslims worldwide increases the seriousness of the Arabic model.

The role of Cyrillic is more complex. The roots of Slavic writing systems (e.g. karuna runes) are claimed to go back hundreds of thousands of years.³⁰⁵ Recent dates in Slavic alphabets entail 11,000 and 5,500 B.C. The widespread use of Scytho-Sarmatian (figures 649-650) undoubtedly prepared the way for what would eventually become the immense Russian Federation. Officially, Cyrillic begins with the advent of Christianity in the 9th c. A.D. Ironically, this “birth” is linked with a shift away from Rome and a new alignment with Byzantium (Constantinople, Istanbul).

The twelve centuries since the beginnings of Cyrillic in Old Rus and Kievan Rus, have seen a gradual growth of the Russian Federation whereby Cyrillic is now used in 105 languages.³⁰⁶ As a result, many languages on the periphery of this vast federation are now affected by Cyrillic. This includes a range of language families such as Siberian, Altaic, Uralic, Caucasian, Turkic, Northern portions of Iranian languages and Dardic languages. In some interpretations, this process has been so successful that these earlier language families are simply subsumed by Cyrillic. However, as with Arabic and Latin, there are border countries where Cyrillic remains merely one of several competing scripts.

Latin is the most recent of the world languages. Its formal beginnings are in Latium (Lazio), in the 8th c. B.C. It spreads throughout much of Europe, North Africa and the Middle East during the Roman Empire (27 B.C. - 467 A.D.)³⁰⁷ The fall of the empire led to Romance languages.³⁰⁸ In the course of the Middle Ages, Renaissance and early modern period, Latin was adapted to Celtic, Germanic and a number of other language families.³⁰⁹

According to Omniglot, Latin is now used to write 414 languages. Indeed maps of Latin Alphabet World Distribution³¹⁰ show the Latin alphabet as covering all of Indo-European,³¹¹ some of Nilo-Saharan and all of Niger–Congo languages in Africa; all of Austronesian, Trans-New Guinean, Pama–Nyungan (Australia); Oto-Manguean (North America) and Tupian (South American) and partially Indian and Mauritanian languages. Hence, the Latin alphabet has theoretically “conquered” 9 of the 13 major language families.³¹² In this view, Chinese retains 3 of the world’s language families (Sino-Tibetan, Austro-Asiatic, Tai-Kadai); Arabic retains one (Afro-Asiatic) of the language families, while Sanskrit and Cyrillic are subsumed under the umbrella of Indo-European. There are competing trends towards Arabization, Cyrillicization, Latinization, Sanskritization, Sinicization which some relate to a clash of cultures and civilizations. Other simplifications depict five World Languages with no reference to language families.³¹³ Our book shows that there is a much deeper story, the details of which still await further study.

0.9. Alphabet Stages and Meaning

The current view of alphabets outlines 4 stages: embryo-writing, picture-writing, ideographic

writing and phonetic writing. The first three, it is said, focus on identity, tagging and mapping and are not really alphabets. Only the fourth stage, we are told, is a true alphabet, when persons “advanced” to the idea of letters as abstract signs without meaning. In our view, the first three are followed by another intermediate stage: namely, where letters become cosmograms, where the meanings of letters become linked with universal principles (tattvas) and elements (stoicheia). True alphabets arose not through abandoning meaning, but rather through finding meanings which were sufficiently universal that they could become serious candidates for truth. The rise of world religions, science and alphabets go hand in hand because all three are committed to elusive, universal, enduring, quests for truth.

Each of the five world writing systems has been linked with empires which have sometimes been mired in religious wars, crusades, jihads. It is striking, however, that no empire concerned strictly with power and dominion has produced an enduring world language or alphabet. The Greek, Latin and Aramaic languages, once the lingua francas of their day, now have insignificant numbers of users.³¹⁴ In this sense, the pen of belief, is stronger than the sword of power.³¹⁵ The empires of power brought temporary servitude, serfdom and slavery. The alphabets of life and belief brought enduring literacy, literature, liberal arts and sciences, the humane sciences, empires of the mind, imagination and spirit.

0.10. New Challenges

There are new challenges. Proto-alphabets focussed on symbols, ideograms and pictograms. This history is partly recorded in dictionaries of symbols, hieroglyphs, seals. The essential dimensions of early alphabets, as outlined above, were identity, order, belief, creation, life, and templates linked with letters. As alphabets moved beyond national borders they increasingly lost these dimensions. Identity became linked with tagging, tracking and ID systems. Order became cosmography, astronomy, metaphysics, philosophy and logic. Belief, creation and life became religion, theology and biology. The alphabets of life (alpha vita), became a le phu beth (figure i), alpha bets, abcedaria, and ultimately abstract ABCs. The modern versions took the life out of life-letters, and made them into abstract signs, like bytes shattered into bits, easily transmitted, but without meaning, in spite of so-called semantic webs. The original meanings of individual letters (buka, bukova) were relegated to words and soon there were dictionaries and encyclopedias of words, with articles and even books on important words. Just recently there is also a book about letters,³¹⁶ but it is an exception and anecdotal rather than systematic. Slavic cultures created tables of symbols which subsequently recur as individual items, letters and ultimately decorations in everyday objects such as hassocks (figure xxi-xxii).

Knowledge, which was written and printed, is being converted into electronic form. The pioneers of the Internet and the World-Wide-Web have modelled their system on an information language using abstract bits claimed to be neutral and logical; wherein religion, arts and humanities are excluded as subjective; whereby science is reduced to narrow logic, and truth is limited to how correctly the bits are arranged, with no reference to their meaning and the history of their meanings.

Alphabets are endangered, languages are dying, the value of science is being questioned by the young, religions are being abandoned, partly because we are building systems which are removing meaning, even cutting us off from long-established tools for veracity, such as sources. Attempts to link directly with an image or source, hotlinking, are branded as bad netiquette, prohibited, and said to be illegal.³¹⁷ The rhetoric is for ideas to be published in peer-reviewed, refereed journals where authors lose their rights. Surveys, opinion polls,

ratings, statistics re: popularity are rampant. Social networks loom everywhere: insisting that we post, share, twitter, tweet our personal details, our views and opinions, even our most intimate thoughts; follow, vote, quickly “un-following,” dismissing, mobbing, casting out, banning or even jailing anyone who expresses ideas that stray from the norm. Truth is depicted as old-fashioned at best, more frequently as outdated, obsolete, or naïve.

Ancient Sanskrit made a clear distinction between jnana and jnAnAtmA (manas and buddhi in Buddhism); between knowledge where there is doubt, and where there is no doubt. Absolute truths may belong only to God and in good measure to those who seek him through theology and religion. Even so all of us deserve to know how true claims are: whether they be gossip, idle rumour, suspicions, disinformation, or established knowledge. In the electronic library of the future, we still need different e-shelves separating non-fiction and fiction. Traditional scholarship had footnotes, which pointed us to books and articles on which a claim was based. Such pointers can now become links and form series of links back to an original source. If not everything is, or even can be, certain, we can at least develop tools which allow us to explore where the boundaries between facts and interpretation lie.

Needed are dictionaries for letters. Needed also are new sets of links, which connect the meanings of letters, words and symbols. Alphabet letters often began as subsets, pieces of complex symbols. In the interests of simplicity and speedy communication, letters and symbols were separated. In the interests of life and meaning, we need to reconnect them.

Popular novels speak of the lost symbol. The symbols are not lost, we have simply forgotten their connections. Individual symbols often appear in isolation, without reference to their role in collections of symbols (e.g. figure xxi) or to their meaning. We need to rebuild the essential links for new understanding of identity, order, belief, creation, life. A deeper understanding of the history of letters, words, symbols and alphabets can become a first step towards a new alphabet of knowledge. The conclusion touches briefly on dangers and on another vision, followed by an epilogue how knowledge might be re-organized.

0.11. Appendices

There are thirteen appendices which are included as a separate volume. Appendix 1 (cf. chapter 1) explores the interplay of symbols, signs, especially tamgas (brands), runes and letters. Appendix 2 (cf. chapter 5) explores stories of the sky. It outlines how a cyclical Indian model of creator, preserver and destroyer gods, is changed to a binary model in Persia of good and evil in balance, and gradually to an opposition of good versus evil in the West, which leads to themes of crossing as a way to salvation. Appendix 3 examines the underlying cosmological systems which have an impact on the structures of alphabets and shapes of individual letters. Connections between alphabet letters, and alchemical symbols are traced in order to understand how three alchemical principles, sulfur, mercury, salt and three letters Y H V acquired central importance.

Appendix 4 explores how runes and alphabet letters are frequently linked with symbolic and magical markings and patterns as decorations in weaving, textiles, carpets and even in everyday pastries. Appendix 5 examines how the patterns of letters frequently entail a complex interplay of figure-ground, whereby the figure of one letter is linked with other letters and patterns as a ground. This helps to understand underlying links between Slavic, Hindu, Christian, Hebrew and Islamic symbols. Appendix 6 offers a quick outline of the evolution of alphabet trees. Appendix 7 offers an outline of routes of transmission linking

East and West. Three main routes are examined: sea routes (spice routes), land routes (silk roads) and Northern nomadic steppe routes.

The final appendices offer comparisons. Appendix 8 shows that abjads apply to a wide range of languages and lists some of their basic symbolic associations. Appendix 9 outlines connections between 17 versions of Chaldean, and related alphabets: Hebrew, Samaritan, Phoenician, Syrian. Appendix 10 offers comparative tables between Indian 1 and 2 (in Fry's *Pantographia*) and alphabets of Ethiopia, Abyssinia and Egypt. Appendix 11 offers a cursory list of some associations of numbers 1 to 13 and seminal numbers such as 22, 24, 32, 33, 37, 72, 108, 576 and 432,000. Appendix 12 offers some Principles of Alphabets. Appendix 13 outlines Principles of Space.

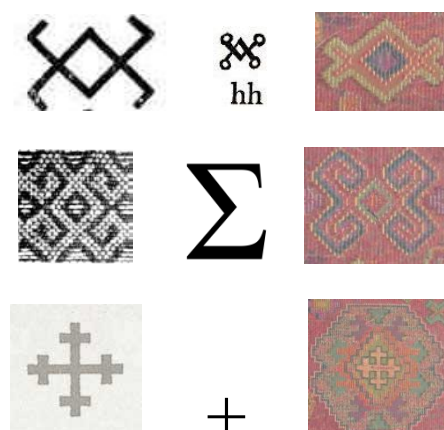
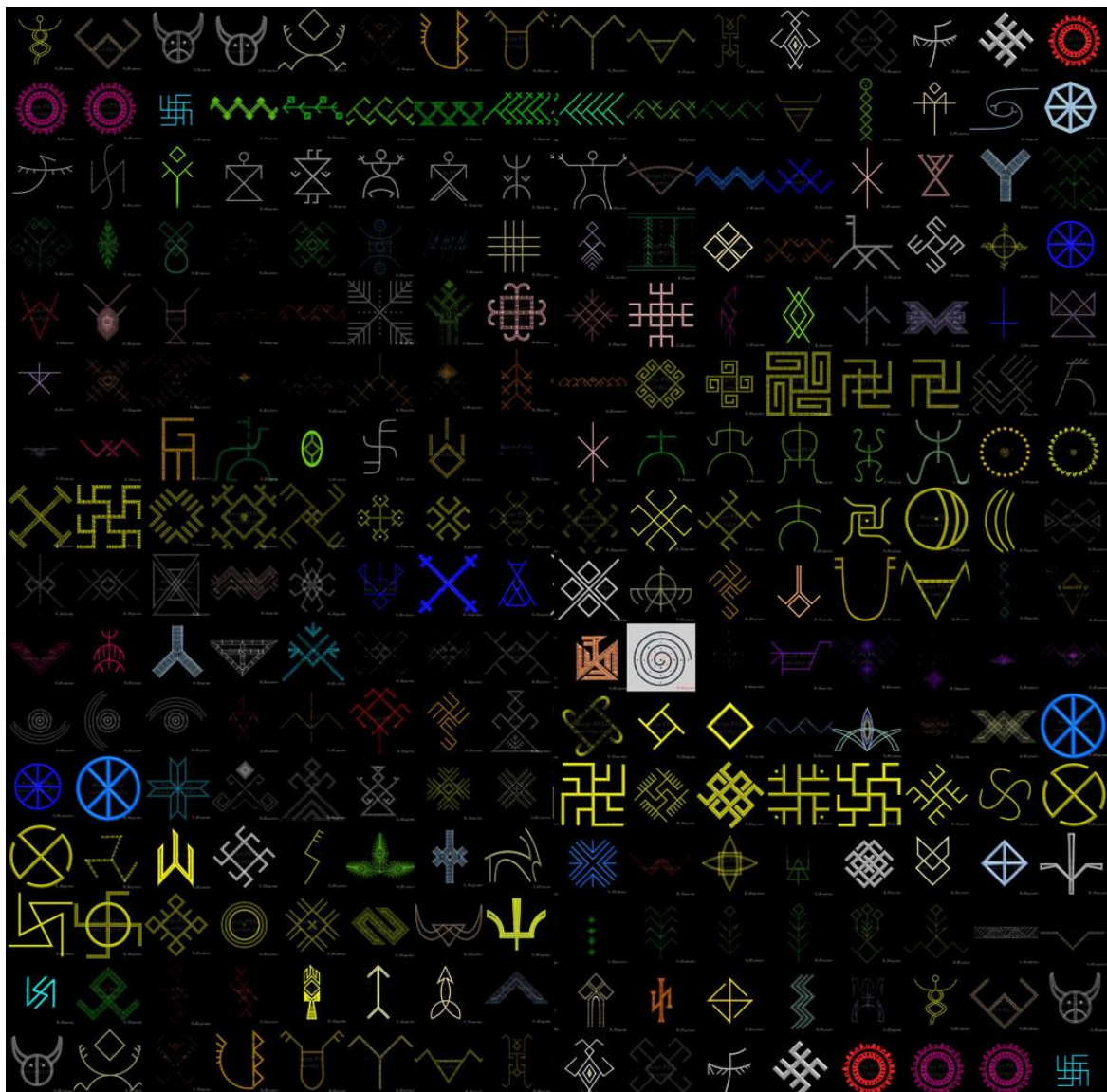


Figure xxi a. Slavic Symbols, b. Kyrgyz Horned Diamond motifs (figure 579a), c. detail from Hassock, d. Hebrew letter hh (Figure 97c), e. Birth Symbol (figure 577e), f. Letter Sigma, g. detail from hassock, h. Tree of Dawn, Jerusalem Cross (figure 614f, cf. h), i. + sign, j. detail from hassock.

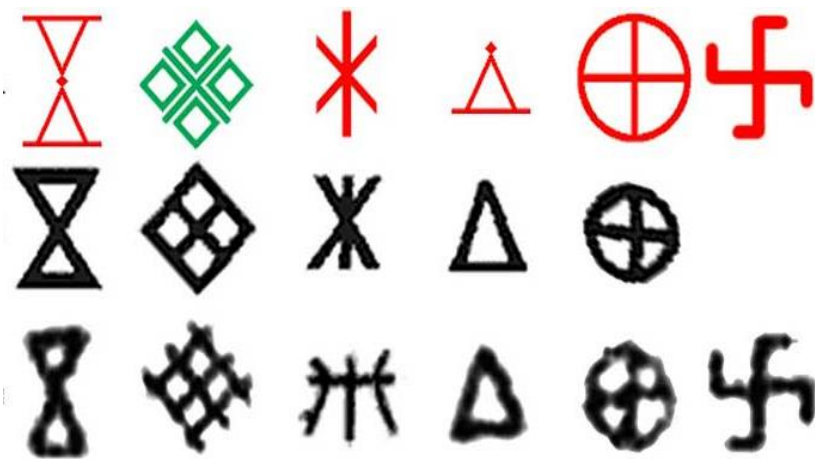


Figure xxii. Hassock in the home of Dr. Eric Mcluhan

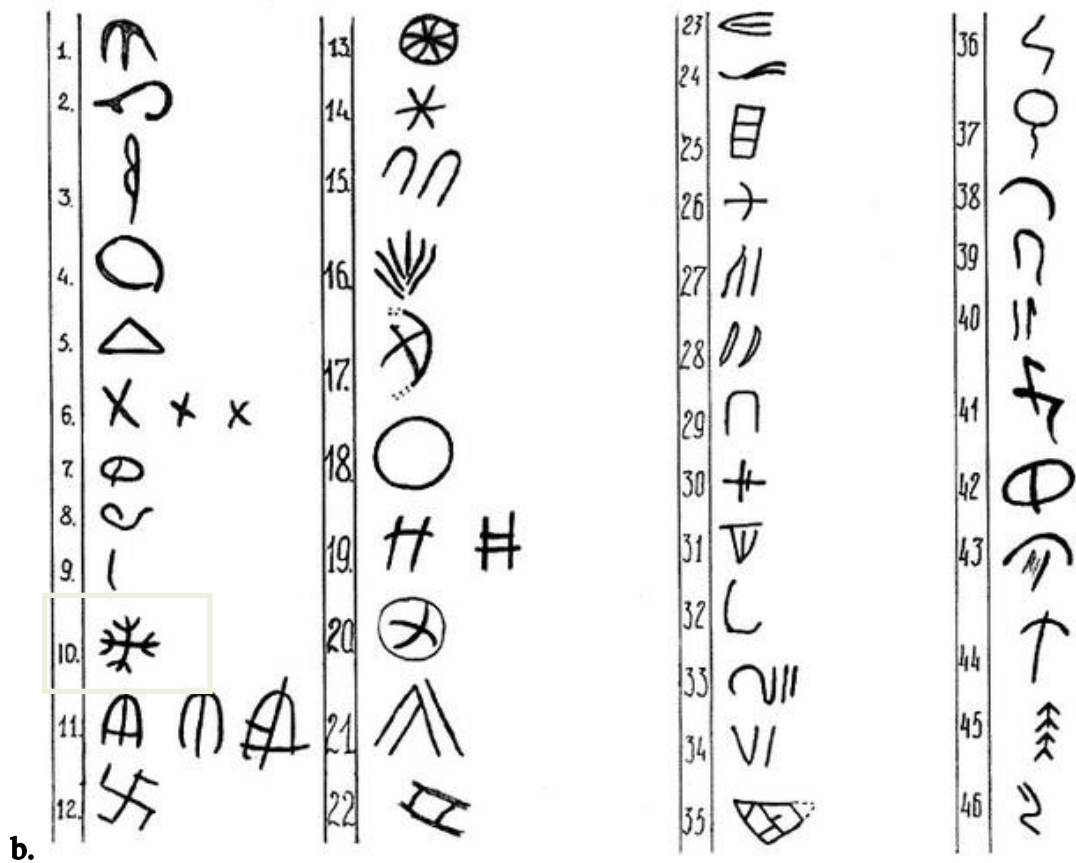
Chapter 1. **Marks, Signs, Symbols**

The first known writing derives from the lower reaches of the two greatest rivers in this extended region, the Nile and the Tigris. So the two civilizations separately responsible for this totally transforming human development are the Egyptian and the Sumerian (in what is now Iraq). It has been conventional to give priority, by a short margin, to Sumer – dating the Sumerian script to about 3100 BC and the Egyptian version a century or so later.³¹⁸

History World

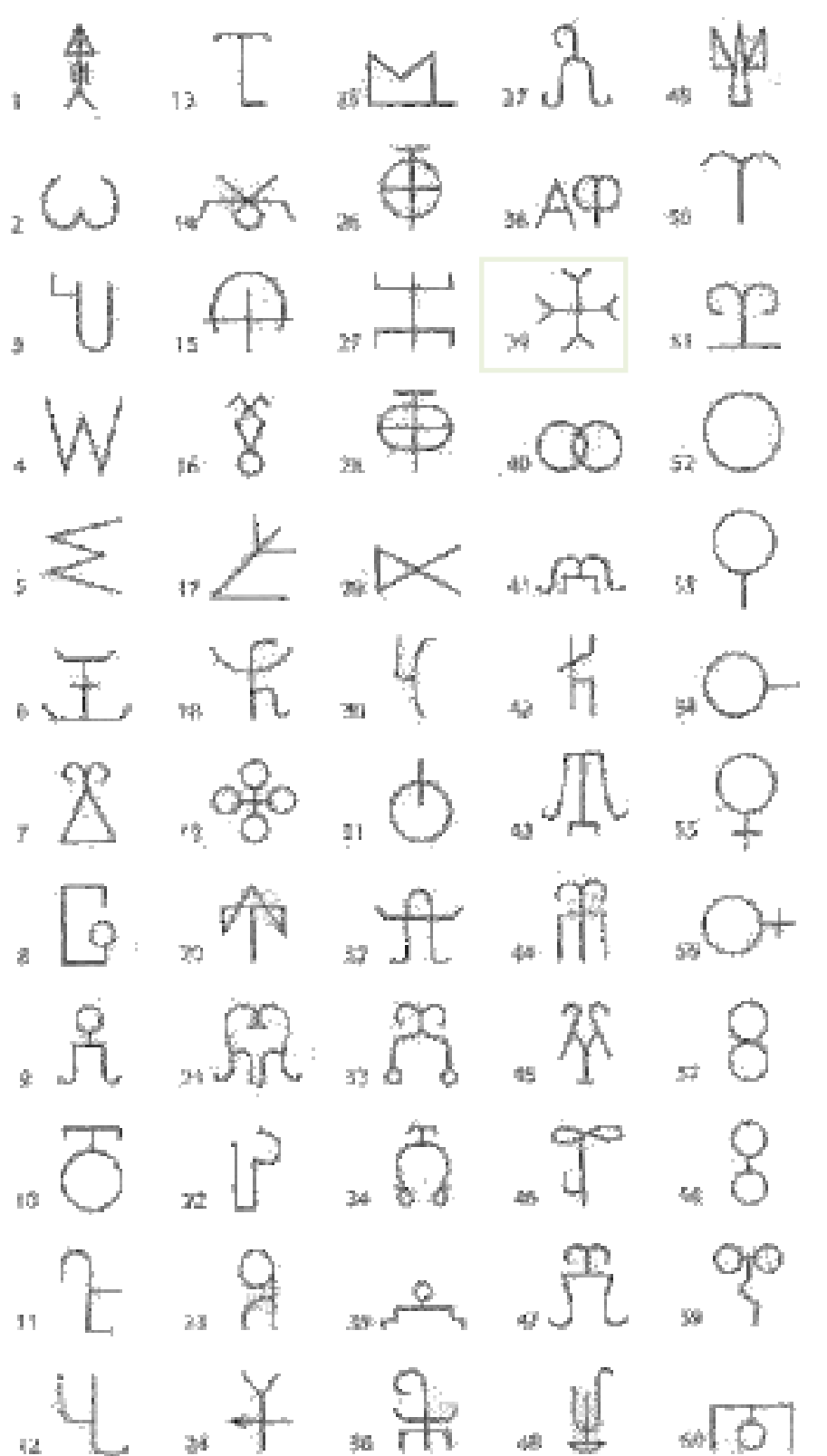


a.



b.

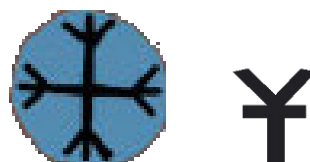
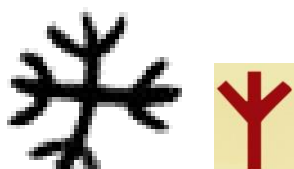
Figures 1a. Slavic symbols compared to Vinca script (Serbia,Bulgaria), and Chinese symbols;
b. Zharkutanskies Runes (68,000 B.C).



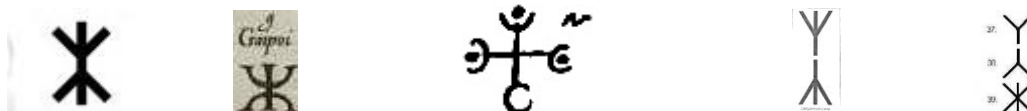
a.

Figure 2 a. Abkhaz Tamgas

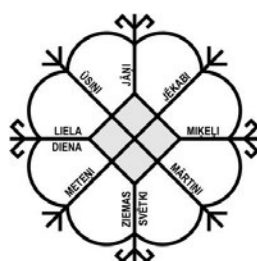
a-d.



e-i.



j.



k.

y	Σ	Σ	Σ	Σ	Σ	Σ	Σ	Σ		Π
z	—	—	—	*	#	Y	*		*	*
z	—	—	—	#	*	#	*	*	*	*

l.



n.-r.

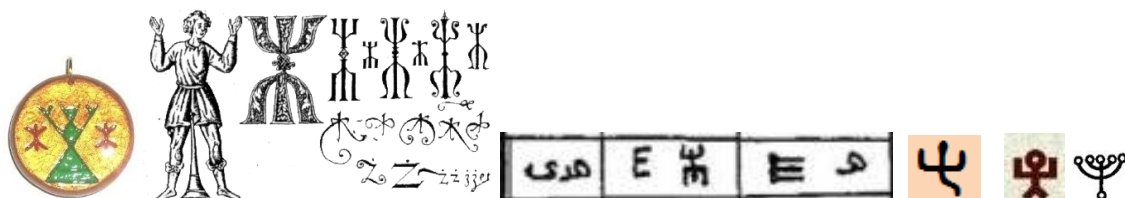


Figure 3 a-e. Mary symbol, Algiz Rune, Tengri symbol, Old Turkic Sh, f-i. Russian World Tree, Gaipoi (Saracenorum), Mystic Word in the Vedas, Man – Yr runes, Letters 37, 38, 39 (Lepenskog Vira), Myr rune, 2 j. Latvian wheel of year, k. Letters y, z, z (Tifinagh), l. Letter Zhe variants, m. Shiva, n. Candelabrum boy, o. Ugaritic/Old Arabic Ha (haya, life), p. Hey, q. He (Ancient Hebrew), r. Samech.

1.0 Marks, Signs, Symbols

The story of early civilization that we learned at school was simple. In the beginning there were primitive cavemen. Around 4,000 B.C. civilization began in Babylonia and spread to Egypt, Greece and Rome. This book is about what they did not tell us in school. Chapter one 1 shows that: a) symbols, runes and letters are interconnected; b) the story is not a localized phenomenon of Babylonia or the Mediterranean and c) has a much older history. Early scripts³¹⁹ at Harappa (Indus Valley) and Vinca (now Bulgaria) point to highly organized markings as early as 7,000 B.C. Comparative studies have revealed striking parallels between early Slavic signs, Vinca script and Chinese symbols (figure 1 a). In Russia, these symbols are clearly identified, namely: Union, Makosh (You), Shiva (is living), Dyy (cf. Di, Diev, Dieu), Khors and Swastika.³²⁰ The first three are linked with important runes, namely the Dagaz rune, corresponding to dawn or day, the Ing rune, and the Hagal rune, corresponding to Cyrillic letter Zhe (cf. figure 3 l).

The origins of these symbols are much older. For instance, recent archaeological work at Orel in the Moscow region, has brought to light 46 Zharkutanskies runes³²¹ dating back to 68,000 B.C. (figure 1b). There are clear links between the two sets of symbols. Slavic symbol three (Hagal rune) in the first figure links with rune 14 in the second. Slavic symbol four links with rune 5. Slavic symbol five links with rune 20. Slavic symbol six links with rune 12. Some letters are also clearly recognizable: rune 3 is B reversed, rune 6 is X, rune 9 is I, rune 18 is O, rune 42 is Phi. Rune 19 resembles letter H. Rune 44 resembles letter T.

Particularly striking is the Mary symbol (символы Мары, or Mara, rune 10 in figure 1b). Underlying the Mary symbol is a symbol of the Great Goddess and an Algiz rune multiplied four times, aligned with the cardinal directions. An identical symbol is used for the god Tengri, the chief deity of early [Turkic](#) peoples, including the [Xiongnu](#), [Huns](#), [Bulgars](#), [Magyars](#) and [Xianbei](#).³²² Their religion with roots in shamanism is called Tengrism. The Tengri symbol is linked with the Old Turkic letter, Sh, which has meanings including: to dig, bird, underworld, transcend, "Anything that raised its arms or wings in the air like praying was related to Tengri and ...called Alğış..."³²³ Thus, a symbol of the Goddess or the highest god is linked with arms, wings, birds, flight, prayer, transcendence. It recurs in Abkhaz tamga 34 in the Caucasus, where it is part of a system of 240 organized signs (figure 1c, cf. Appendix 1).

If we remove the two side arms of the Mary/Tengri symbol we have a Russian symbol for the world tree (figure 3b ff). If we draw them in rounded form we have the letter Gaupoi in the alphabet of the Saracens. If we separate the vertical portions they become the Man and Yr runes. A slight variant leads to letters 37, 38, 39 of the Lepenskog Vira alphabet. Variants of the Algiz rune become the Myr rune, a birth symbol, ram's horns of Aries, and the solar, Ra rune. In the Latvian wheel of the year, this Ra rune is aligned with the 4 cardinal points of the compass, while the lunar Algiz rune is aligned with the 4 cross-quarter points. Algiz is linked with the letter z. In North Africa, there are two letters for z in the Tifinagh alphabet of the edouins (figure 3k). One resembles the Hagal rune (cf. third symbol in figure 1, rune 14 in

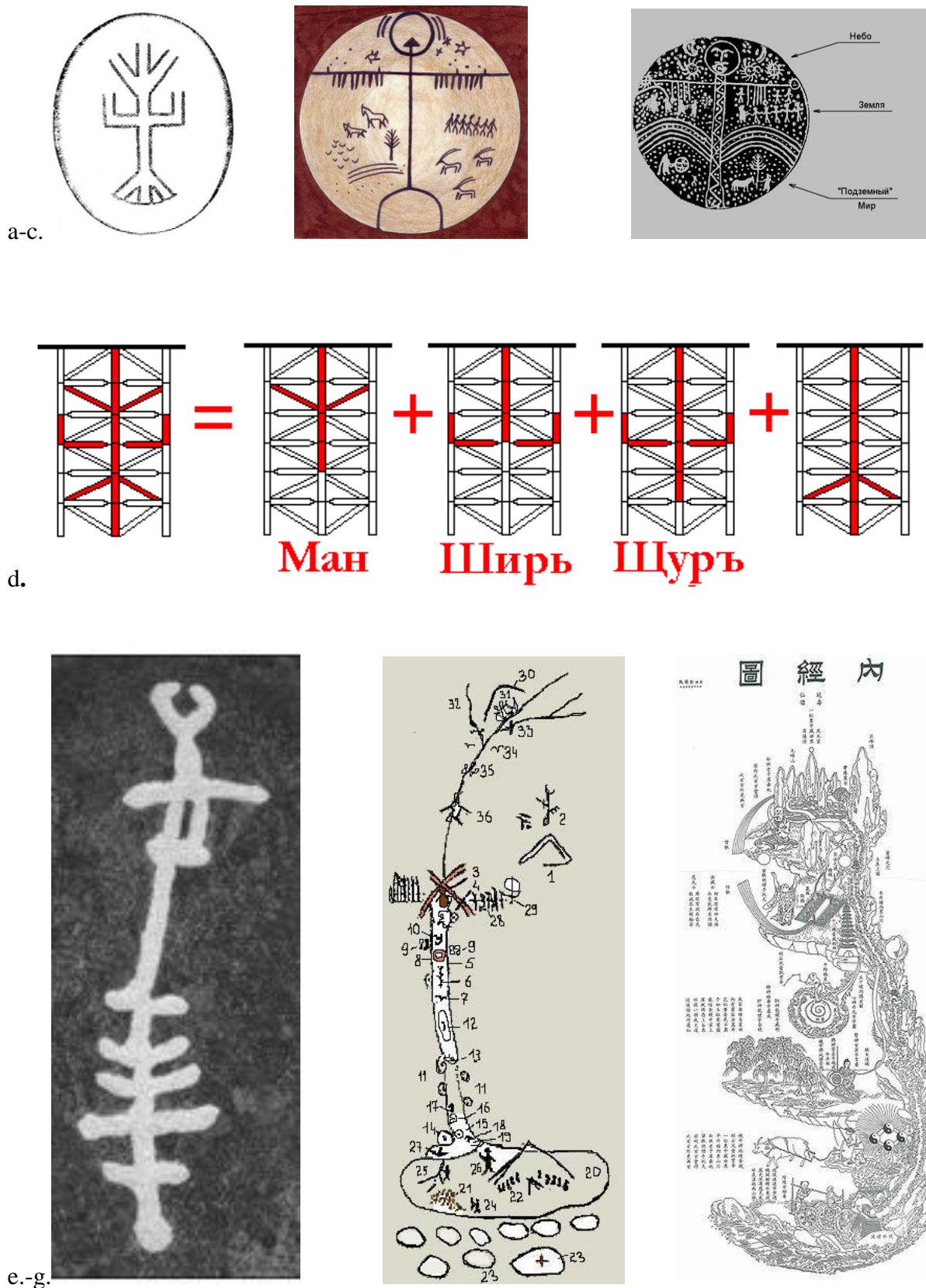








Figure 4 a. Shaman as rune of the 3 worlds, b-c. three worlds on Shaman drum; d. Shaman rune and words; e. Shaman in World Tree; f. 36 Stages of a Shaman Journey; g. Taoist Cosmology.

figure 3a). The other is effectively the Slavic Mary symbol. In Russia, variants become the letter Zhe which, in early Cyrillic alphabets, is known as zhivete (jivete, cf. Sanskrit jiva, life): as a Z that is both end and beginning. Later it becomes letter 7.

In one version (figure 3n), this letter is personified as an angelic young man, whose trombone is down (under control or sublimated as Freud might say) and whose stance reflects that of a candelabrum. We find a variant in Ugaritic/Old Arabic (c. 1,400 B.C.) and in Ancient Hebrew Hey and He (c. 1000 B.C.). Four Hebrew Hey letters aligned along the points of the compass or two Arabic Ha letters take us back to the four Algiz figures. Hence, the Mary symbol of 68,000 years ago, the god Tengri, the four algiz figures, the Slavic candelabrum boy, the Arabic and Hebrew stickmen, are members of a family that connects symbols, runes and letters.

The roots of this family go back to a pre-historical tradition whereby a shaman is depicted as a stick man who functions as both a world tree and as a link between the three worlds (figure 4a-c). Etymologically, the runes for expanse (Руна Ширь, ) and man (Руной Манн, ) are integrated to become the Sha-Man rune: , which designates “a person who controls space.”³²⁴ This is integrated in turn with the rune for Yew tree (Руны Тис, ) to complete the rune (figure 4d). Representations of the Shaman sometimes show him as a figure at the top of a world tree or at a stage in the world tree, recalling landscapes in Taoist cosmology (figures 4e –g). The Sha-Man who controls space is an intermediary between earth, man and heaven/sky. Hence, it is not surprising that the runes for him in the Slavic kh'Ariyskaya Karuna are related to the Turkic letter Sh, associated with the god of sky/heaven, Tengri(cf.  and ).

Metaphorically, as an intermediary, the shaman is simultaneously a letter, a man, a tree connecting the three worlds and the world itself. This offers initial clues to an understanding of how runes link with the world tree. At a symbolic level they are the world tree, which becomes clear if we simply look at them in sequence (figure 5). Isaz (Ice, Is) shows us the central trunk of the tree of life, corresponding to the letter I in the alphabet, the spine (shushumna) in the body, a column in a temple, a cosmic pillar, world pillar and world axis. Eihwaz (yew tree) shows us the tree trunk, which focusses on those living in the world beyond. Iwaz adds the central, human worlds. Each of the 9 points of Eihwaz become a basic rune. These 9 points also become the 9 worlds each connected with 3 runes each. A drawing of the tree, Yggdrasil, summarizes this cosmology as a “simple” drawing. Alternatively, if we remove the top and bottom hooks³²⁵ of Eihwaz, we have the Hagal Rune, the Mother of all Runes, the first of the 3 runes of the cosmos linked with creation.³²⁶

Hagal summarizes the cosmos as a 6 pointed star that is also a cube containing the 6 main directions (North, East, South, West, Up, Down). A second form of Hagal is an H with a downward connecting stroke. Nied is an I with the same downward stroke. Finally Isaz (Ice, Is, I) shows us the world pillar in isolation. It is the beginning and the end. Hence, the runes, which at first seem merely combinations of 6 lines, entail a cosmic anatomy. The world tree, as a tree of life, has a skeleton with 9 points, linked with 9 runes/letters that define the 9 worlds and sometimes 9 chakras. In its geometrical form, it is linked with an isometrical cube

a.



b.



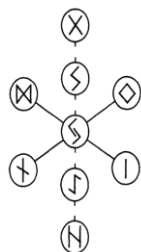
c.



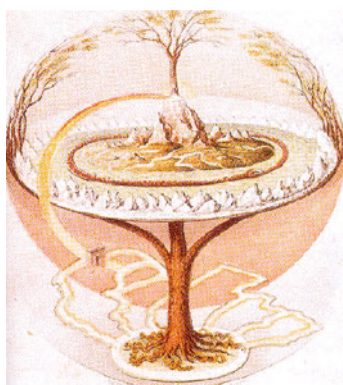
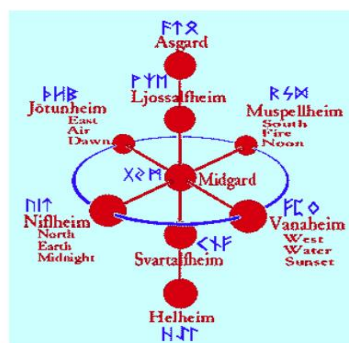
d.



e.



f.



g.

Figure 5. a - g. Runes Isaz, Eihwaz, Iwaz, Hagal, 9 Runes, 9 Worlds, World Tree.

that can be reduced to a six pointed star. As we shall see later, in the Slavic world, the tree of life is also linked with two isometrical cubes and a more elaborate cosmology. The basic structure of the world tree reveals that there are three realms: the heavens, a middle world of humans and a lower world. The runes that define its skeleton, symbolize the 3 worlds, link the 3 worlds and also reflect 3 types of runes: primal runes, creation of cosmos, clannish links. Hence, the lines and letters of runes order the world and society

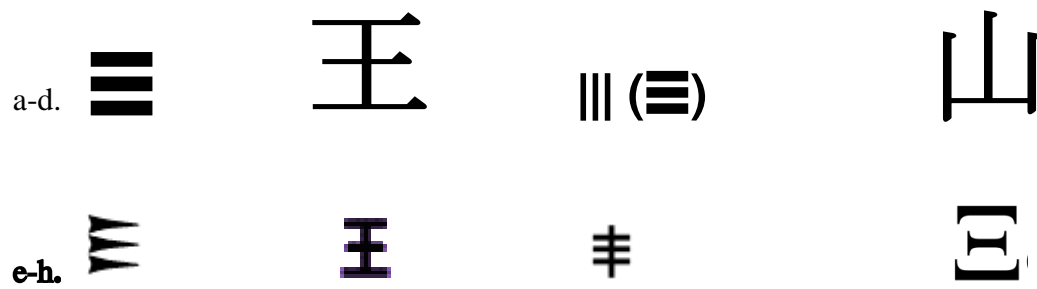
They represent cycles, change, development, growth, death and rebirth, life and eternal life. They symbolize the cosmic order of eternity, events in time and man's role in between. They also offer clues of how human beings, who have elements of all three worlds, can move from worldly life to eternal life. As a result, symbols, runes and letters are about motion in a world, transition, and crossing between worlds.

1.1. Trigrams, E and Energy

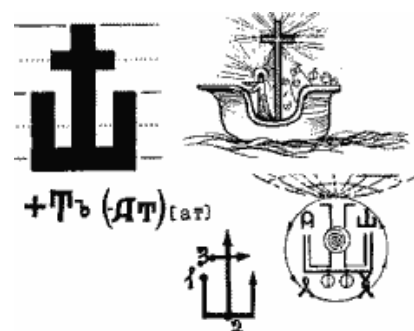
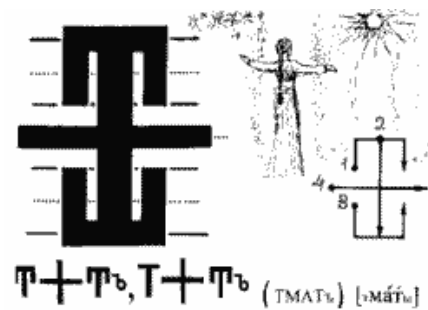
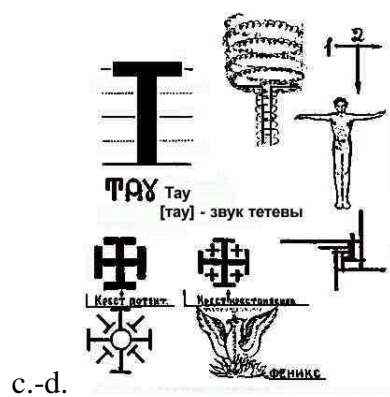
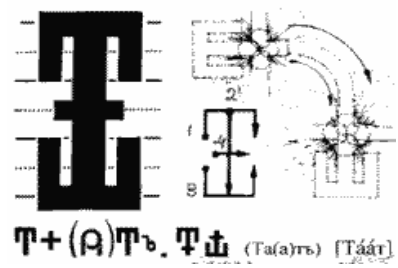
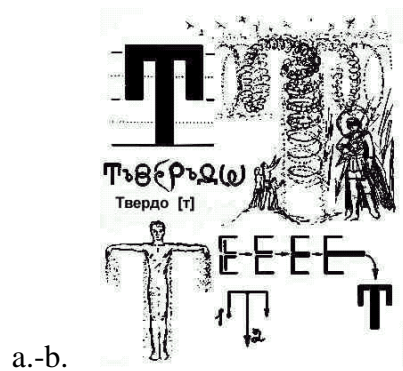
This principle of three worlds and bridges between them becomes one of the starting points in sign systems and letters of the alphabet. For instance, in the Chinese tradition, the three worlds are reduced to a minimal form as 3 horizontal lines in the form of a trigram (figure 6 a ff.). Two trigrams together form a hexagram to become a symbol of the Creative. In both Chinese and Japanese, three horizontal lines with a central vertical line are a symbol for a king (Ou). Three vertical lines with an underlying horizontal line are a symbol of a mountain and the number 3 (San). A combination of these two symbols can mean three kings or, through a play on words, become a Monkey King (San Ou as Sannou).³²⁷ In this context, the monkey king, as an animal leader, is effectively a messenger linking heaven, man and earth, a predecessor of later messenger gods such as Hanuman, Hermes and Mercury.

The Chinese trigram of three lines as three worlds recurs in the Ugaritic alphabet as the letter Ho and in Old Arabic as letter Ha. Hebrew variants show a letter E or a little stick man, who resembles the Shaman figure and is a predecessor to the Candelabrum boy. Further slight variants lead to the Greek letter Xi (figure 6 e-h), which is sometimes drawn like a backward E. Meanwhile, the Chinese symbol for king recurs as Jaichim in the Boibelothe runes and as Samekh in the Phoenician alphabet. In Old Slavic, there are further variants in the Slavic letters Est, Et, Gol, Zemlya, Zet (Ест, Ёт, Земля and Зѣтъ, figure 6 i-m), that illustrate vividly the three worlds and prefigure both a variant of Greek Xi as double Z (Ž) and more abstract versions in English as E and Z.

Old Slavic versions of the letter T as Tverdo and Tay (figure 7 a –b) provide more glimpses into the underlying assumptions of these letters. If E is Absolute Energy, then T is about controlled energy, as if the E had been turned on its side and balanced. Later we shall see that this control and balance is also linked with yoga. The letter Tay further illustrates this idea of channeling energy. Four Ts together aligned at the cardinal points produce a cross of crosses (krustu krustu). A further four Ts pointing inwards aligned with the cross-quarter points produce a variant on the wheel of the year, which is shown beside a phoenix rising from the ashes, representing rebirth and regeneration (figure 7 c).



Figures 6 a-d, Joining three worlds: Trigram, Chinese symbol for king, Trigram vertical, Chinese symbol for mountain, e-h. Ho in Ugaritic and Old Arabic, Jaichim, Samekh, Greek Xi, i-j. Slavic Est, Et, Gol, k-l. Zemlya, Zet (Ест, Гол, Земдя and Зэть).



Figures 7 a-f. Joining three worlds: old Slavonic letters for the letter T.

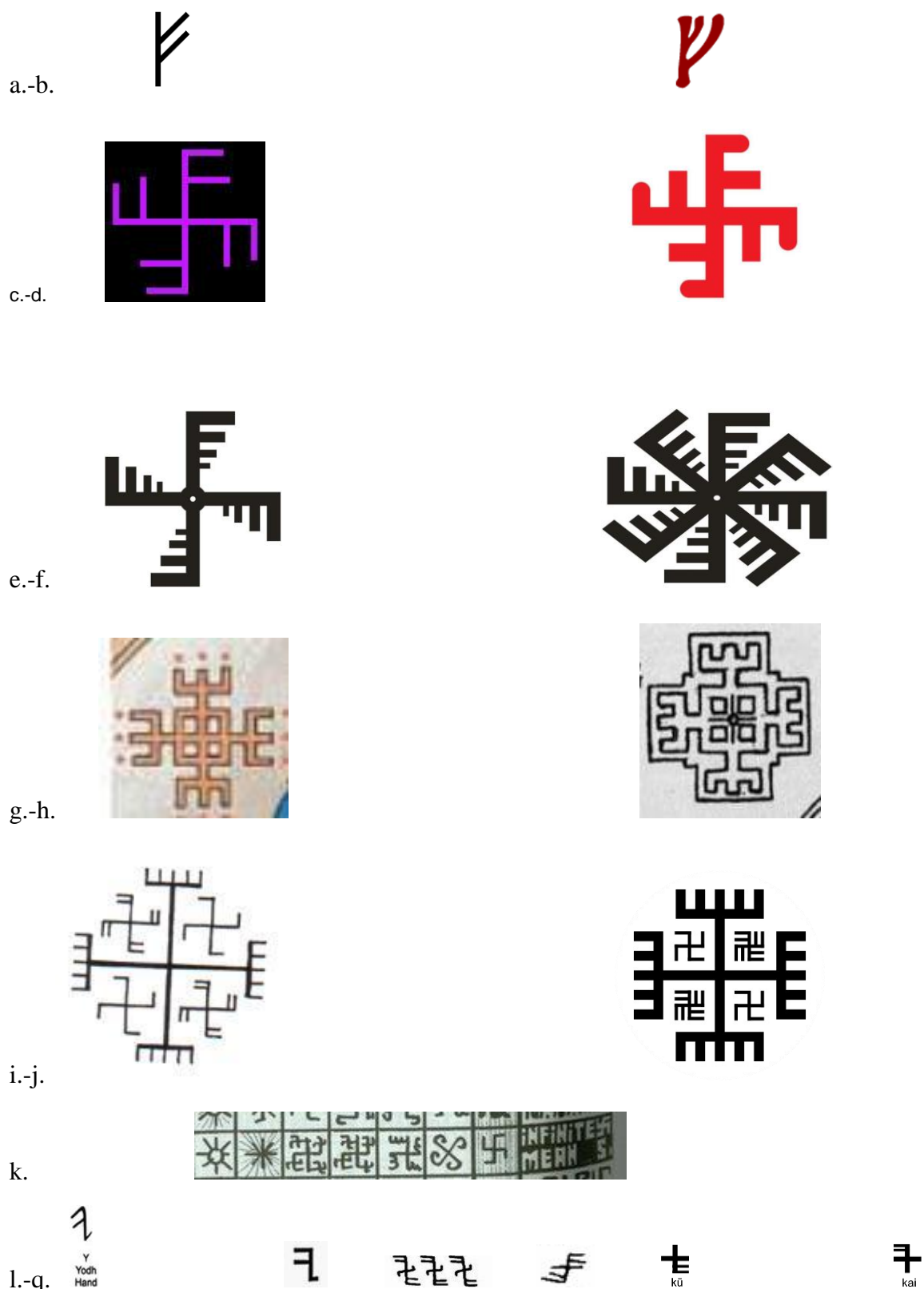


Figure 8. F and Force: a - b. Fehu runes c-d. Spiritual force and prosperity of kind, Solar cross, e-f. Fourfold and eightfold force, g-h. Lada symbol, Perun symbol, i-j. Hands of gods, k. letter 38. Armenian, l- m. Yodh (hand) in Phoenician, Yud in old Hebrew (ktav ivri), n. Sun symbols (Iran), o. Dispilio tablet, p-q. ku – kai (Brahmi).

Man was seen as a combination of body, mind and spirit, as three bodies and three worlds, which helps explain why this theme is one starting point of early symbols and letters. Even more important is the idea of an original energy or force which explained the origin of mankind. Initially, this was linked with Sh and Zh sounds near the end of the alphabet. Subsequently, this was moved back to letters 5, 6 and 7 (H W Z in Arabic, Hebrew; E, F, G in English) so that the first 7 letters could be linked with the 7 days of creation. G was written Γ in Old Slavic and Greek. So the E F Γ was originally also a descent from a line with three strokes to a line with one stroke. To understand this history, it is useful to look more closely at the Fehu rune, which opens many runic systems and has complex symbolism.

1.2. F, Force, Fehu

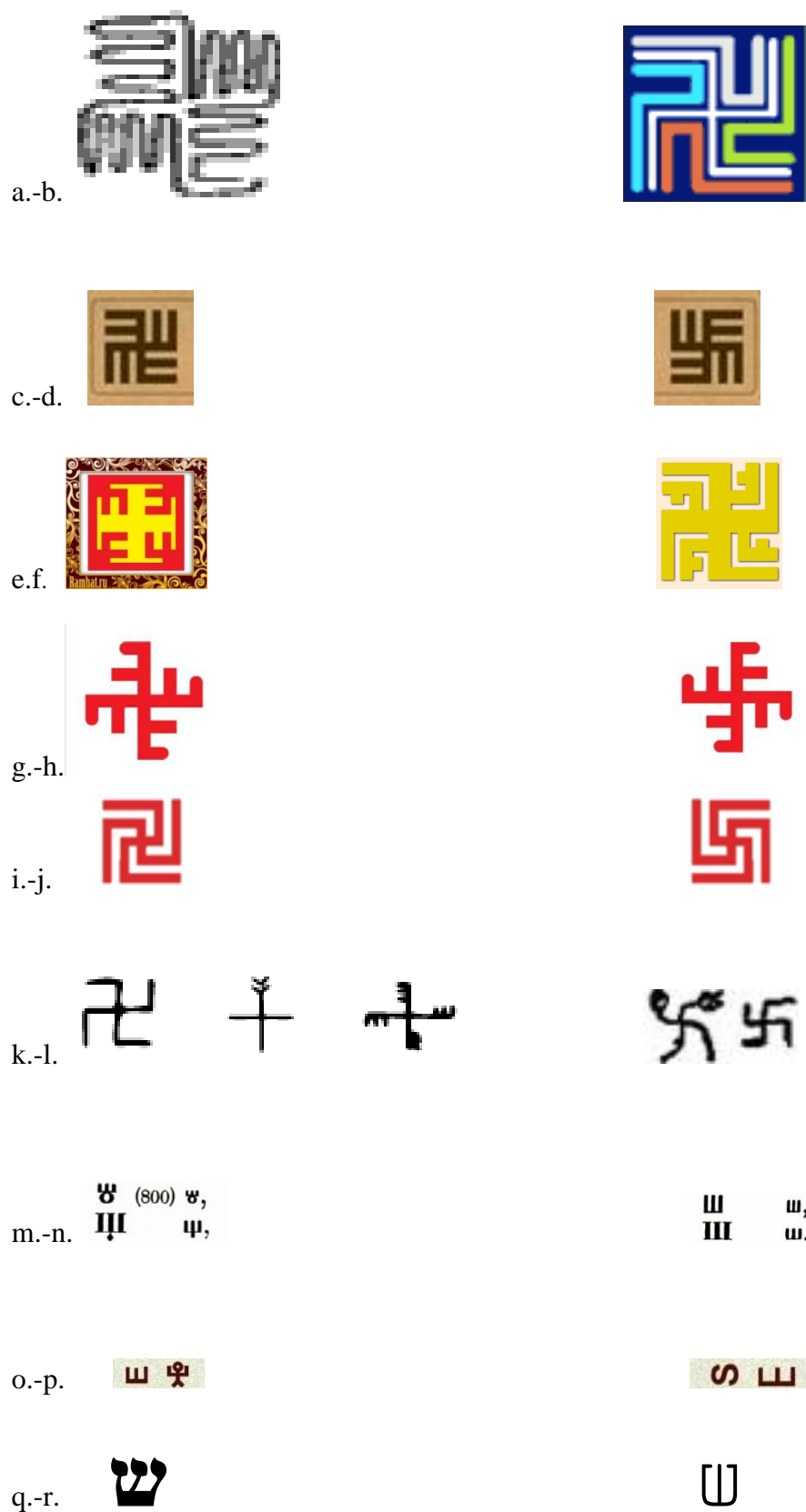
The simple meaning of the Fehu rune is cattle and wealth. In modern terms, Fehu is moveable or personal property, while Othala is immovable property, and (real) estate. Fehu also means primal origin, life force and its further meanings include “expansive energy, new beginnings, control, abundance, social success, foresight, travel, reputation, material wealth, generosity, power, sexual energy.”³²⁸ A standard version looks like an F with its two horizontal strokes pointing upwards. An alternate is more organic (figure 8 a-b) and when mirrored looks both like a shrub and a candelabrum (cf. figure 69).

In the Slavic tradition, images of the divine and celestial are often fourfold. Accordingly, we find a combination of four Fs aligned with points of the compass to represent spiritual force and prosperity of kind. A variant of this shape becomes a solar cross. Further variants show fourfold and eightfold symbols of energy, power and force (figure 8 d –g).

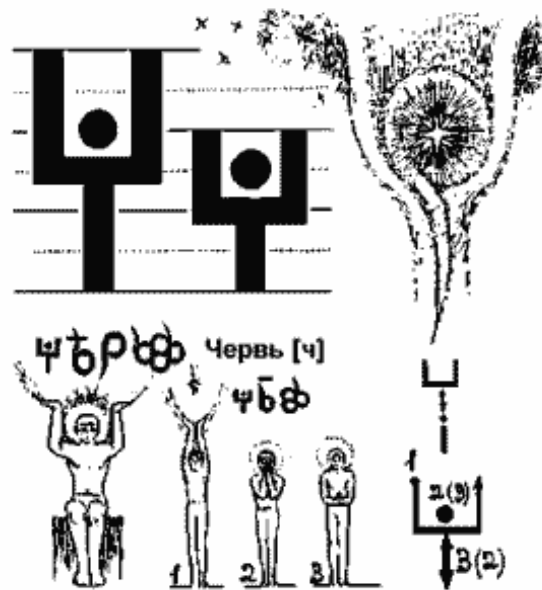
1.2.1 Hands of God

Throughout the world, a three-pronged fork, variously called trisula or trident, is a symbol of the power of god, sometimes linked with a specific deity, such as Staff of Adad, Jupiter, Osiris, Poseidon, Neptune, Hermes or even the Devil. In the Slavic tradition, a combination of four such tridents arranged around a central set of four squares, is a symbol of both the goddess Lada and the god Perun (figure 8 g-h). Variations on this theme are called hand of god or hands of gods (Rece boga) linked with cosmic force.

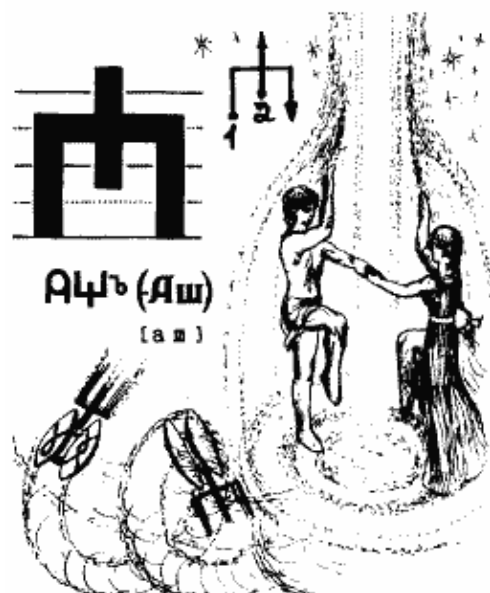
Simple versions show a Greek cross with a three-pronged trident at each extremity. In more complex versions, the extremities are five-pronged, representing five fingers (sometimes called combs), symbolizing the supreme god and universe who seeks to balance nature. Some versions have symbols of fire (agni) and life between the arms of the cross. Others, such as the version used by the native Polish Church, depicts swastikas between the arms of the cross, which are said to be attributes of Svarog and his son [Swarożyca](#) or the causal divine principle (figure 8 j – k).³²⁹ If we take one arm, we are close to yod in Phoenician and yud in old Hebrew (ktav ivri)³³⁰, and sun symbols in Iran. Even a passing glance at the Brahmi letters, ku and kai (figure 8 l-p) suggests that there are parallels in India.³³¹ Four old Hebrew (ktav ivri) yuds aligned with the cardinal points take us back to the inner diagrams in the first of the hands of the gods figures, which is also in the servitude symbol of the cabala (cf. figure 402k). Variations on this theme become the Sumerian ki figure, ginfaxi in Scandinavia, recur



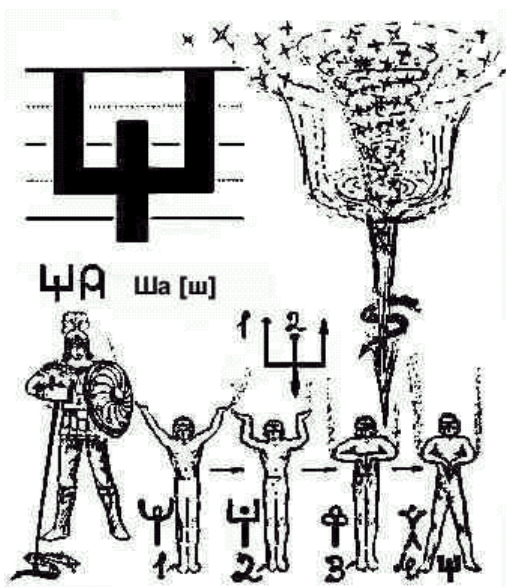
Figures 9a –b. Sha (Glagolitic) detail, Altarnik; c- d. Perkons Thunder Cross Left – Right; e – f, Ratiborets- Marichka; g- h. Heavenly Cross, Solar Cross. i-j. Rysich – Rubezhnik (Oecumenical Boundary - Shielding Force), k-l. Vinca Runes, Old Arabic Ha, m-r. Glagolitic Sta – Scha, Hebrew Hey and Shin, Hebrew Shin.



a.-b.



c.d.



e.-g.



s₂u
s₂

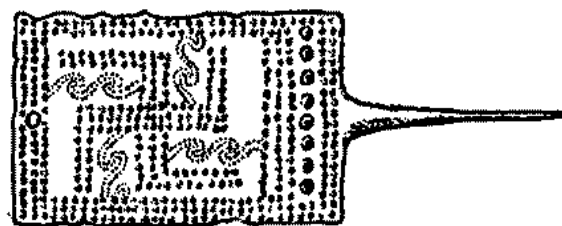


i
'i



u
'u

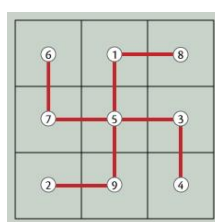
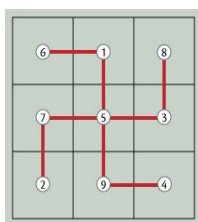
Figure 10 a-g. Letters of Power and Force: a.-b. Old Slavic Tcherv, c.-d. Ash, Sha, Schha, e.-g. Vinca Symbol, Old Persian a, ā, s, sā, Ugaritic s₂u i u.



a.



b.c.



d.-e.



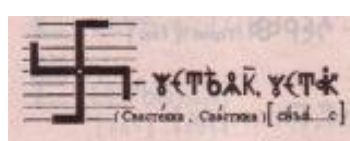
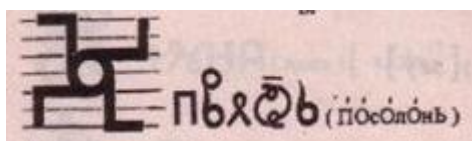
f.-g.



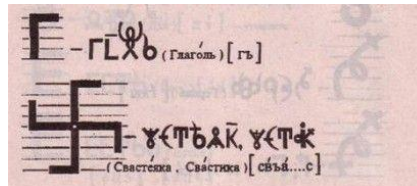
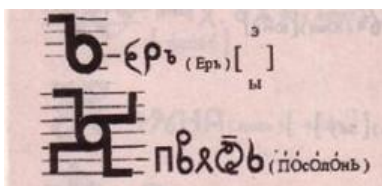
h.-i.



j.-k.



l.-m.



n.-o.

Figure 11a. Swastika and 4 Rivers, b-c. YungDrung - Right Turning YungDrung, d- e Yung-Drung Widdershins - Yung-Drung Deiseil, f- g. Agni (Fire) - Fash (Plamen), h.-i. Agni Rune - Fash Rune, j-k. Suasti – Swastika (Rotation of life on Earth - Eternal rotation of the Universe or Highest Celestial Law), l.-m. Posolon - Swastika, n.-o. Eri - Glagoli.

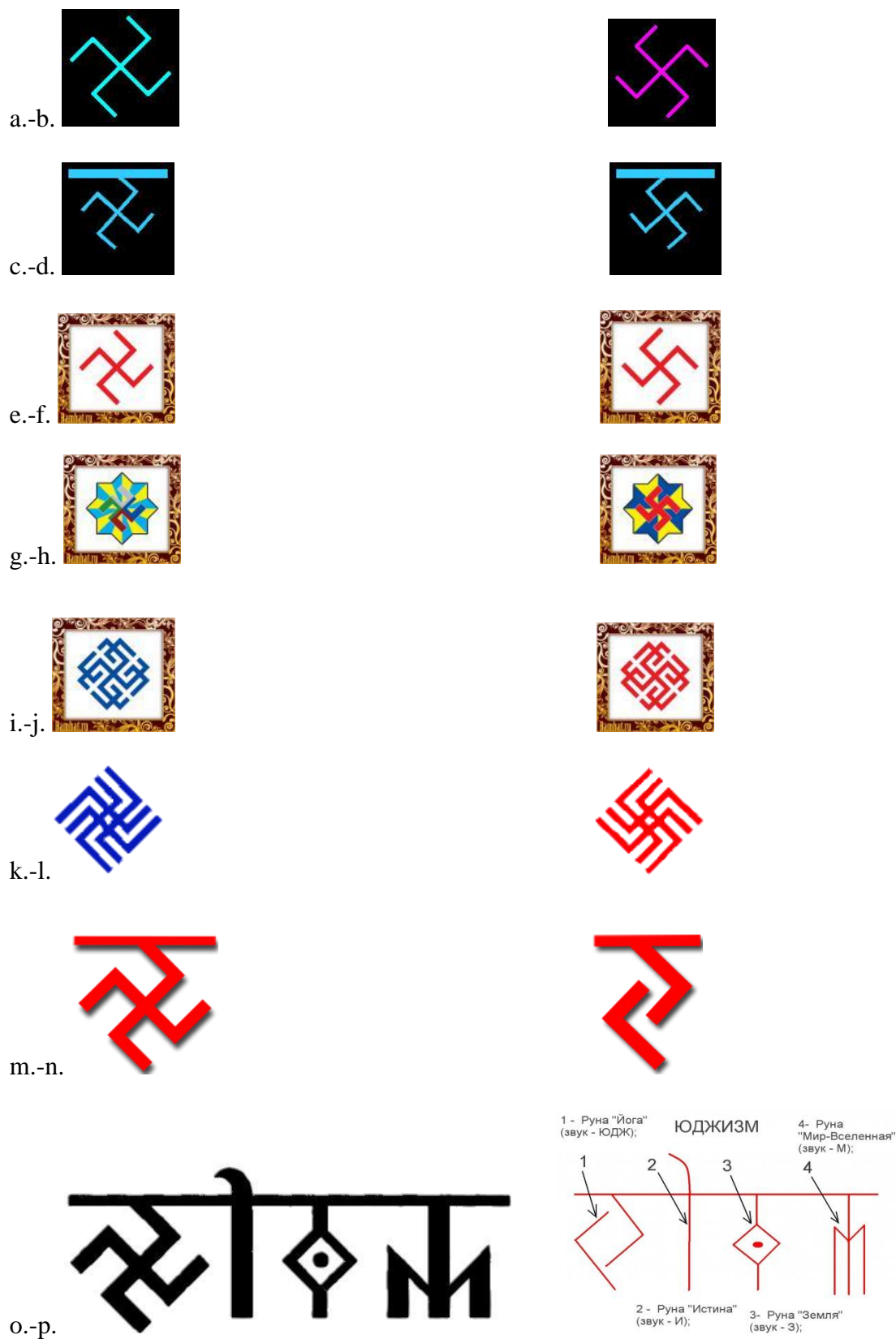
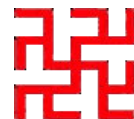
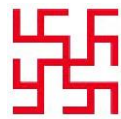


Figure 12 a- b. Posolon - Kolovrat, c- d. Ingliya Rune – Mara Rune, e - f Ingliya – Kolovrat, g – h. Rasich - Svyatoch. i-j. Svarozhich – Rodimich, k-l. Celestial Wild Boar – Dunya (Celestial - Terrestrial Fire), m-n. Hall of Wild Boar (Ingliya Rune or Posolon Rune) – Hall of Horse (Jara Rune), o-p. Ingleizm – Yudzhizm.

a.-c.



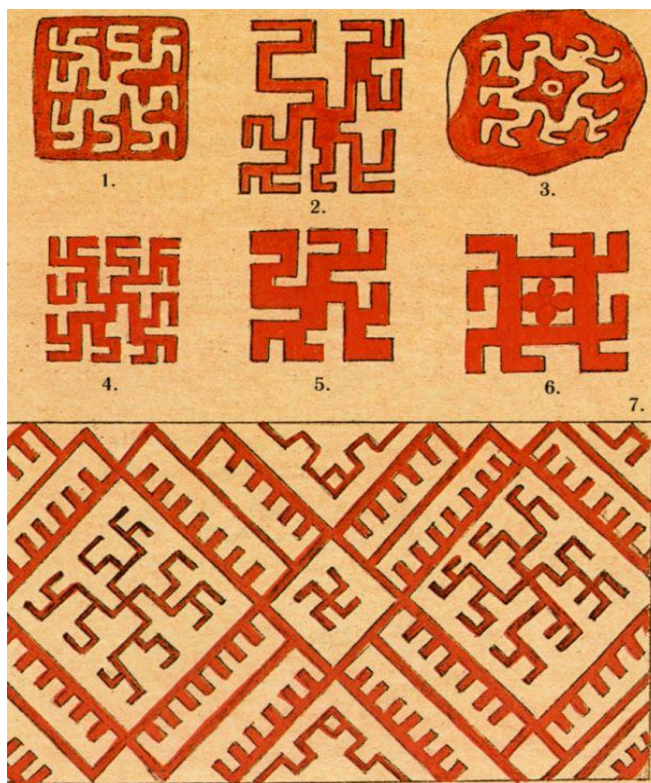
d.-f.



g.



h.



i.-l.



Figure 13 a-c Bogovnik, Rodovik, Novorodnik, d-f. Svetok Papor, Rusalnik, Odolen Grass(Trava), f. Greek Decoration, g- h. Svetok Papor Ornament, Decoration , i – l . Dreyfuss (Triskell), Vierfuss, Dkhata, Laimu

in the North American Indian medicine wheel and in the fourfold quadrilateral key (figures 208-213).

1.3. S, Sha, Shin

The letter Sha in its decorated form provides another variant of the hands of god. Here the three pronged Es are aligned along the arms of the cross rather than the extremities. Another variant entails Altarnik, an important symbol of the Ancient Slavs (figure 9a-b ff.) that symbolises:

celestial All- ancestral symbol of the unity of the bright kinds, that populate the pure heaven [Svarga], halls and abodes in the three worlds (Jav, Slav, Prav). This symbol is depicted on the altar stone-, near the credence, to which are brought gifts and religious rites to the kinds of great race.”³³²

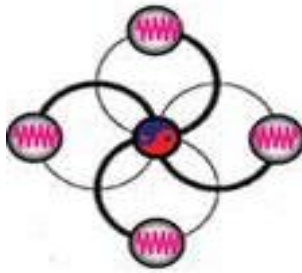
If the Sha letter is reduced to two prongs, it becomes a symbol of the god Perkons³³³ (cf. Perkuna, Perun, Varuna), the god of thunder, lightning, rain, and ruler of the heavens. This symbol occurs in a left and a right pointing version. A slight variant where 4 Fs are placed along the arms of the cross is called Ratiborets,³³⁴ a fiery symbol of military valour and courage. A version where 4 Fs are placed between the arms of the cross, called Marichka, takes us back to the initial theme of linking the three worlds. Marichka is a:

celestial symbol of godly light - the sparks of God - descending to Earth [Midgard]. People of the kinds of the great race obtain this light from the [Yarily]- sun by day, and from the stars at night. Sometimes Marichka is called a ‘shooting star’....The celestial force, which personifies the symbol of Garuda, is one of the sacred forces, since it connects us with the Most High.³³⁵

Often, changing the direction transforms the meaning of a symbol. For instance, a fourfold backwards F symbolises a Heavenly Cross, while a fourfold F is a Solar Cross. In the case of a double armed swastika, the left and right versions are called Rysich and Rubezhnik.³³⁶ They symbolise oecumenical boundary and shielding force (probably corresponding to Gemini and Sagittarius). In the Vinca runes, a slightly different principle appears to be at play. Here we see a backwards swastika, a cross and a swastika with four examples of three prongs.³³⁷ In the Old Arabic alphabet, the letter Ha (or hayat, i.e. life) has a right pointing swastika.³³⁸ If we go back to the initial Sha and reduce it to a single arm we effectively arrive at an E³³⁹ which, when rotated, becomes an Sh, variously called Sta, Scha, Shta in Glagolitic and Cyrillic. In Ancient Hebrew, we can still see how the letters He and Shin are closely related. In modern Hebrew, the connection with Sha remains obvious only in the letter Shin (figure 9 k – r).

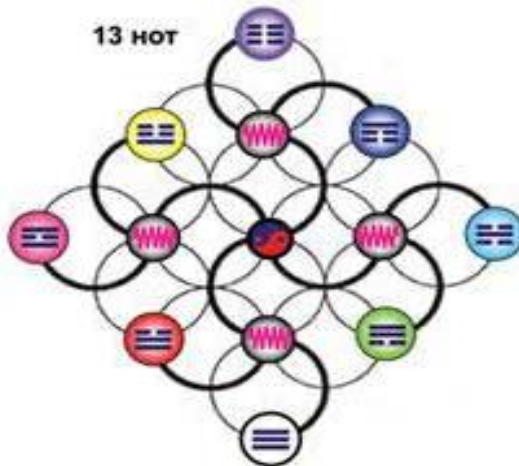
Old Slavic versions of Sha and Schha reveal that these letters once entailed a complex story including Tcherv and Ash (figure 10 a-d) Sha is in the form of a trident and reflects four positions of a man, two with their hands spread upwards, two with their hands clasped downwards. To the left of the four figures is a soldier, resembling Saint Michael, who pierces a serpent with his spear. The main drawing shows a vortex of stars funnelling downwards via or past a large serpent. The letter Schha is also cosmic in its symbolism. In one sequence, we see how an E shape becomes an F shape that is then turned on its side ending with a small lunar form. The main drawing shows haloed, sacred figures, presumably angels, on a threshold of stairs, below which are three figures, one reaching, one kneeling, one defending, again like Saint Michael, against a large serpent. In representations of Perun, this energy flow

Пять Сил

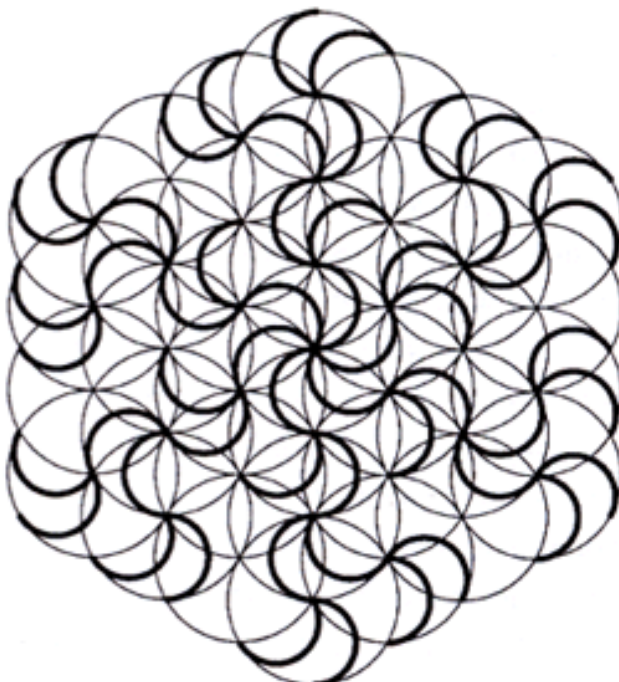


a.

13 нот



b.



c.

Figure 14 a. Spiral flower of fern, b. Notes, c. Flower Blossom (Цветка) and flower of life.

goes down on the left and goes back up on the right. In other versions, it only flows downward (figure 17, cf. 40). These Slavic letters are also related in form to the letters as in Old Persian, and the final letters of Ugaritic, s i u (figure 10 g-h).³⁴⁰ The ends of early alphabets are also culminations of energy and power.

1.4. G, Gamma, Gammadion

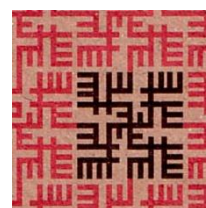
In Greek, a G is called gamma and written as Γ. Four of these together at 90 degree angles produce a swastika, whence the word gammadion³⁴¹ as one of the early names for the symbol. A gamma with two side arms was originally called a digamma³⁴² and written as F, lowercase f or as a numeral symbol, stigma (ς). Four digammas take us back to the Slavic symbol for spiritual force (figure 8d).

Letters E, F, G are more than a simple sequence. Conceptually they are closely linked with each other just as the hands of the candelabrum boy (letter Zhe), the Sha-man, and the hands of the letter Sha-man are all related. They are about the primary energy or creative force, its descent and ascent through the three worlds, its life giving, protecting and its destructive powers. They were once part of a complex set of imagery that led to some of the early alphabets. To understand their logic we need to go back to the beginning.

In the Book of Genesis, the Bible refers to a river in the garden of Eden that split into four rivers.³⁴³ In the Slavic tradition, there are also four rivers,³⁴⁴ depicted as flowing from a left turning swastika (figure 11a). In Zhang Zhung culture of Tibet such a swastika is also connected with the origin of the universe and is called YungDrung.³⁴⁵ It is said to have been introduced around 16,000 B.C.³⁴⁶ Initially, the yung drung was left-turning to reflect the counter-clockwise direction of the planets. Gradually, the yung drung acquired both a left- and right-turning version with associations. The left version was called a female swastika and linked with evolution of the universe, the right version was called a male swastika and linked with involution of the universe. Alternatively these two, when inscribed in a magic square, are called Yung-Drung Widdershins and Yung-Drung Deiseil.³⁴⁷ In the Slavic tradition, the two versions are called Agni and Fash (fire and flame). There is a corresponding Agni rune and Fash rune. Or they are called suasti (svasti, sauvastika) and swastika, symbolizing temporal rotation of life on earth and eternal rotation of the universe

In Old Slavic, the left-turning version becomes a letter of the alphabet called Posolon, associated with the setting sun (figure 11 k –l). It is made up of the letter Eri, repeated four times and aligned with the points of the compass. Its counterpart, the right-turning version, also becomes a letter of the alphabet called Swastika. It is made up of the letter Glagol repeated four times and aligned with the points of the compass.³⁴⁸ The same shape in white is a symbol of Quadrilateral light with healing properties.³⁴⁹ The Greek letter Gamma and the so-called German swastika are both letters of the Old Slavic Alphabet.

In the Slavic tradition there are 144 terms for swastikas.³⁵⁰ These fall into three large classes. A first, which we have just seen, begins from a cross along the quarter points (of the compass) and has a single bend (figure 11). A second, begins from a cross along the cross-quarter points (diagonals) and also has a single bend (figure 12). A third class is characterized by multiple



a.-b.

Figure 15 a-b.. Fiery Cross (Ugunskrusts) variants.

bends (figures 13-15). If the first class is generally concerned with eternal principles, the second class is typically concerned with events in an unchanging, temporal, cyclical framework, while the third class attempts to symbolize the miracles of life and growth. In the Western tradition, these three realities become the world, year, man (mundus, annus, homo).³⁵¹

In symbolism of the annual cycle we find mainly diagonal runes. A typical contrast is between the setting sun and rising sun (Posolon and Kolovrat, figure 12a –b). Almost identical are the Ingliya rune and the Mara rune, or Ingliya and Kolovrat. The Rasich and Svyatoch symbols continue this theme against the background of an eight-pointed star. Svarozhich and Rodimich omit the background and add bends. A double-lined version is called the Celestial Wild Boar and Dunya (world above and world below, i.e. heaven and earth). Alternatively, this version is called celestial fire and terrestrial fire. A version linked with an old Slavic calendar includes a Hall of Wild Boar (Ingliya rune or Posolon rune) and a Hall of Horse (Jara rune). The Hall of Horse rune, known in the West as the Jara rune, links with the Yin-Yang symbol in China, the 69 symbol for Cancer and with the word for year in different languages (e.g. jear, year, jaar, Jahr).

The runes for these two halls of the Wild Boar and the Horse are the more intriguing because they are also connected with the names of two of the earliest religions: Ingleizm³⁵² and Yudzhizm,³⁵³ both connected with the city of Omsk and an ancient Aryan alphabet of 256 letters.³⁵⁴ So these symbols for the origin of the universe are linked also with very early documented religions, calendars and cosmologies claimed to go back to 600,000 B.C.³⁵⁵

1.4.1 Flower of Fern and Fiery Growth

A third class of symbols is linked with life and growth. There are two basic sets of imagery. One is floral linked with the Flower of Fern³⁵⁶ also called Fern of Eternal Happiness (associated with the Summer Solstice and the feast of Ivan Kupala). It helps one “to discover treasures and understand the speech of all animals.”³⁵⁷ A variant is called Odolen Grass³⁵⁸ (associated with the Feast of Perun at Lammas, 2 August). A second class of images relates to fire and more specifically to dual fiery symbolism.³⁵⁹ Among the simplest examples of these forms are Bogovnik and Rodovik (figure 13 a-b ff.). Bogovnik personifies “eternal force and patronage of bright gods to person, who embarked on the path of spiritual development and improvement. It helps to realize interpenetration and unity of four prime elements in our universe.” Rodovik “symbolizes the bright force of kind -[Poroditelya], the helping to peoples great race, is lent constant support of ancient multi-wise ancestors to people, which work for the good of the kind...and for the descendants of the kinds.”³⁶⁰ If Bogovnik looks like a cross with 4 S shapes attached, Rodovik, by contrast, looks like a cross with 4 reverse S shapes attached. These decorations are also found on Etruscan funerary urns, in the Villa of the Mysteries at Herculaneum, on the borders of mediaeval manuscripts³⁶¹ and on the pavement of Amiens Cathedral (figure 146d). They entail interplays of figure-ground and are further explored in Appendix 5.

Novorodnik “symbolizes the power of Heaven, which helps to achieve the transformation of wealth and race.”³⁶² It is sometimes a mirror version of the Saffron Milk Cap, Rysich, a

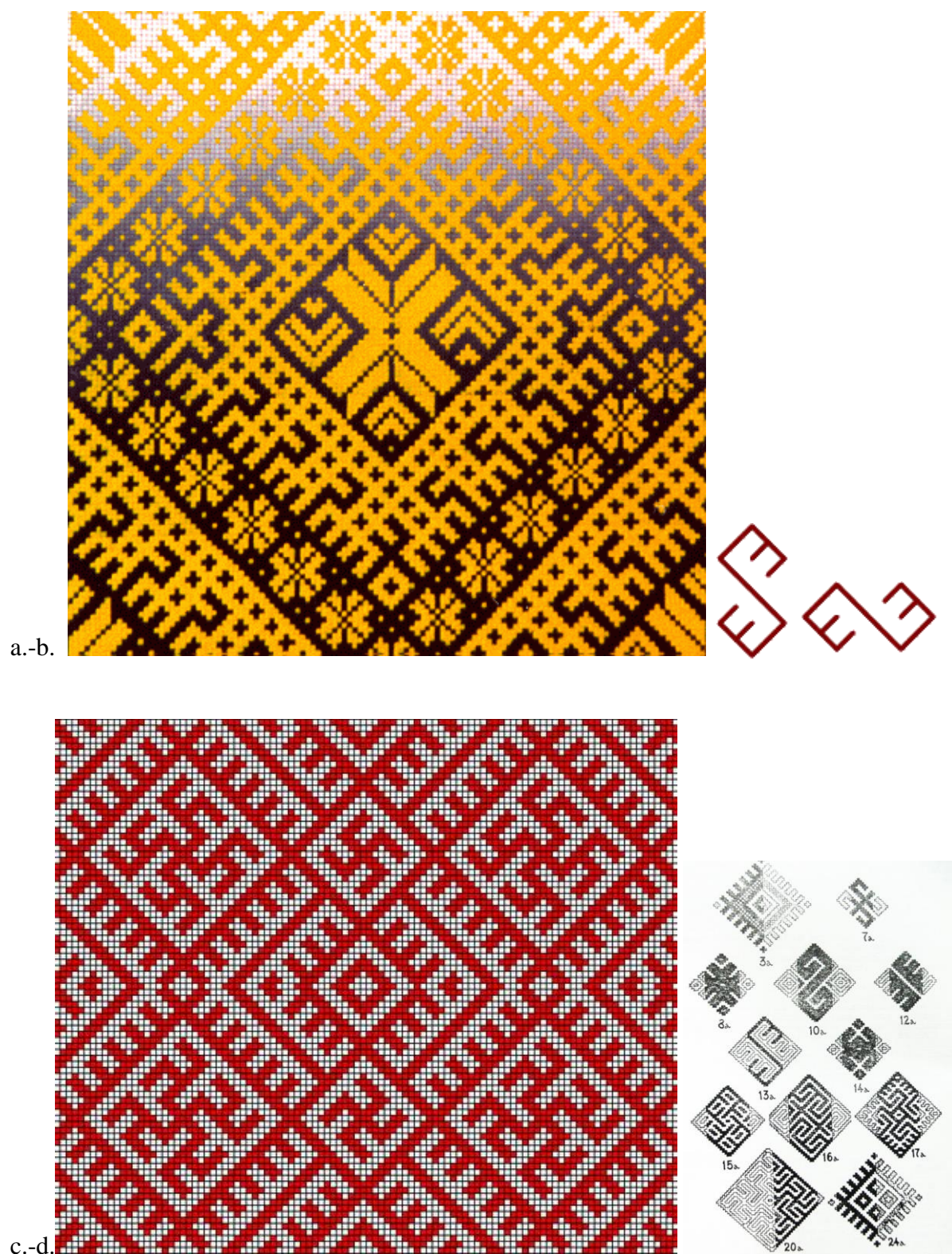


Figure 16 a. Cross of Crosses and Hands of God Embroidery, b- Uzhi, Water, Lunar Force), c. Odolen Trava - Svetok Papor Decoration, d. Afghan Kufic .

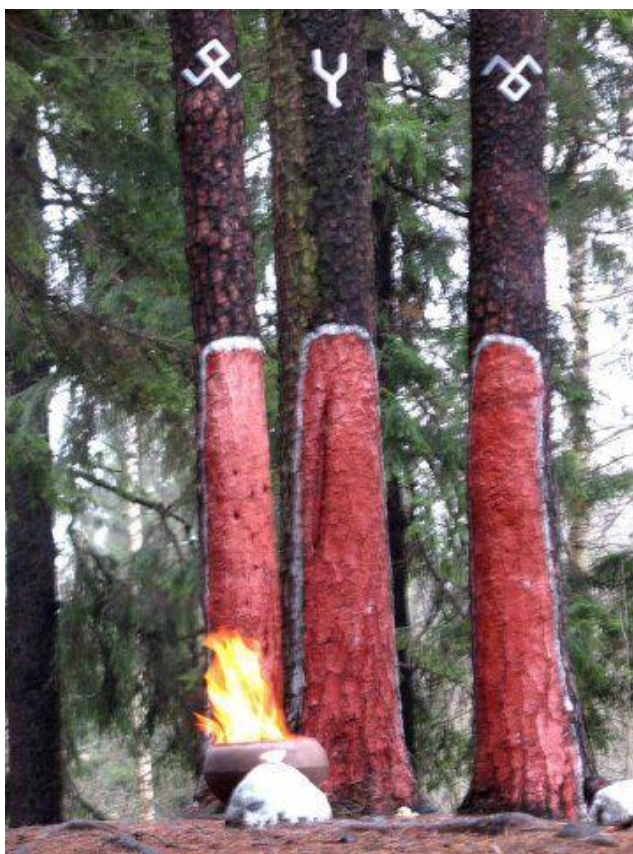
Celestial Symbol of Clean Light. Meanwhile, the Flower of Fern (Svetok Papor) and Odolen Grass (Trava) are often depicted as mirror versions of each other. A page with Svetok Papor Ornaments and woven Svetok Papor³⁶³ decorations illustrate the variations on a theme that flow from these symbols (figure 16 cf. 13 - 15). Other variations generate circular versions of flower symbolism called 13 notes and flower (Цветка).³⁶⁴ Slightly different is the Dkhata (ДХАТА, figure 13k), a “Slav religious godly fiery character-symbol of the internal and external structure of man. It designates those four basics given by the god- creators of element, from whom is created each person of the great race: body, soul, spirit, conscience.”³⁶⁵ The Dkhata looks like a cross with 4 V shapes attached and looks more like a footed creature than the usual Dreyfuss and Vierfuss. The rise of civilisation is typically described a move from four footed to two footed human beings. The Dkhata illustrates how transitional symbolism sometimes links human, organic and geometrical themes.

Fiery symbolism beginning from a fiery cross (ugunskrusts)³⁶⁶ generates a great variety of further images (figure 15). Here we see how one simple shape and its mirror generate 57 variations. Columns one and two entail a series of versions of E while the final two columns entail variants on the F shape. Such patterns recur in both embroidery and weaving and are an excellent example how basic forms serve as patterns or leitmotifs as ornament and decorations. By way of illustration (figure 16 a-c), a Latvian cross of crosses and hands of God embroidery shows how two of these motifs can be combined into a stunning pattern. A detail from a cross pattern (Ugunskrusts) shows how a fiery pattern can generate hands of god with 3 prongs (E) and 4 prongs. A Slavic example of an Odolen trava - Svetok papor decoration shows how these combine to create a background. Finally, an example of Afghan Kufic shows that this imagery also occurs much further eastwards (figure 16 d).

1.5 Othala, Ar and Oreya Runes

In other cases, basic symbols serve to identify key gods and goddesses in variant forms. Perun and Rod, are central gods of the early Slavic pantheon. Perun, in one of his basic forms (figure 17 a-c), appears as a prolonged Y form. He is surrounded by Rodina (Rodhanitsa) on the left in the form of an Othala rune and Rod on the right in the form of an inverted Othala rune. Alternatively, we see the runes Runes Ar, Imya, and Oreya. In another variant, we see an ascending Ar rune and a descending Oreya rune. Here Ar and Oreya are like a descending and ascending bird, a theme we shall explore below. They are also part of a grid which will be analysed in chapter 4. In yet another version, we see symbols of Rod, Power and Rodina. Here the power symbol, is clearly a variant of the Makosh symbol that we encountered as the third image in figure 1 and is also part of a larger configuration of eight basic symbols aligned with gods (figure 17 m).

The Othala rune and its variants have multiple meanings. Sometimes, the upward version is the Poleaxe of Perun and the downward version is Sarakt, an early name for the State among the Tangric tribes (figure 18 a-b ff.). In other contexts, the upward version is the goddess Earth (Erda, Erde) and the downward version is the fertility god, Jumis. Alternatively the “upward” symbolizes a descending falcon, while the “downward” represents a magic symbol. Or the downward is elaborated as the Odin Rune and the upward becomes a Chinese



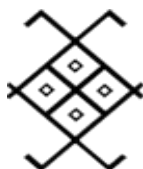
a.



b.-d.



e.-g.



h.-j.

У Перун

⌘ Световид

⌘ Род

⌘ Родина

≡ Сварог

k.-l.

⌘ Держала

⌘ Пранда

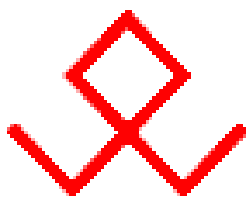
⌘ Ярило

⌘ Стрибог

⌘ Оберег

У Чёрный Змей — *Hidra*

Figure 17 a-d. Rodina, Perun, Rod, e-g. Runes Ar, Imya, Oreyu (Руна Ар, Руна Имя, Руна Орея) , h-j. Ar, Perun Symbol, Oreyu, k. 8 runes and gods, l. Zmey as Hydra.



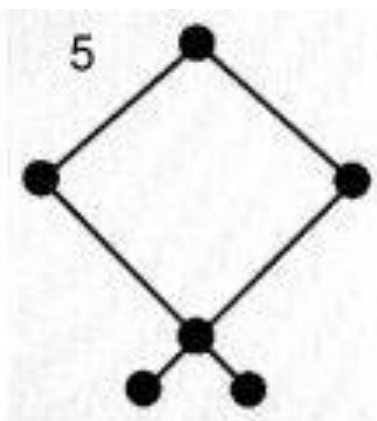
a-b.



c.-d.



e-f.



g.-h.

Figure 18 a – b. Perun Poleaxe- Sarakt c-d. Erde – Jumis , e-f. Falcon Symbol – Magic Symbol, g-h . Odin Rune – Chinese Constellation

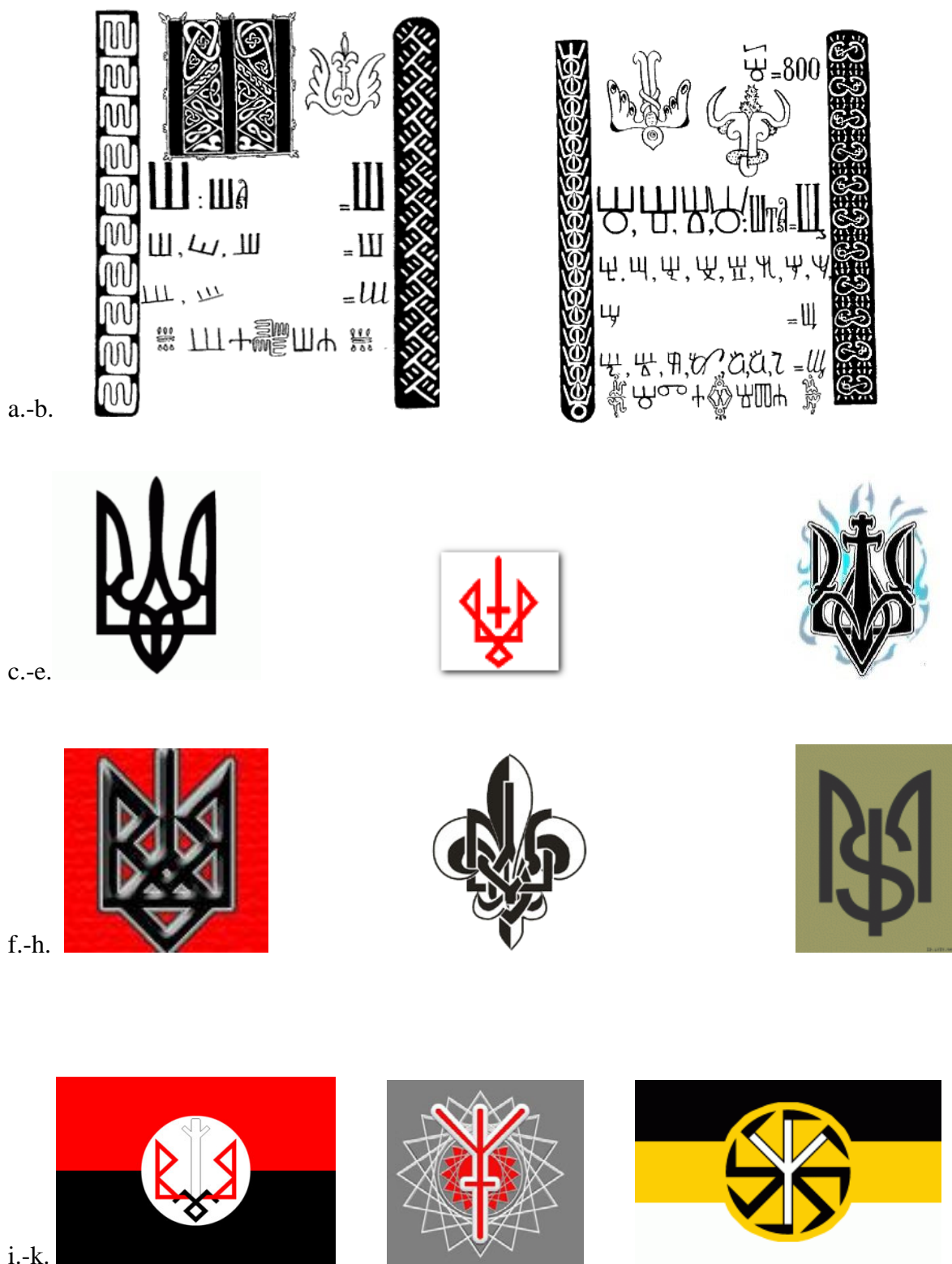


Figure 19 a – b. Sha – Shta, c-d Tryzubs, e – h. Tryzub symbols, letters and three worlds; i – k. Coat of Arms of Soratnichestva, Hexadecimal Cross and Mann Rune, Kolovrat + Algiz/Mir



	1	2		49	50	51
	A	A		X	X	X

g.-h.

i. $\text{HSA} \in \text{HSA} = \text{HSA} \text{ Christ}$

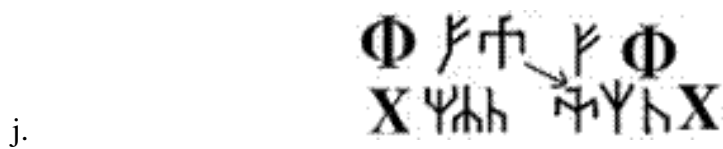


Figure 20. a-c. Az, Az, Buki (Decorated Glagolitic), d-f. Az, Azu, Az Inverted, g.-h. A – X (Bulgarian Runes), i. HSA Christ, j. Phi- Chi (Alan –Old Bulgarian).



a.



b.

Figure 21 a-b. Az in textiles.

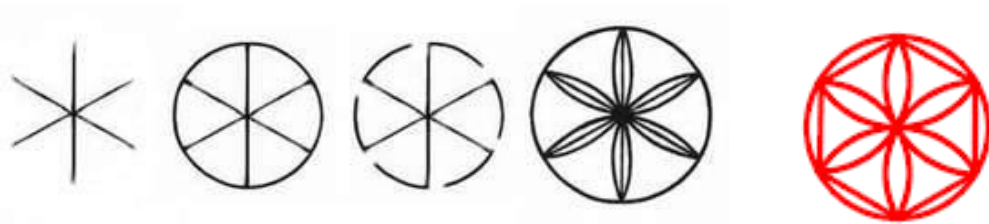
constellation linked with the I Ching covering the summer period from 6 July to 6 August.

Letters of alphabets could be seen as a culmination of an abstraction process: first we have concrete ideograms, pictograms and hieroglyphs and ultimately we have abstract letters. The examples above suggest a more complex, two-way process: key ideas and symbols simultaneously become more abstract and more concrete. By way of illustration, we shall focus on four examples in the following pages, bird, horse, tree and body and show that these entail central themes in alphabets.

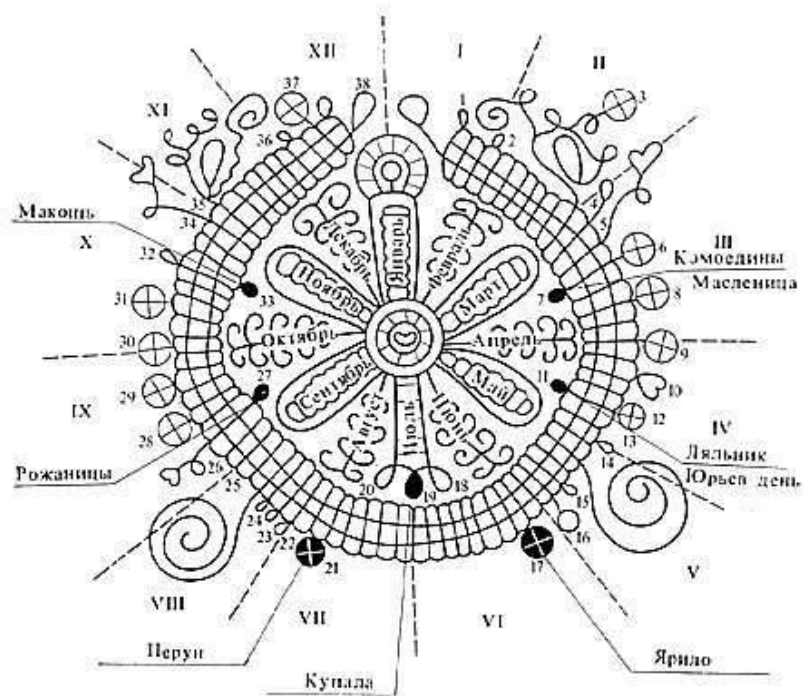
Earlier we explored some aspects of the letters Sha –Shta. Decorative versions of these letters (figures 10 a-b, cf. 19 a-c), have multiple associations including a downward and upward pointed trident. A version with a sword is associated with Ruevit. These associations also include downward flying birds. In some Slavic countries, especially the Ukraine, where it becomes a national symbol, these downward flying birds become the tryzub associated with a stylized falcon, their primary god (Persheboh) and with the word for Freedom (ВОЛЯ). The tryzub comes in many versions and has multiple associations. In one version, the central axis of the bird form is replaced by a downward sword or embellished with a fleur de lys. Alternatively, the bird form is linked with letters and runes (figure 19i). The Raidho rune that leads to the letter R (English ya) is a symbol of motion and especially rotation (cf. Sanskrit rath, German Rad, Latin rota, English, rotary). When positioned close together, these symbols simultaneously become the wings of a tryzub that has an Ing rune for its head and Isaz rune for its body. In other versions, the left wing becomes an R, the central portion an I and S while the right wing is reduced to a partial R in the form of a shepherd's staff (figure 19 e, g).

In the wider Slavic tradition, there is a concept of three worlds (prav, jav, nav), which also becomes linked with a wheel of the year and 8 major feasts. In this context, the symbol of the descending falcon is a combination of runes/letters that define key moments of the year. Here, the letters are not simply examples of abstraction: they are simultaneously also geometrical elements for structuring space and time. In some versions, this structuring element dominates the composition. For instance, in the Coat of Arms of Soratnichestva (figure 19i), we see a central Algiz rune, two Raidho runes on the sides and an Othala Rune at the bottom. Here, we are told, Algiz symbolizes protection, Raidho symbolizes right, law (rita), connection with the Aryan kind. Othala symbolizes the heritage of the ancestors and as a symbol of the phoenix (Rarog, fiery Veles), represents the mystical essence of Aryan giving.³⁶⁷ In another version, Algiz becomes the Mann Rune, inscribed within a hexidecimal cross, looking like a yen or yuan symbol of wealth. Or the 3 spokes of an Algiz symbol are superimposed onto the 8 spokes of a Wheel of the sun (kolovrat), again drawing attention to key moments in the annual cycle (figure 19 j-k).

The letters of the alphabet are clearly much more than symbols for sounds. They are integrally connected with cycles of nature, which can be twofold, but are often threefold to reflect the three worlds and the three-fold nature of the human condition. In this light, it is useful to look more closely at the first letter of the Slavic alphabet, Az links A and Z. Az combines with Buka as azbuka, which is the Slavic word for alphabet.



a.-b.



c.



d.

Figure 22 a-b. Perun Symbolism and Perun Star, c. Perunov Cross Calendar, d. 16 Halls Calendar and Lughasadh in the Celtic calendar).

1.6.Az, Azu, Buki, Birds

The first letter (figure 20 a ff.), Az or Azu (cf. Sanskrit asu, breath) is associated with a winged container, a winged goblet and with various forms of downward tridents, which in some forms look more like birds flying upwards. Their second letter, buki, implies a more complex story. We noted how the letter E, as a symbol of the eternal energy of the universe, was frequently depicted as hands of god and then multiplied four times to reflect the full power of the divine in all directions. Here (figure 20c ff.), we see a single heavenly hand (of the three finger variety), which descends from heaven to earth. A stag is also shown as having 3 upward antlers. The Slavic god Veles (cf. Celtic Cernunnos) typically has divine antlers. It was generally accepted that there were seven months of summer and five months of winter: 7 months earth and 5 months heaven. In the illustration for buki, we see the 5 months heaven depicted as 5 heavenly crosses (with backwards Fs) which are then cut off by a knife and then continue as a boat. Variants of Azu look like upward and downward birds.

The same symbolism is sometimes applied to other letters. In Bulgarian runes, the imagery is linked with letters 1 and 49, with A and X (followed by the Algiz Rune). In Christian versions of Proto-Bulgarian runes, the connection is with HSA as Christ and the Resurrection. In the Alano-Bulgarian runes this imagery of birds facing right and left is linked with the letters Phi and Chi. In textile patterns, we find upward, downward and even sideward flying birds (Azus, As). The A bird is not just a bird. It is a symbol of ascent, descent, cyclical return, rebirth and resurrection. The Christian themes reflect much older traditions.

1.6.1 Flower of Life and Two Calendars

To gain insight into how these different symbols were once more closely interrelated it is useful to examine briefly two ancient calendars and further examples of double bird symbolism. The god Perun (figure 21 a-b ff), besides his poleaxe (Othala rune), is commonly associated with a star of Perun also called Perun Thunder Wheel, Perun's flower, flower of life or basis of creation. The 6 petals inscribed in a circle sometimes become a starting point for complex geometrical patterns. Or they are reduced to a 6 spoked wheel of the sun (kolovrat), a circle divided into 6 parts by 3 intersecting lines or only the 3 lines in isolation without the circle. We first saw this as the third rune in figure 1. It is commonly known as the Hagal Rune and called Mother of all runes because it forms a matrix from which the 24 basic runes can be generated. Similar symbolism is associated with the Scandinavian god Odin.

In other versions of this 6 petalled flower, it becomes the internal section of a Perun calendar (figure 22 c). Now the 6 petals define 6 months of the year, with alternating curly bits defining the other 6 months. Each of the months is identified with their names in Russian. This is surrounded by 38 numbers, linked with major feasts and events in the annual cycle. The summer period begins with Yarilo (17), is followed by the summer period (18 19 20), with Kupala (19), at the centre, linking the solstices (Cancer-Capricorn), followed by Perun (21) linking end of summer and end of winter (Leo-Aquarius). Around the flower is an outer shell which has twelve Roman numerals marking the months.

A second calendar is more geometrical (figure 22 d). Whereas Western calendars typically



Figure 23 a-c. Doubled headed birds: Garuda Bherunda, Roman Eagles, Russian Eagles.
d- f. Letter 17 (Hun –Syanbi).A, (Proto- Bulgarian), Rarog, g. Roc, h – p Zharkutanskies Rune 36 (Perun Rune), Sigel rune, Perun Rune, Dazhbog rune (Raidho), Vedara rune, star of Yinglia, Eternal Motion- Earth in Motion, Ingliya rune.

have 12 zodiac signs, this one has an additional 4 Northern constellations (Ursa Minor, Cassiopeia, Cepheus, Draco) to make 16 halls. In the central section of the calendar we see three triangles forming a 9 pointed star. These link with 9 months, 9 runes, 9 letters and 9 elements (Earth, Star, Fire, Sun, Tree, Skies, Ocean, Moon, God). Surrounding these are 16 halls linked with 16 runes, 16 hours, 16 trees, 16 animals and 16 gods. Surrounding this is a ring with 16 tetragrams which are a subset 81 tetragrams of the Tai Hsuan Ching which entails 729 (9 x 9 x 9) ternary hexagrams in its complex version rather than the 64 (8 x 8) of the I Ching. The calendar uses a cycle of 144 years (12 x 12) in a solar (Svarozhiy) circle.

One of the earliest Slavic alphabets also has 144 letters. At a glance we see that 9, 16 and multiples of 12 are important numbers and that the system is linked with Chinese cosmology. More important for our story is that the runes in this calendar are again the same runes encountered earlier. The first hall is that of the Virgin, called Shiva ('is living') written ДЖИВА in Cyrillic, whom we encountered in figure 1. Here she is drawn as a triangle with two beams, and corresponds roughly to the zodiac signs Virgo and Libra. The first letter of her name is the letter Zhe (Ж), which we discussed as a letter of crossing and transition. The second hall is the Wild Boar corresponding to the setting sun (Posolon) rune and the Ingliya rune (cf. figure 12). Hall 9 has a variant on the Othala rune. Halls 12 and 13 relate to the Hagal rune. Hall 14 is the Jara rune. Hall 15 is the Sowilo Rune, here connected with Perun. Hall 16 is the Raidho rune. In short, this old calendar includes a number of the basic shapes also found in European runes.

The calendar is associated with a holy race. Race, or rasa (paca) in Cyrillic, is linked with the Sanskrit, rasa (sap, essence, quintessence, semen, quicksilver, elixir...). Both the Sanskrit, rasa and Cyrillic, paca are linked with the Sanskrit letter Om. RACA is also an acronym for Family (race) of Aces of the country of Aces" (Род Асов Страны Асов). The words for Ace and Asia are identical and closely linked with the Hebrew world of reality, Assiah (cf. АСИЯ, АССИЯ). The caption for Holy Race is written in h'Ariyskaya Karuna (Х'Арийская Каруна) as 𐌺𐌹𐌹𐌹𐌹𐌹𐌹𐌹𐌹. The first letter (figure 22 h-l) is a Sowilo rune, which is also found in the Zharkutanskies runes (cf. figure 1), recurs as the Perun Rune in Hall 15, as the Vedara rune, and is almost mirrored as the Dazhbog rune in Hall 16.

All this seems unsurprising until we realize that the calendar deals with larger temporal cycles, which it traces back to 602,386 B.C.³⁶⁸ Western discussions of runes as recent, near primitive signs clearly need to be revised on at least three counts. Firstly, they entail a system linked with cosmology and chronology. Second, they reflect a system that was used across the Asian continent ranging from Slavic pre-Russia to China. Third, this system could go back to six hundred thousand years before Christ.

1.6.2 Double-Headed Birds

Further evidence comes from an unlikely source: double-headed birds. In the West, a double eagle is typically associated with the Austro-Hungarian Empire and traced to the Hapsburg Russia (figure 23 a-c ff.) and in ancient Turkey (Alaja-Huyuk).³⁶⁹ Such concrete images are complemented with more abstract versions. Accordingly, letter 17 in Hun Syanbi shows an ascendant bird-like image. In proto-Bulgarian, this becomes the letter A. Elsewhere, this becomes the symbolic bird Rarog, that is effectively a phoenix and a composite of multiple runes. Its head is similar to proto-Bulgarian 49 (X, figure 20 g). Its body is an O, Its wings are

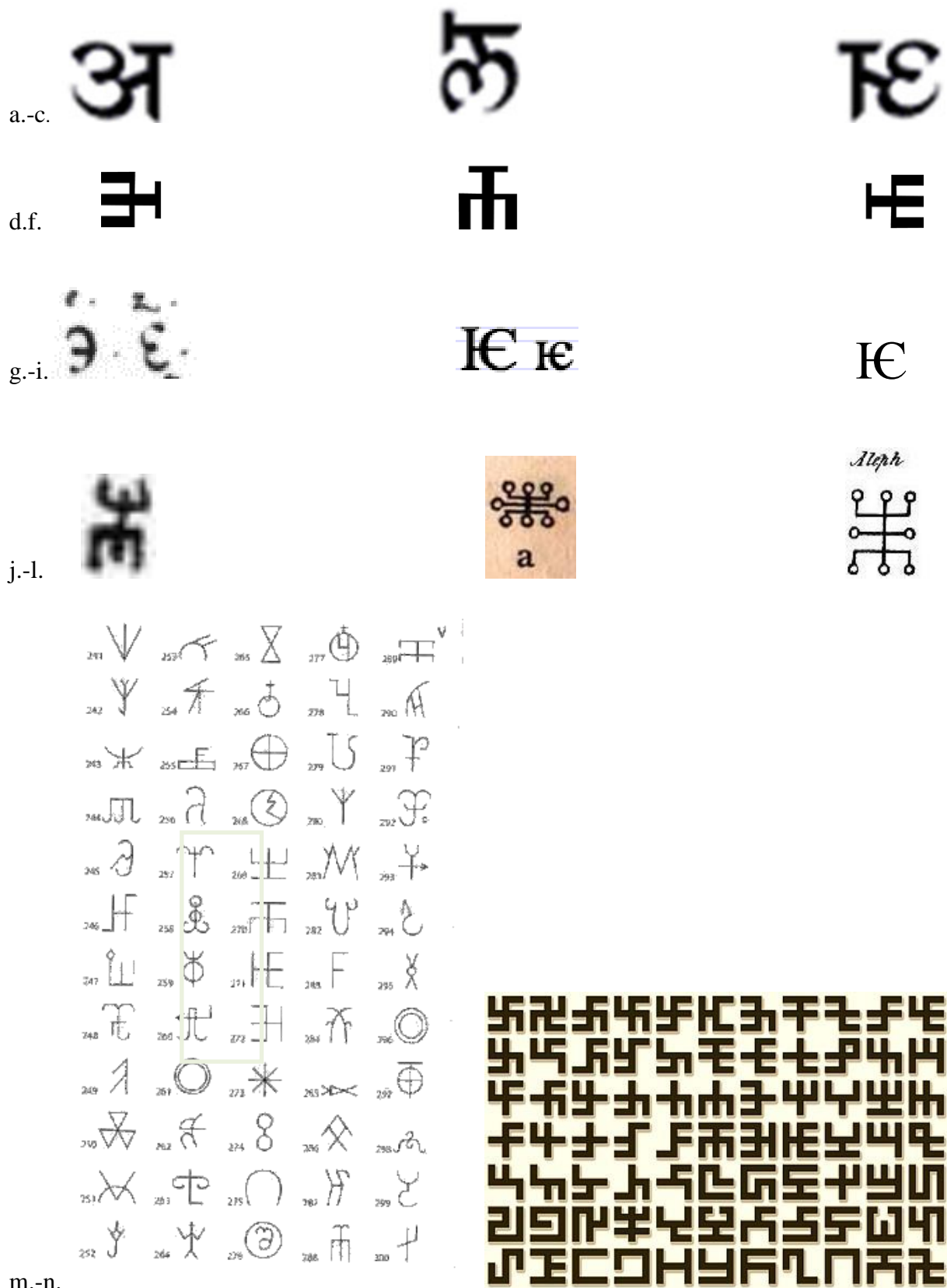


Figure 24 a -c. Rotations of Sanskrit A, d-f. Rotations of Cyrillic A, g e- z (Phoenicum), h. Iotated E (Early Cyrillic), i. Iotated. E (Cyrillic), j. Ugaritic/Old Arabic Ha (life) upright (cf. figure 2 n), k. A (Chaldean 9), l. Aleph (Malachim), m Abkhaz Tamgas n, Armenian Generative Force.

Fehu runes placed laterally. Its lower frame is an inverted Algiz rune. These double headed birds have an antecedent in the Roc (Rokk).³⁷⁰ In this case, one head is an eagle (Orel), while the other is a phoenix. Above the heads are a) 7 blue stars of the Big Dipper (Ursa Maior), b) a circle of 16 red circles representing the 16 halls of the calendar.

Inside this circle is a 9 pointed Star of Yinglia that symbolizes human and natural beginnings. Inside the star is a downward pointing sword. Frequently the star is depicted separately with individual symbols such as the downward sword, the Posolon or the Ingliya runes. The downward sword (cf. the sword in the stone theme) is repeated on the central shield. In the centre of the shield, we again find the Ingliya rune. Below the image is the caption: Holy Race. Below this are 9 symbolic stars.

The details of this symbolism are beyond the scope of our story. Three things are of interest. First, the Roc bird reflects the same corpus of symbolism that we have been exploring. Second, the symbols are part of a coherent system with its own cosmology. Third, there are pointers to context and chronology. The 9 pointed star of Yinglia is associated with 9 Books of Knowledge (Veda of Perun, claimed to back to 38,004 B.C.).³⁷¹ It is also associated with the old religion of Ingleizm,³⁷² linked by some with the new foundation of the city of Omsk (104,776 B.C.). The Roc is also associated with an Original Country (Urheimat) or Ancient Sacred Country, called Belovodje (БЕЛОВОДЬЯ)³⁷³ settled by a holy race, who also call themselves Old Believers of the Vera and Veda. Their history includes dates that go back to over 600,000 B.C. While duly noting controversies regarding precise dates, even a sceptic will agree that this suggests an origin considerably before 600 B.C. usually given for runes.

1.6.3. Reversal and Mirroring

Reversal and mirroring, doubling, even quadrupling obviously play some role in the construction of letters. If this principle is applied to Sanskrit letter A and to Cyrillic A, the result (figure 24 a ff.) appears very much like the English letter E reversed, a downward E and regular E. If we mirror the first part of the Sanskrit letter A, without the stick prop, and reverse this we effectively arrive at the letters e – z in Phoenicum. A variant reversal gives us the letter e in Aegyptiacum. Sanskrit A without props and reversals gives us letter An (Chaldaicum). Changing the sequence of stick and letter gives us alar in the Nennian alphabet. Beginning with a mysterious looking variant, reversing it and then turning it 90 degrees brings us back to the Ugaritic/Old Arabic letter Ha or Hayat (life).

Lest all this seem forced, it is useful to recall early versions of A (Chaldean 9), and Aleph (Malachim). These letters may look fanciful and modern but they are direct descendants of the Sha-man and go back to the Mary/Tengri symbol (figure 24k-l, cf. figure 1b). In an Abkhaz collection of 300 tangas this variation of a shape is found in tamgas 269-272 (figure 24 m). It recurs among glyphs of the generative force, in Ancient Chechenian and Tifinagh. Before letters reached their standard form, there was a long series of experiments with variations. Striking is how, in the case of I and E, the same principles of letter making are found in Russia (Old Slavic), the Caucasus 9Armenia, Chechnya, Abkhazia), and North Africa (Tifinagh, figure 24 bis).



a.

Figure 25. Summer Textiles (Smolensk), cf. Azu (Glagolitic) regular, sideways, reversed, inverted.



a.

Figure 26 a. Winter textiles (Smolensk), cf. Azu (Glagolitic) regular, sideways, reversed, inverted.

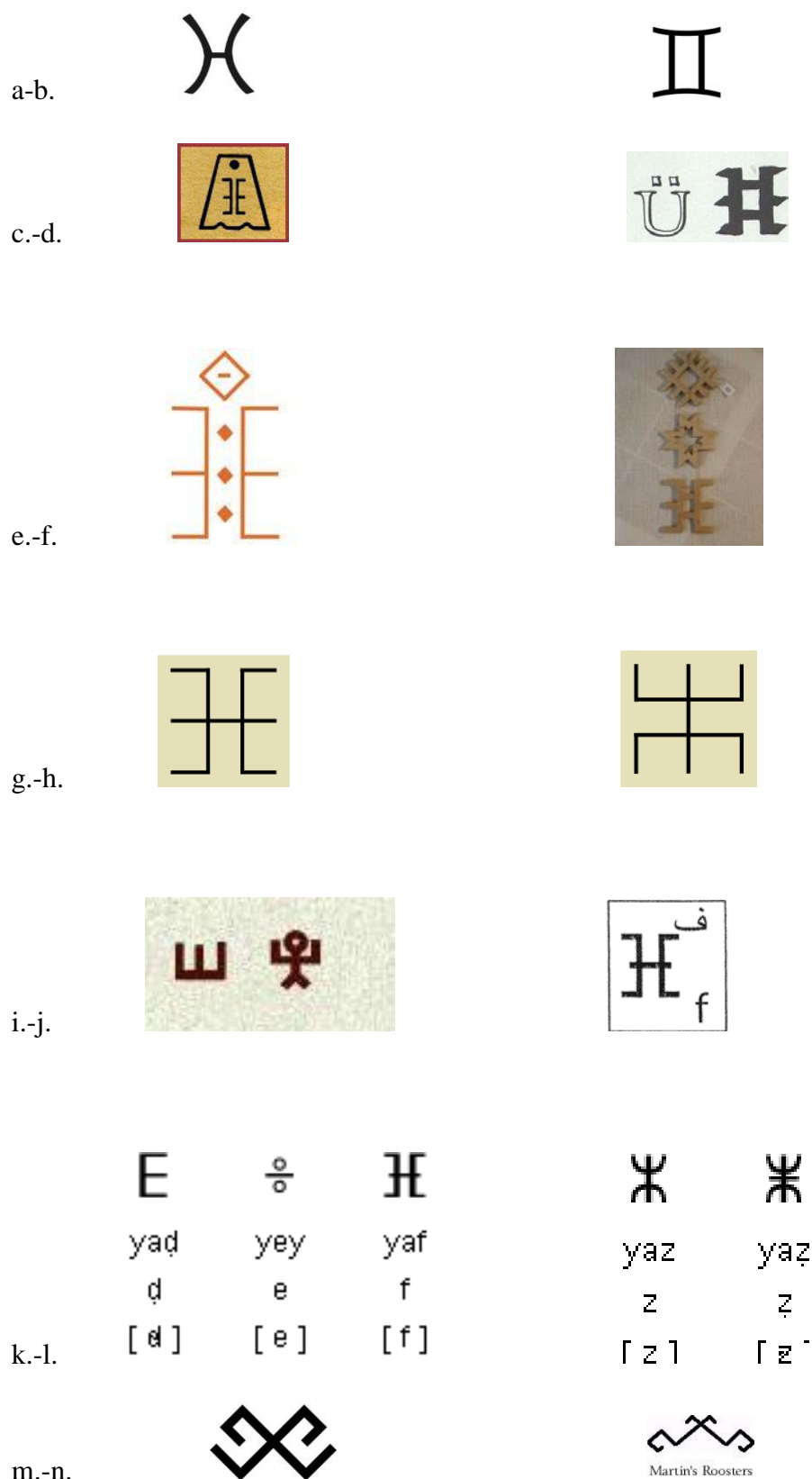


Figure 27 a – b. Pisces, Gemini, c-d. Home Spirit (Usins), Ü rune, e-f. Usins Symbol – Majas Sargs, g – h. Life Sign (Dzīvības zīme) –same rotated 90 degrees, i-j E (Ancient Hebrew) – f (Tifinagh), k-l. yad yey yaf, yaz yaz, m.-n. Jumis and Martin's roosters.

These themes continue in the winter pattern. In centre right, we see a diamond shape containing 4 Hs. In addition to the 4 Hs, we find diamond shapes (lozenges) with 2 Es and 2 Hs. Surrounding the 4 Hs are 18 swastikas, 9 pointing right, 9 pointing left; the sun descending after the summer solstice and the sun ascending after the winter solstice. Surrounding these 18 symbols of the sun are further letters. Here we see an A as a Glagolitic Azu (𐌐), which is then turned, reversed (mirrored) and inverted (𐌐). These can be read as the letter A, an Algiz rune, tridents, descending and ascending birds.

Such ancient traditions are evident also in the second vowel, E, which has a wide ranging set of imagery (figure 25a ff.). In Latvia, for instance, the god Usins, is symbolised as an E and reversed E. Related to this an Ü, which shows two Es linked by an intermediate square. Usins, called the divine charioteer, is also shown as 2 Es with three interspersed dots and a minus sign (-) in a diamond shape. This is supposed to represent a charioteer and his horses. The Ü shape becomes one of three signs called Mājas Sargs, related to protection of the home (figure 27f).

The twins herald a sign of life and equally twin choices for life: one earthly, one heavenly; one power, the other wisdom (e.g. Hercules, Apollo). There is also a connection with two births: one physical, the other mental/spiritual aligned with the initial two double signs, along the Gemini-Sagittarius axis, (sometimes called Apollo-Saint Michael axis), linking May/June with November/December. If summer is about existence and being alive (est in Latin, E in

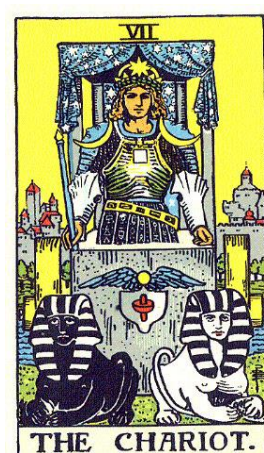
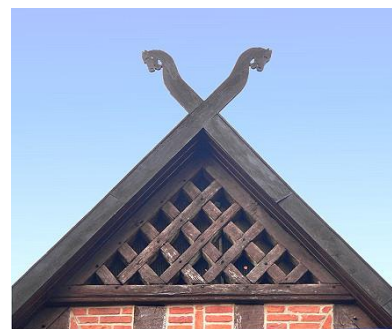
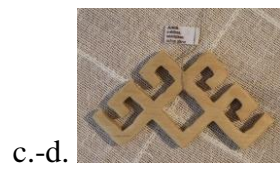


Figure 28 a – b. Jumis- Martin's Roosters, c-d Jumis – Mari Symbol, e- f. Twin horses, g-h Shukra (Venus) – Tarot 7. The Chariot.

English), the turn of the sun northwards in winter, which heralds a new life, is about iest, the iest of jivete, zhivete and zhe in the Slavic languages, the jest of the jester in English (figures 37, 322). Secular versions are the j of the joker in cards, the wild card, the transition, the magician. Religious versions include je combined with su as Iesu, Jesu, Jesus. Cosmological etymology of letters is a starting point for the etymologies of words and names.

1.7.1 Twins, Horses and Taming

If the second birth is linked with a bird, especially an eagle, the initial birth is linked especially with a bull and horses. An initial step is obvious. Birth is like a wild bull (Taurus) which must be tamed and “killed” so that only the T (Tau) remains. The second metaphorical step entails twinning, doubling and mirroring. If movement is good, controlled movement is better, which leads to imagery centring on the symbol of a charioteer (figure 28 a –b ff.).

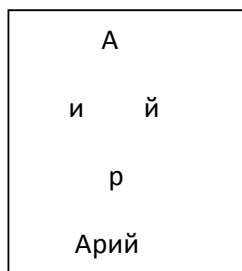
It also leads entails a certain uncertainty. Does the control enter a) at Gemini in May, b) with the solstice at Cancer in June, or c) with Leo in July? As a result, in Latvia, the images are sometimes of Usins and Martins (Gemini-Sagittarius) and at other times of Jumis and Martin’s Roosters. At times the Jumis symbol of fertility seems balanced by the symbol of Mari. In folk culture, this expresses itself as two horses in balance on the gables of houses.

In older Slavic folk culture, the two horses are guided by the goddess Rodanitsa. In very old Slavic examples, the horses become two deer or stags led by Rodonatisa or Makosh (cf. Appendix 4). In India, the horses are guided by Shukra (Venus as a man). In the West, this becomes the charioteer. In the Tarot, this becomes Tarot Trump 7, The Chariot, where a charioteer, associated with star Regulus, leads a cubed chariot. So the symbol of life, which begins as a wild individual, becomes tamed, controlled. The bull becomes tamed horses or a tamed lion, then an ascendant bird, and finally, an angelic being. These four symbols become the 4 royal stars, the 4 fixed signs, the 4 living creatures (hayyot) of the Old Testament, the 4 Evangelists of the New Testament and the 4 Archangels. The letters of the alphabet are abstractions of a story of life, its mastery, and being reborn.

The letters of life thus become letters of change, transition, crossing, rebirth and rejuvenation. Multiple versions and multiple traditions are involved. Hence, we find alternative images of Az (figures 29 – 30, cf. 20) where A is linked with R reversed, K reversed and an alternative Freudian image. One 18th century list of Northern alphabets identifies no less than four parallel strands, namely, Huns, Slavonic, Glagolitic, and Etruscan (figure 30 o). In each case, A is not a letter in isolation. It is part of a cyclical process.

Among the Huns, it is an element linked with the number 4, associated with Jupiter. In Slavonic (Cyrillic), it is linked with Raidho and Raidho reversed and is linked implicitly with the rune for Dazhbog, which becomes the final rune in the 16 Halls calendar (figure 22 d). Raidho becomes Rad in the Anglo Saxon Runes.³⁷⁵ In the Glagolitic of the Illyrian Coast, this same theme is covered by an S, I and reversed S or with the symbol of a downward trident. In the Etruscan tradition, this becomes a simple A (figures 456, 313).³⁷⁶

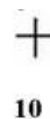
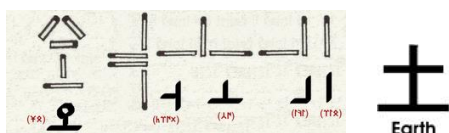
a.



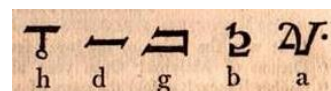
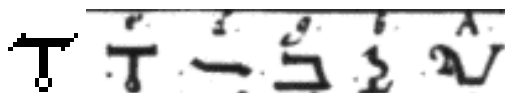
b.



c.-e.



f.-g.



h.



i.

TENGRI damgası	ORHON T ₁	Finike TEIH
Eski Yunan THETA	THETA, TAU	Finike T harfi
GİRİT Linear-A	Etrüsk TH	LATİN T harfi

Figure 29 a. A as Арий, b. Арий, Яр, Орей (A, Yar, Orey), c. Turkic d. Earth, e. Chinese number 10 f. numbers 1 -5 (Turkic), g. Letter e or h as part of letters a b g d e or a b g d h (Adamaeum, Chaldean 2), h. Greek Theta, i. Tengri and Th.

1.7.2. Letters as Summaries of Movement

The movement, transition, dynamic dimension of letters is sometimes reflected as a hidden story within the name of a letter. The Slavic rune for A is Ar drawn as T and written as Арий (figure 29b). If we draw this T version four times we arrive at the fourfold cross of Tay (figure 5 b-d), which the Balts and Slavs call the fiery cross of crosses and the West calls a Greek cross. This explains why the Greeks claim that A and T were the first letters of their alphabet. If we treat the four letters of Арий as four points of the compass, A and p become the solstices, while и й become the equinoxes. If we join the letters A, p, и, й sequentially we implicitly have an inverted number 4 (figure 26a). Here, this version of letter A is a summary of the annual cycle. It also marks the directions of a Christian sign of the cross. Reading the letters in descending order gives A и й p (A e ě r, Aer, air).

These dynamic principles within letters are found equally within the alphabet as a whole. A minimal runic version of beginning and end gives us Ar and Oreyā written as T and X. In between these extremes is the rune Yar which, on its own, is a plus (+) for increase, as in yang, ya and yes. If we take only the first two runes we have Ar Yar (or ar ya, Aryan), which is also written as an Algiz rune. If we take the three in sequence we have Ar, Yar, Oreyā (Арий, Яр, Орея), written as T + X (figure 29 b-d).

In the Slavic runes, A, written as Арей (figure 84) begins as a T-like form and then with slight variations of the upper section generates runes corresponding to letters А Б В Г Д. These links between A, T and the first five letters are found elsewhere. In Adamaeum, and Chaldaean 2 (figure 29d) letter 5 is the letter *He* drawn as a T. Five becomes linked with the number five, which is also the term for hand (hamsa, hamza). The five fingers of the hand become a way of organizing multiple fives. $5 \times 2 = 10$ fingers. $5 \times 4 = 20$: 10 fingers and 10 toes or alternatively 20 lines again representing the hands of God(s) (cf. figure 8i-j).

This fifth letter in the alphabet of Adam bears comparison with Turkish numeral 5 (figure 29 c ff) and with the Chinese symbol for earth, which is invariably linked with the central number 5 of magic squares. The Chinese ten is written as a plus (+). Slavic A is also written as +, while Slavic Ma is written as a larger + with the values 10, 100, 1000, 10,000 (figure 28). Hence, there is an interplay between basic numbers and basic letters, a tradition which appears to originate in India where numerical cypher alphabets become a starting point for letter alphabets (cf. Appendix 3).

There is also a fascinating interplay between geometrical matrices and letters, a theme which will be further explored in chapter 3. Using a magic square, with 9 regular squares, joining lines 1 2 3 and 7 8 9 generates an A and inverted A (figure 71). Joining the even numbers produces a reversed Z. Joining the uneven numbers produces a lightning stroke as in the Raidho rune, which is a reverse of the Sigel, Perun and Dazhbog runes. In such a magic square, letter 9, Teth or Theta (Θ, θ) summarizes the space of the whole magic square. Hence, as a letter, it too summarizes movement. Turkish scholars have explored further connections with Phoenician, Orhon, Etruscan, Linear A and the Tengri symbol.³⁷⁷ The + sign, T and Theta indicate both a summary of movement and herald a new stage, implying a doubling.

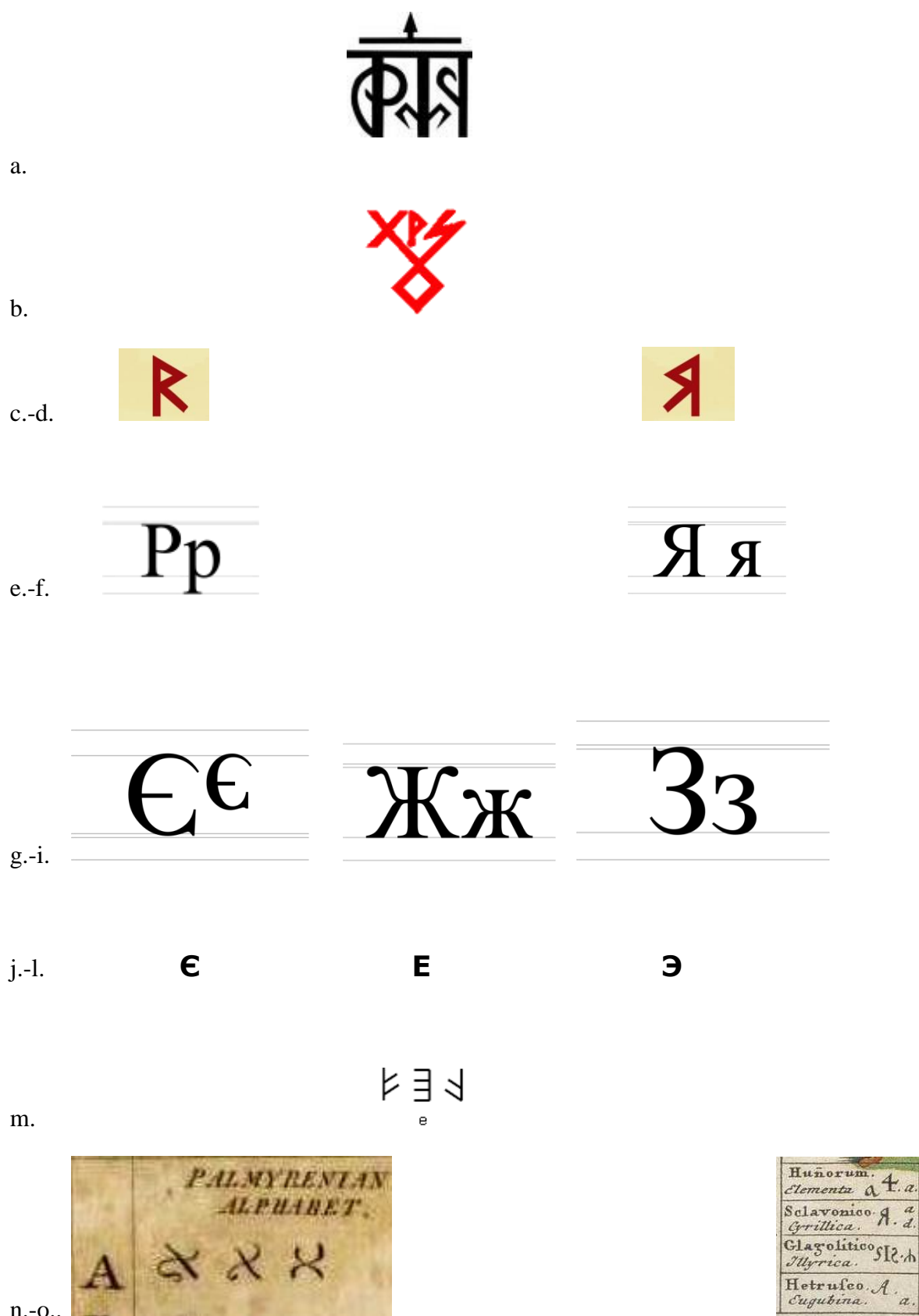


Figure 30. Reversed letters and letters as crossing: a. Ra-m-kha, b. Khors, c-d. Raidho and Raidho Reversed, e-f. Er – Ya, g-i. Ukrainian Ye - Zhe (Cyrillic) - Ze (Cyrillic), j-l. Estъ, jestъ, yestъ, m. (Lydian), n. Palmyrenian A, o. A (Europa Polyglotta).

1.7.3 Crossing and Resurrection

Promise of a second birth and eternal life, of an ending that becomes a new beginning (cf. 1.8 below), transforms the nature of letters into a process of doubling, mirroring, quadrupling. Sometimes this is implicit in a single name comprised of three letters such as the creator god, R-M-Ha or the name of the sun god, Khors (30 a-b). One of his symbols is a combination of 4 runes: Gyfu (X) Othala, Wynn and Sigel. The combined runes spell the name, Khors,³⁷⁸ and at the same time summarizes the entire yearly cycle in a single image that is surprisingly similar to the Christos (XC) and Chi Rho (XP) symbolism in Christianity. Both of these implicitly assume an orb of the world in the background. Transition and crossing are illustrated in Cyrillic Er and its mirror Ya, Ukrainian Ye and Ze, Cyrillic est, jest yest, or in one letter such as Lydian e or Palmyrenian A (figure 30 g ff.). Alternatively, the letters can become three stages of descent using the Greek letters of Upsilon, Chi, Psi (Y X Ψ).³⁷⁹ In a Christian context, this is obviously also the descent of Christ to the underworld. In pre-Christian Scandinavia, the descent entails the god Balder. Metaphorically it a person's descent into their lower being. Early signs are polyvalently linked with letters and runes.

In Sanskrit, the word AUM connects the letters A and M. In old Slavic, this connection between A and M is also found (figure 31a ff.). A is linked with a plus (+), which in turn represents the word Ovo (OBO, egg) in the form of 4 intersecting circles of light, also associated with the 4 sides of light. The letter M as Ma is linked with a large plus (+) and a decimal symbolism from 10, 100, 1,000 to 10,000. Together, they make the word AmA, one of the words for mother (e.g. Nepali). Some versions show an 8 pointed star where A is linked with the cross-quarter points, while M (mA, or Ma), is linked with the cardinal points (figure 28c). Doubling mA gives MaMa. Other letters of this alphabet, notably Mosh, Oros and Orosh illustrate a development from a two- to three- and then a four-circled symbol, which is linked with a head and the diphthong, Ai (figure 31d-f).

Beneath the figure of Ma is both a Greek Cross and what looks like a Russian or Eastern Orthodox Cross. Elsewhere, we are told that this is a competent cross (Грамотный крест), that it can be borne, but not purchased, that it combines 4 beeches (runes), Ai, mA, Oi and Lel': "Upper cross-beam of [ai] - supersensitivity. MA - 10000 measures, [Oi] - deep, Lel' - supports."³⁸⁰

This older version of the cross is found in the Slavic letter Krest associated with a Vitruvian man. The top horizontal beam is Ai, the next is mA, the midsection is Oi and the crescent at the bottom is Lel (figure 31g). This theme recurs in a cross held by an angel (figure 31h), as a detail in the background of the letter Eri. The accompanying diagram suggests that this is a letteral manner of conquering the inner beast, later imitated by Saint George and the Scandinavians. The competent cross recurs in the letter Rekyche (Рекуче), a letter linked with head and brain, seed, and an angel sower of the future,³⁸¹ which again involves a downward movement and a competent cross (figure 31 h-j). Changing the 1st beam to a Y, removing the Ma beam and mirroring the diagonal leads to a sequence of letters Upsilon, Chi, Psi (YXΨ, figure 31i), which retell of descent and ascent story as a man of letters (figure 70).

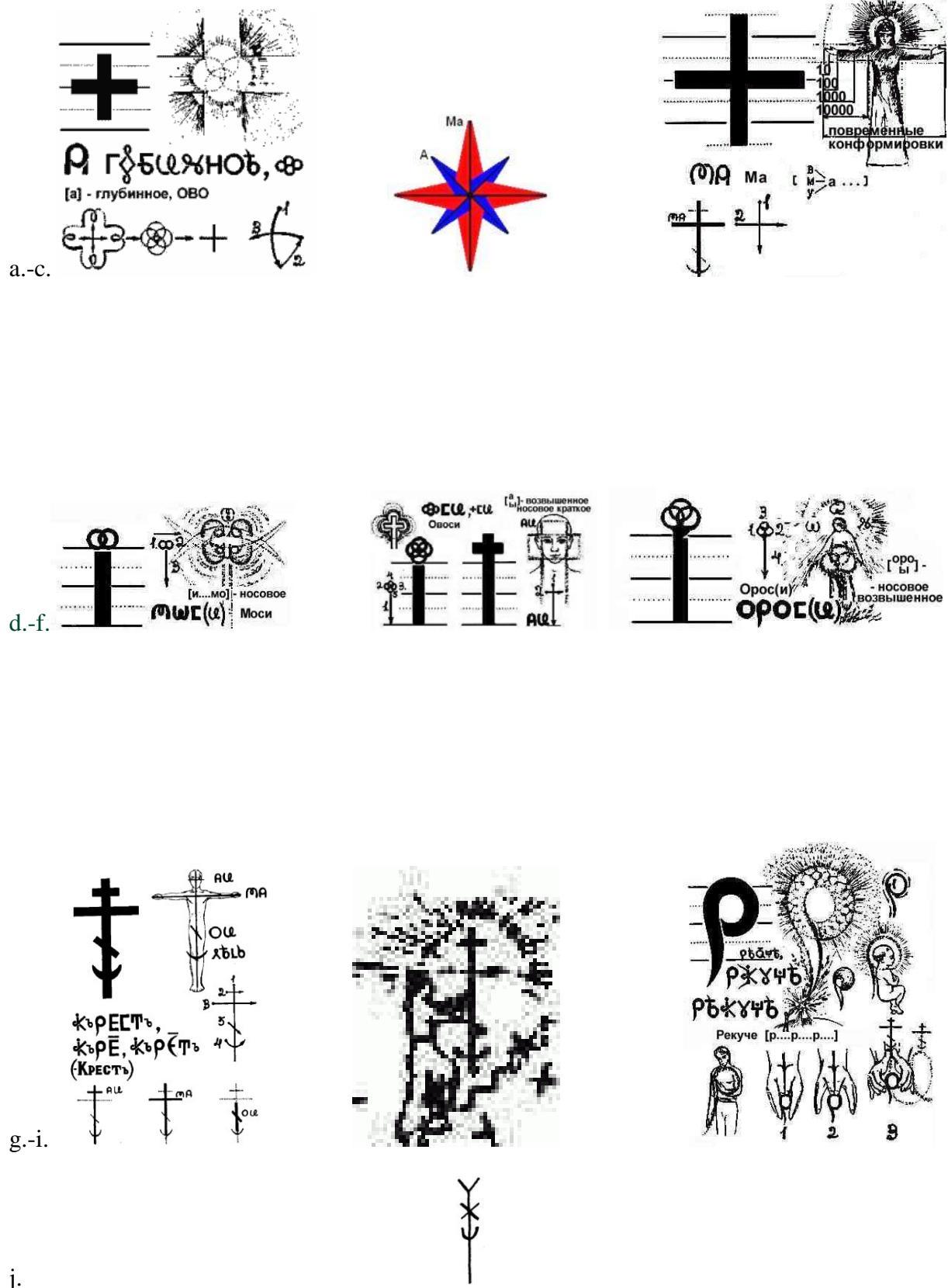


Figure 31 a. A (Ovo), b. A mA Star, c. Ma, d-f. Mosn, Ovosh, Oros, g.. Krest and cross, h. Competent cross as detail of letter Eri (cf. figure 34b), i. Rekyche (Рекуче), j. 3 stage descent in letters Y X Psi.

The competent cross of Slavic letter Krest recurs in versions of the Orthodox Cross, where the half moon of Lel disappears and the Nied rune (which is an Hagal rune X in the Adalruna, cf. figure 70) becomes the platform supporting the feet of Christ (figure 32 a-c). Here the original connection with generation is gone and a new explanation is given for the inclined plane. Now it represents a balance reflecting the souls of the two thieves crucified with Christ, one heavier and pointing downwards to hell, the other lighter and pointing upwards to heaven. If Freud would have noted that the Nied rune has other needs, we can recognize that the symbolism of the cross has older dimensions that the orthodoxy removed.

Elements of the competent cross also appear as individual letters. For instance, a vertical line with a downward left diagonal as letter IO (ИО) balanced by a vertical line with a downward right diagonal becomes letter OI (ОЙ, figure 32 d-e). In English, these are merely two combinations of vowels. In Slavic, they become a story of descent and ascent. A version of these crosses recurs at the entrances to monasteries (e.g. Bogdunov). Here we have returned (cf. figure 32e) to the theme of letters as a crossing. These letters go back to Old Slavic where they are related to descent and ascent of energies.

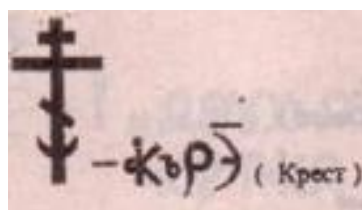
The descent and ascent is linked with a victory over death. Accordingly, the Greek word for Victory (Νίκη, Nike) becomes the Cyrillic word for Victory (НИКЪ). However, in Old Slavic, this becomes НИКА and it is this version, with descent and ascent built into the first two letters that we find on the Byzantine Orthodox Cross, also known in the West as a St. Andrew's Cross (figure 32g, cf. figure 32c).

Western equivalents entail the Hagal rune, the mother of all runes. In Cyrillic, Hagal sometimes occurs as letters i and j (И and Ъ). In other versions, they appear more symmetrically as n, i, a: n has a downwards stroke to the right, i is a line, a has a upward stroke to the right (figure 32 h). In the 33 Anglo-Saxon runes, Hagal appears as letter 9 (figure 32 j) as part of sequence 9, 10, 11: Hagal, Nied, Is. Elsewhere, Hagal has the value of Ia, Iar (serpent, figure 89) or appears simply as an X or Chi .

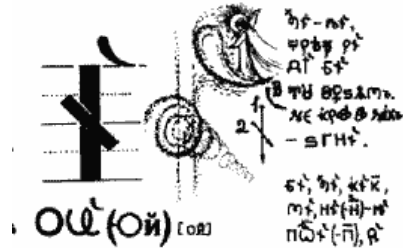
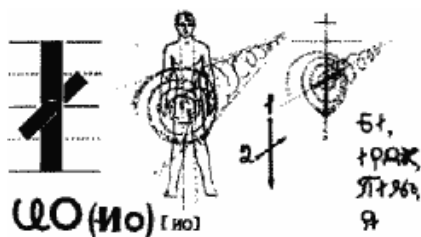
Hence, the Christian Cross is a simplification of the Orthodox Russian Cross, which in turn is a variant of the pagan competent cross linked with the Old Slavic letter Krest (Крест), linked with crossing and victory. Reminiscences of this ancient letter are found in corresponding Sanskrit terms (Kreshmam), Slovenian gods (Kres, Kresnik), and Dutch terms: Kerst, Kerstmis, Kerstman³⁸² (cf. English: Christ, Christmas, Christian). In some Christian versions, the competent cross linked with mA becomes the Virgin Mother Maria, standing on a crescent moon, victorious over the serpent of evil (figure 32 i). In the Islamic tradition, the crescent is expanded into a larger crescent moon and the X of the hagal rune is replaced by a five pointed star. Variations recur as the letters ts and zh in Hunnorum, Sclavonico and Glagolitico (figures 32 j-m).³⁸³

One of the richest examples of these interplays is the Othala symbol, rune, letter. We noted (1.7) that the Othala, Ar and Oreyra runes, were sometimes linked with the deities Rodina and Rod, and with an ascending or descending bird (e.g. falcon, eagle, phoenix). We showed that these are linked with the 16 halls calendar and the Roc symbolism of the Old Believers. It remains to be shown how Othala and its variants play an important role in alphabets.

a.-c.



d.- e.



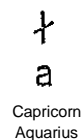
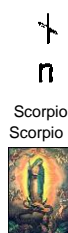
f.



g.



h.



i.-n.



Figure 32 a. Krest, b-c. Eastern Orthodox cross, d-e IO –OI (OU - ИО), f. Bogdunov Monastery gate, g. Nika (НИКА), h. Runes n i a, i. Virgin on crescent, j. Hagal Rune. k.Islam, l-n. ts, zh, zh.

By way of introduction, it is useful to look at letters in Old Slavic. In the runes, the upward, geometrical form, is called Ar. The corresponding letter form of the letter has an organic form (𐌺) linked with the letter l and slovo (word and speech, figure 33 a-h). It is linked with the theme of stick men and its various forms tell a story. A simple version of letter L, (liude, Люди), shows an𐌺 that forms the figure of a standing cosmic youth. Above this standing youth, a mother and father hold their child. The letter O (OT) shows a father and mother holding a child, while letter OL develops into a free standing youth, whose hands stretch towards the stars. In a related alphabet, OL is again a stick man. MOL shows him balancing an inverted omega over his head. The letter, Symbol, shows the same omega now attached to the head via an intermediate pole.

1.8. Slovo, La, Ya

The letters slovo, la, ya and la result in a complex set of images where the basic symbol is linked with a plus sign, a combination of four circles and a construction linked with powers of 4 (16, 64). This symbol³⁸⁴ is called a sign of the collective spirit and reason, linked with large biological systems and associated with the number 666. Elsewhere, the letters Ya and Yá are symbolized by two plus signs that become a double cross reflecting a balanced person in a yoga position. The letters summarize a process that is numerical, geometrical and spiritual.

If the upright form is typically linked with L and slovo, an inverted form is linked with Y and Yk, which is often depicted a young man in a diving position (figure 34 a-h). Yk represents the male, while Xep represents the female. One version of Slovo (Word), recalling the Symbol letter above, literally suggests how the Word becomes flesh. Meanwhile, Slavic vowels tell us the old story of boy meets girl in a spiritual context. Connected with the letter ĚT we see a young man and woman holding their symbols. In the case of Ě, there is a basic encounter of the two symbols. A second version of Ě shows the encounter of symbols in the hands of an angel.

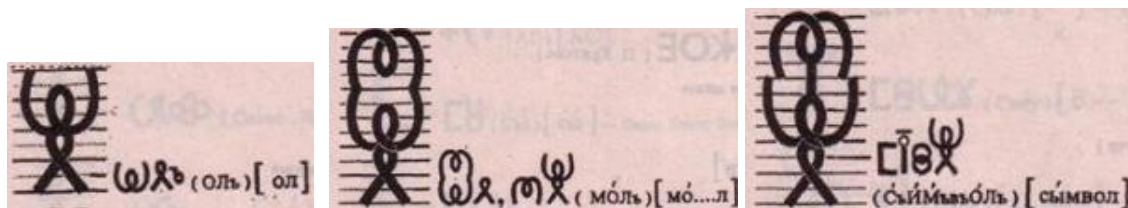
In the case of an O with umlauts both above and below, the boy holds his male and the girl holds her female letter, while corresponding angels do the same above. Between them we see a quadrilateral light in the shape of a plus sign. In the next episode of the story, the light is transformed into a new stick child. Below the main drawing we see various postures linked with hands and fingers. In a proto-Biblical syllabary (figure 36 a), we find similar forms linked with stick men. In these cases, the alphabet of life is clearly also an alphabet of new life.

The letters of life thus become letters of change, crossing, rebirth and rejuvenation. Multiple versions and multiple traditions are involved. Hence, we find alternative images of Az and A sometimes with an emphasis on crossing as in Palmryenian (figure 30n). One 18th century list of Northern alphabets identifies no less than four parallel strands (figure 30 o), namely, Hunnic, Slavonic, Glagolitic, and Etruscan. In each case, A is not a letter in isolation. It is part of a cyclical process. Among the Huns, it is an element linked with the number 4, associated with Jupiter. In Slavonic (Cyrillic), it is linked with Raidho and Raidho reversed and is linked implicitly with the rune for Dazhbog, which becomes the final rune in the 16

a.-c.



d.-f.



g.-h.

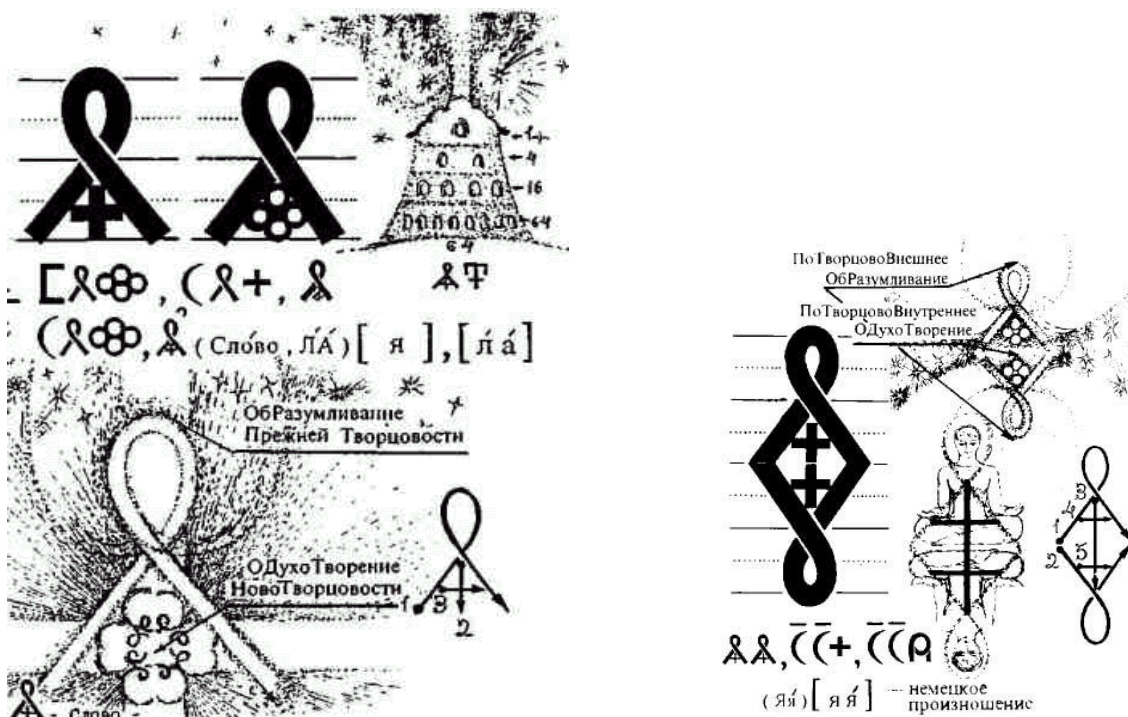


Figure 33 a-c. Liude, OT, Ol, d –f. Runes Ol, Mol, Simbol, g-h. Slovo, Ya Yá.

	62	63
	Ɱ	Ɱ
a.-c.	Ю	Ю

78
Ɱ

d.-f.

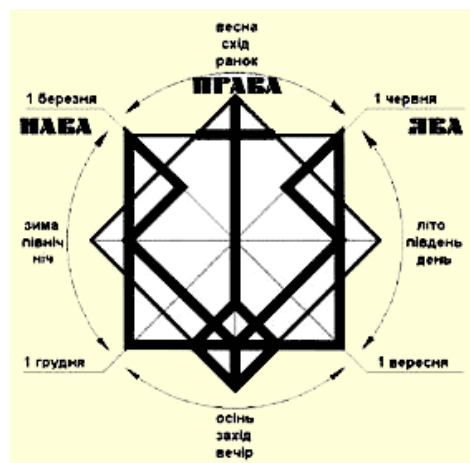
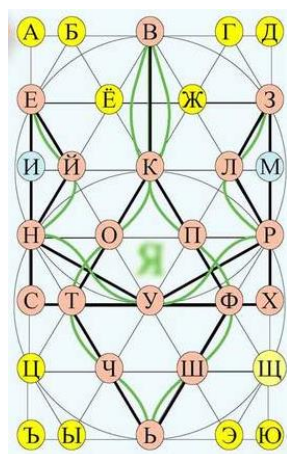


Ɱ Ɱ Ɱ
 Ɱ Ɱ Ɱ
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 Ɱ Ɱ Ɱ

SHO JUJI JO
 HA JUJI
 SHO JUJI
 IHSJ JUJI
 JUJI DOANU
 ES JUJI
 JO JUJI



g.-h.



i.

А (ан)	Ɱ Ɱ Ɱ Ɱ Ɱ	КХ	Ɱ Ɱ (етруски знак КХ)	Ф	Ɱ
Б	Ɱ Ɱ Ɱ	ГХ	Ɱ	Х	Ɱ
В	Ɱ Ɱ	Л	Ɱ	Ц	Ɱ
В̄ (W)	Ɱ	М	Ɱ Ɱ Ɱ Ɱ Ɱ	Ч	Ɱ Ɱ
Г	Ɱ Ɱ	Н, НГ	Ɱ Ɱ Ɱ (авестийски знак НГ)	Ш	Ɱ Ɱ Ɱ
Д	Ɱ Ɱ	О	Ɱ Ɱ Ɱ	Щ	Ɱ Ɱ Ɱ
Е дълго	Ɱ	П	Ɱ	Он	Ɱ Ɱ Ɱ Ɱ
Е	Ɱ	Р	Ɱ Ɱ	Ъ	Ɱ
Ж	Ɱ Ɱ Ɱ Ɱ Ɱ	С	Ɱ	Ѣ	Ɱ
З	Ɱ	С'	Ɱ	Ю	Ɱ
И	Ɱ Ɱ	Т	Ɱ	О дълго	Ɱ
К	Ɱ	У	Ɱ Ɱ Ɱ Ɱ Ɱ		

Figure 35 a-b. Jo-Ju (Bulgarian Runes), c-d. Letters Jo-Ju (Proto-Bulgarian Runes), e-g. Sarakt Stone, Proto-Bulgarian names of God, Pliske Rosette, h-i Cyrillic alphabet grid, Nav, Prav, Jav, j. Alanic /alphabet.

Halls calendar (figure 22 d). Raidho becomes Rad in the Anglo Saxon Runes.³⁸⁵ In the Glagolitic of the Illyrian Coast, this same theme is covered by an S, I and reversed S or with the symbol of a downward trident. In Etruscan, this becomes a simple A.³⁸⁶ There are further dimensions to this figure related to Othala that is sometimes an L (𐌺), and sometimes a Y or Yk (𐌺). In the Bulgarian runes, a geometrical version of L (𐌺) appears as Letter 78, 𐌺. In the same Bulgarian runes, letters 62 and 63, ЪО and Ю are written as I-C and 𐌺 (figure 35 a). In the proto-Bulgarian runes, these two letters are called JO and JU and are explained as ligatures, i.e. I-C is I + C, while 𐌺 is I + 𐌺. There are five reasons why these seemingly quibbling details of an obsolete alphabet deserve our close attention.

1.9 JO, JU

Firstly, the letters JO and JU (and JI) are intimately connected with the early inscriptions and names of a supreme, monotheistic god³⁸⁷ in ancient Bulgaria (e.g. 35 a ff.). Second, they relate to an important archaeological stone block with runic symbols from the village of Biala (white town) in the Varna district of Bulgaria, which has been linked with the god Tengri and shamanic traditions. The rock contains three symbols, which have been read (right to left) as Yer Su, IYI and Sarakt and interpreted as a) Spirit symbol of Holy Earth- Water (Yer Su); b) Sky, Creator, God - the mighty sky (IYI thought to be a form of Tengri, cf. the extended Y of Perun in figure 17a) and c) Holy Heritage, the State itself (Sarakt).³⁸⁸ So these letters are linked with the name of God and serve as a threefold summary of the world. Fourth, this same symbol, I Y I, linked with JO JU JI, has a central position in the Pliske Rosette, the earliest known Bulgarian artifact that links planets and days of the week.³⁸⁹ Scholars have linked symbols on the rosette with important runes. So these letters are also linked with early cosmology and chronology.

If we turn to the Bulgarian runes, we see how these Othala variants fit into an alphabet (figure 35b, 36) . Here, Letter 52 is TX (or 𐌹, Theta) and corresponds in form to the Ar rune. This is letter pe/be (North Iberian), oedel – oe and NG in Anglo Saxon runes, the Odal and Odin runes. Letters 47 and 72 are Y and YA respectively. The geometrical form of letter 47 is the Oreyā rune (cf. Orel, Eagle, Aquila). Letters 62 and 63 are the ligature sounds JO and JU (ЪО and Ю) that we just examined. Letter 63, Ю, is also a version of Jumis, the fertility god, and Sarakt (the State), while the inverted form, letter 78, is a symbol of the goddess of Earth (Erda).

We can see (figure 36 c-f), where they fit into the Bulgarian runes as a whole and the Scytho-Sarmatian runes on which they are almost certainly based. The Chuvash alphabet takes only the 75 letters and omits the final 57 signs (cf. Appendix 1). If we turn to Brahmi, we see that Bulgarian rune 47 is the letter Ma, which are the same as the symbols of Aries and Taurus in the West. It recurs in Indicum.

There is also a fifth reason for the importance of JO JU, which is the most important for our story. Early Western alphabets begin with A and end with T. If we confront early Bulgarian runes with Cyrillic letters we see that the 𐌺 sign begins where the Western alphabet ends and that the runes continue until ЪО and О, JU and О (figure 37b-c). Meanwhile, if we go to a

a.

b.

46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Y	Y	Φ	X	X	X	TX	Ц	Ц	Ч	Ш	Ш	Щ	Ъ	Ъ
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Ѣ	К	Ѧ	Λ	Λ	Λ	Д	Д	У	У	У	Ѧ	Х	У	П
AE	IO	Ю	AH	AH	AH	AH	ЪA	УЪ	УЪ	Ъ	YA	CH	ИШ	AH
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Х	З	Ѧ	Δ	~	□	Э	Е	8	Е	Й	Й	Х	О	Ъ

c.-d.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
А	Б	В	Г	Д	Е	Ж	З	И	Й	К	Л	М	Н	О
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
П	Р	С	Т	У	Ф	Х	Ц	Ч	Ш	Щ	Ъ	Ы	Э	Ю
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
Я	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
121	122	123	124	125	126	127	128	129	130	131	132			
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ			

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
А	Б	В	Г	Д	Е	Ж	З	И	Й	К	Л	М	Н	О
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
П	Р	С	Т	У	Ф	Х	Ц	Ч	Ш	Щ	Ъ	Ы	Э	Ю
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
Я	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
121	122	123	124	125	126	127	128	129	130	131	132			
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ			

c.-d.

e.-g.

А	Б	В	Г	Д	Е	Ж	З	И	Й	К	Л	М	Н	О
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
П	Р	С	Т	У	Ф	Х	Ц	Ч	Ш	Щ	Ъ	Ы	Э	Ю
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
Я	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
121	122	123	124	125	126	127	128	129	130	131	132			
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ			

А	Б	В	Г	Д	Е	Ж	З	И	Й	К	Л	М	Н	О
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
П	Р	С	Т	У	Ф	Х	Ц	Ч	Ш	Щ	Ъ	Ы	Э	Ю
31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
Я	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
76	77	78	79	80	81	82	83	84	85	86	87	88	89	90
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
91	92	93	94	95	96	97	98	99	100	101	102	103	104	105
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
121	122	123	124	125	126	127	128	129	130	131	132			
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ			

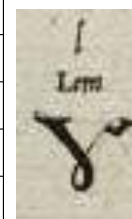


Figure 36 a. Proto Biblical Syllabary, b. Y, TX, Ya, Jo, Ju (Bulgarian, Scytho-Sarmatian), c-g. Bulgarian Runes, Scytho-Sarmatian, Chuvash, Brahmi and Indic alphabets.

modern Cyrillic alphabet (figure 35 f) we see that it begins with A and ends with I-O, ie. JU or the Othala rune (as I +). Here, the letters are arranged in a grid. The central letters B K O T Ч Ъ Ф П form an Ing rune. Letters Е И Ы Н С Т У and letters З Л М Р Х Ф У form a Raidho rune and Raidho rune reversed or as left and right wing. Seen together with the central section, they define a downward falcon, also a symbol of Old Slavic A, and Cyrillic letter Az. Hence, Othala is much more than a random symbol. It is often the final rune, symbolizing property and estate (unmoveable wealth) as a complement to Fehu, which is moveable wealth and it forms a matrix for the alphabet.

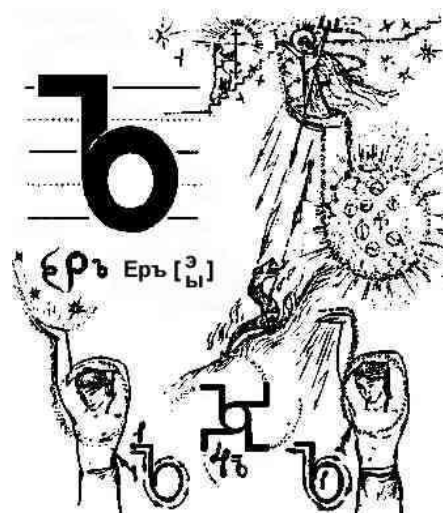
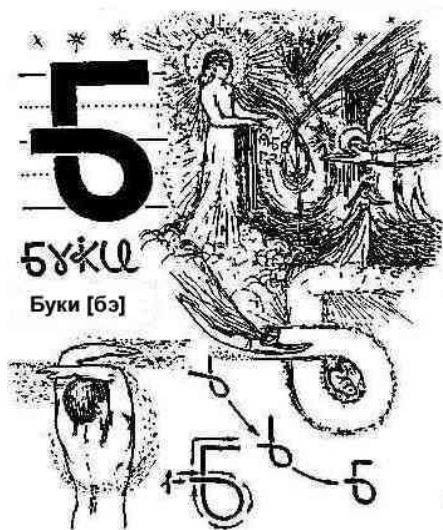
If Fehu is about potential, Othala is about what has been established, also about inheritance established earlier by the ancestors. As a letter, it is linked with JU, as a name for god and as in jubilation or as Iu in Iunius and Iulius and Julia (June and July). In the Slavic Aryan tradition, Othala can mean the essence of Aryan giving. It can be a bird rising from the fire, a phoenix or a roc. It can lead to the outline of both a descending and ascending bird, an outline that defines the place of prav, jav and nav and offer a matrix for the whole alphabet. Its form derives from letters which we can trace via Old Bulgarian, and Scytho- Sarmatian to Brahmi and Indicium. It is thus a perfect example of an interplay between symbols, runes and letters that is international and goes back deep into pre-history.

A picture is emerging. We began with energy and power symbolism that leads to hands of god and a descending bird, a symbol of Rurik princes, a tryzub of the Ukraine, a variant of symbolism for the three worlds (Prav, Jav, Nav). This symbol is linked with the letter Az of Slavic alphabets and inspires a matrix for an entire Cyrillic alphabet of 32 letters. In the Christian tradition, it becomes the Descent of the Holy Spirit.

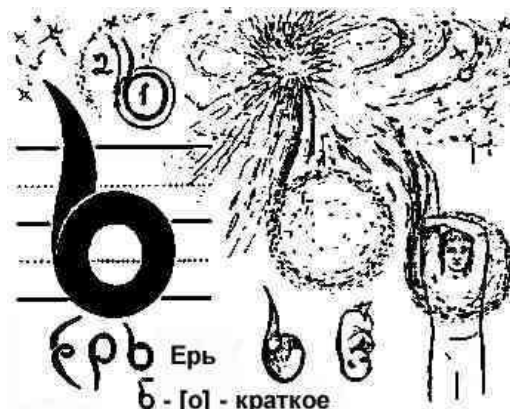
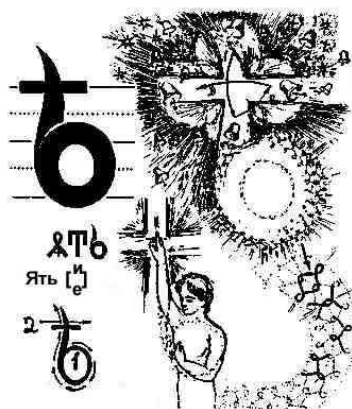
Az (Azu) is a first letter. It indicates the spiritual beginning and end in a single letter. Buka is a second letter. It heralds a descent of the spiritual, which begins with Ъ, becomes B (capital letter Ve) and becomes physical with K, hence bu-ka. As we saw earlier (figure 18c), some versions literally show the E-like trident energy remaining above with only a single strand descending. In the matrix image the letters (figure 32f) are colour coded. 12 are shades of yellow. They create a framework. 2 are bluish: И and М. They are intermediate between heaven and earth, between spiritual and material. The remaining 18 letters, beginning with Cyrillic B as in V and Veda complete the descent.

We noted a tradition of mirroring and reversing letters. We see this in E and 3. We see it also in Buki and Eri (figure 37 a-c). One is almost a mirror of the other. The first illustration is connected with descent of the sign, which becomes a symbol of life (vita) and vitality. The second () indicates a return and defence against a serpent. These two signs () recur as symbols of the male Y and female X; as Fu and Tse in 16 great signs of African geomancy; as Essence - Great Breath of God in the mystical tradition.³⁹⁰ Both are accompanied by hand movements and explanatory texts.³⁹¹ Indeed Yat, Eri, Er are all movements of return and could be linked with the etymology of Jerusalem (cf. Table 30). Meanwhile, Eso is about using the past as starting point for the future, while Est is a sign of using times ahead to acquire substantiations in the future.

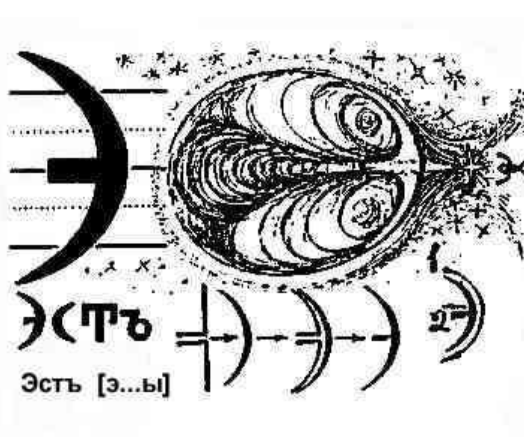
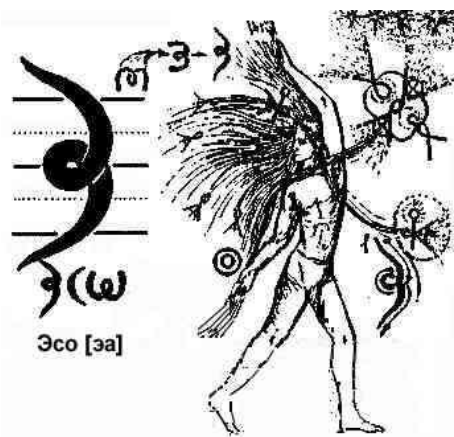
Earlier we saw a balance between setting sun and rising sun, between the letters Posolon and



a.-b.



c.-d.



e.-f.

Figure 37 a-e. Buki, Eri, Jat, Ery, Eso, Est

Swastika, between Eri and Glagoli (figure 10). Now we see Eri in context and we are in a position to suggest a greatly simplified version of the Slavic alphabet of life. It tells a story of heavenly energies and forces of good that descend from heaven, create life, help it to procreate, and create powers which then return to heaven. There is an earthly cycle that is born, dies and is reborn. There is also a heavenly cycle that is reborn and entails eternal life. All this was in place long before the date of creation of the Christian world view, which may help explain why it was only in the 11th and 12th centuries that northern Europe nominally became converted, some parts officially only in the 19th century, and why some say that real conversion never happened. It was not a simple case of their being pagan unbelievers. They were deep believers branded pagans for believing something else and something much older.

1.9.1 Cycles and Stories

Some versions of these stories spark religious controversies that separate communities. Our concern is a story of the alphabet which links humanity. We have offered initial outlines of an answer, which also confront us with a puzzle. Why is it that letters associated with Othala originally form a final section of the Slavic alphabet that subsequently disappears? We shall explore this very briefly before reaching preliminary conclusions.

Three answers suggest themselves. A first seems trivial. Alphabets potentially entail vowels, consonants and diphthongs (sometimes including ligatures). Some alphabets seek to eliminate diphthongs and occasionally even vowels. Othala (ЎО, JU or IU), as we have seen, is a ligature. A glance at the final section of the Old Romanian alphabet shows that it comes in a section of diphthongs. This is equally the case for Old Slavic, Glagolitic, Church Slavonic, Early Cyrillic, and Cyrillic (figure 37). Viewed together, each version, each later iteration, diminishes rather than increases. So a first answer with a briefest history of Slavic alphabets is about undermining and trying to eliminate diphthongs.

A second answer has to do with stories. As we have suggested, there is an early story of the alphabet that entails birth (in May-June) and rebirth (November-December). The first 10 letters (A-I), corresponding to the 10 stems and the 10 prajapatis are about spiritual context. Then there is a story of physical creation: letters 11 – 22. The next ten letters are concerned with generation of new life (23-32). The next nine letters are concerned with the birth of new life (33-41). In chapter 2, we shall show that this is codified in Russian diagrams relating to the chakras (figure 57).

The triumph of 22 letter alphabets (Chaldaean, Magi, Ugarit, Aramaic, Phoenician, Hebrew and early Greek) had multiple effects. On the positive side, it created an extremely compact, efficient approach to alphabets. The less positive side was that this very compactness squeezed many subtleties out of sight. The original story of birth and rebirth was now largely reduced to a story centred on creation linked with the first 7 letters with an 8th day and 8th letter heralding a day of reckoning, judgement, and possibly of salvation.

As a result letters such as Jivete and Zhivete (at the end of the alphabet, implying eternal life) were now aligned with the letter Zhe (at the end of the first 7 letters). More significantly, the culminating letters H W I (or H W Y, H W J, H V J and also JU JI JO), associated with the

[illegible]

Ш ш	Ъ ъ	Ы ы	Ь ь	Ѣ ѣ	Ю ю	Ѥ ѥ	Ѧ ѧ	Ѩ ѩ
šta	jerŭ	jerŭ	jerĭ	jatĭ	ju	ja	ęsŭ	jęsŭ
št, shta	ŭ, u:	ŭ	ĭ	ĕ	ju	ja	ę, ę̃	ję, jĕ
[ʃt]	[ʌ]	[y]	[ɪ]	[ja]	[lu]	[ia]	[ĕ]	[jĕ]
Ѧ ѧ	Ѩ ѩ	Ѫ ѫ	Ѭ ѭ	Ѯ ѯ	Ѱ ѱ	Ѳ ѳ	Ѵ ѵ	Ѷ ѷ
qsŭ	jqsŭ	ksi	psi	fita	ižica	je:	gerv	otŭ
q, ǫ	jq, jǫ	ks	ps	θ, th	ŭ	je	ǵ, dj	ǫt, wt
d. [ʃ]	[ʌ]	[ks]	[ps]	[t, θ, f]	[ɪ, y]	[ɛ]	[ǵ, dj]	[otŭ]

ᄎᄎ	ᄎᄎ/ᄎᄎ	ᄎᄎ	ᄎᄎ	ᄎᄎ	ᄎᄎ	ᄎᄎ ^u	ᄎᄎᄎ ^u	ᄎᄎᄎ ^u
jerũ	jery	jerĩ	jatĩ	ja	esũ	qsũ	jesũ	qesũ
ũ/u:	y	ĩ/i:	ẽ/je	ja	e/e~	q/o~	je/je~	je/je~
e. [ʌ]	[y]	[ĩ]	[ẽ]	[ja]	[ẽ]	[ʒ]	[jẽ]	[jẽ]

f. Ъ Ы Ь Ъ I-A Ё Ю А Х И Ъ

Ы ы Ѣ ѣ Э э Ю ю Я я

Figure 38 a-g. End of Old Cyrillic alphabets: Old Slavic- Cyrillic, Old Romanian, Illyricum, Glagolitic.

end of the alphabet,³⁹² were moved to letters 5 6 7 (cf. hawwaz). The end linked with eternal life now became the end of a first creation in a narrower vision of the cosmos. In the new system a quadrilateral vision of G_D became reduced to four letters J H V H, which became new letter symbols for heavenly energy, force, power. The Celestial All now became a monotheistic god. Variants as three letters became symbols of a triune god and trinity³⁹³ that earlier cultures call trimurti, triglav and tryzub.

A third reason why the end letters were cut off will be further explored in chapters two (figures 48 ff.) and three. It is related to a changing view of the body especially in relation to the cosmos. Initially, man as the microcosm entailed a standing man. The advent of yoga and emphasis on chakras shifted emphasis to the upper body from the base of the spine to the top of the head. Subsequent versions raised this threshold to the genital area and then to the umbilical cord. A positive reading is that the Omphalos now becomes the centre of the world. But, as with the letters, a less positive side effect is that life, which had included generation and new life, now becomes reduced to a narrow story of life and being.

It is not unlike an insurance policy. New assurances are given and new safety nets are offered but at a cost. In this case, there are no higher premiums, but risks are cut, removing first the section from the feet to the midsection, then the midsection and then, just to be safe, everything below the umbilicus. As a final precaution, mental and metaphysical dimensions above the eyebrows are relegated to Sefiroth. The realm of letters is now from the nose to the navel and the scope of letters is largely life as existence. With sex, religion and philosophy cut off, the way is prepared for the birth of letters as a trivium that is later made trivial.

1.10. Conclusions

We began with three goals and have shown a) that symbols, runes and letters are interconnected, b) that this entails the whole of Eurasia and c) goes far back into pre-history. We began with four-fold symbols of energy, force, creation and life (Mary and Tengri symbols), a quadrilateral life force and hands of gods. A two-fold version leads to Sha-Man, stick men and candelabrum boys. A one-fold version leads to Algiz, trigrams, tridents, trishulas, the letters A, E, I (beginning) and Shta, Shin (end of alphabet). Subsequently these become E, F G (as letters 5 6 7, or their equivalents Ha Wa Za, He Vau Zayin etc.).

All this points to a new understanding of the roots of the alphabet and implies a new history of alphabets at some future date. Early metaphors entailed a bird that descended and then ascended, that was born and then reborn. (Details concerning its many names as peacock, phoenix, simorgh will be considered in Appendix 2). A handful of metaphors make evolutionary aspects of life more comprehensible. A first stage, initial life, is now compared with the wild energy and unpredictability of a bull (Taurus) which needs to be restrained and limited to a Tau, or kept in tow. A second stage focuses on Gemini, twins and twin horses to illustrate both the life symbol (E and E reversed) and the need for control, in the image of the charioteer, and yoked horses on rooftops, gables and in the mind. A third stage, focusses on double headed birds to emphasize rebirth (especially the eagle, Aquila). An emphasis on transition and rebirth heralds a fourth stage as an angel or human. Early calendars use

Figure 39 a - b. The letters for graph and paragraph (cf.§).

identical runes and symbols. Early systems use images such as flower of fern and fiery growth to explain growth. Later systems cut off the blossoms amidst protests of flowery language.

Standing back, our story leads to some initial conclusions. Archaeological evidence (figure 1) confirms that runes go back at least 68,000 years. Meanwhile, there is evidence of ancient Slavic alphabets of 256 and 144 runes/letters.³⁹⁴ Subsets of these alphabets are found in the 16 Halls and the Perun Calendars. These reflect a cosmology and chronology with specific events claimed to go back as far as 602,386 B.C. While many will question the precision such early dates, almost everyone will accept that these claims point to a history of runes that antedates 600 B.C. The runes and letters reflect laws, cycles and individual growth. Their aim is protection, healing and rebirth. They are intertwined with the names of specific gods, trees, animals and with metaphors of humans, trees, horses and birds. One direction of these metaphors is towards folk art and concrete objects. A parallel direction of these metaphors is towards abstraction as letters and runes.

Images for Slavic letters such as graph and paragraph (figure 39 h-j) confirm that everyday symbols in typography such as § have a much richer history than generally suspected. Once they were lively images of athletic young men and women diving in space with a yin yang orb, representing sideward and reversed E-like omegas generating letters, words and a symbol for infinity. Now they are a dead sign for a section.

While a full exploration of these symbols would become a course in Old Slavic, even our fleeting introduction to the Slavic letters reveals curious paradoxes. The stories of the early letters are themselves so wonderfully complex, that they distract from telling, reading and understanding stories of other literature. The story of life and rebirth is so brilliantly illustrated, but a careful analysis of human sounds (phonology), is missing or difficult to discern. The first language to address this domain of human sounds systematically and link them with elements of nature appears to have been Sanskrit. Hence, this will become the focus of the next chapter. Once we understand its underlying structures and meanings, we can trace how it spread, serving directly and indirectly as an inspiration for alphabets around the world.

Meanwhile, we have a first ingredient to a big picture that starts in Siberia and goes to India and then goes East to Asia and West via Bactria³⁹⁵ to Africa and Europe. One of the westward strands is via a middle Asian corridor, which entails the Scythians, Sarmatians, Alans, Bulgars, and Thracians, linking India with the Massagetae, Getae, Huns, Dacians, Thracians to Bulgaria, Romania, Hungaria and Europe. In addition to the Scythian and Hunno-Scythian alphabets there is a Scytho-Sarmatian alphabet, which is used as the Bulgarian runes and

becomes a basis for Proto-Bulgarian. A subset becomes the Chuvash Alphabet. There are claims that Pelasgians originally brought 16 Scythian runes to Greece.³⁹⁶ There are also Alano-Kassogian Runes, linked with Old Bulgarian. Some hold that Baath, the son of Magog the son of Japheth was a Scythian, and even claim that Scythian is the language of Eden and the origin of the Irish.³⁹⁷

This first strand of our story has begun in Northern Eurasia, Turkmenistan, and plateaus north of the Caspian and the Black Seas: the Caucasus and the Pontine Steppe. It emphasizes tamgas, kuni and runes (cf. Appendix 1). A second strand is along the maritime spice routes, linking India with Africa and Egypt (chapters 7-8). A third strand follows the silk roads, linking India with Iran, Babylon, Assyria, Syria, Turkey (Mitanni, Hittite), and Europe (chapter 9). The many letters had multiple paths.

Chapter 2. Sanskrit Framework

The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the [Greek](#), more copious than the [Latin](#), and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong, indeed, that no [philologist](#) could examine them all three, without believing them to have sprung from some common source, which, perhaps, no longer exists.

Sir William Jones, Calcutta, 1786³⁹⁸

THE VEDIC SYSTEM OF THE SOUNDS OF LANGUAGE

K	C	T	T	P
Kh	Ch	Th	Th	Ph
G	J	D	D	B
Gh	Jh	Dh	Dh	Bh
N̄	N̄	N̄	N	M

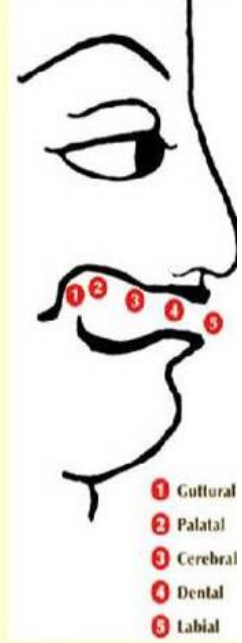
velar palatal retroflex dental labial

Vowels
अ आ ई इ उ ऊ ऋ ॠ
ए ऐ ओ औ
ṁ (anusvāra) ḥ (visarga)

<http://www.sanskrit.org/www/Sanskrit/SanskritPronunc.htm>

Gutturals:	क ka	ख kha	ग ga	घ gha	ङ ṅa
Palatals:	च ca	छ cha	ज ja	झ jha	ञ ña
Cerebrals:	ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa
Dentals:	त ta	थ tha	द da	ध dha	न na
Labials:	प pa	फ pha	ब ba	भ bha	म ma
Semivowels:	य ya	र ra	ल la	व va	
Sibilants:	श śa	ष ṣa	स sa		
Aspirate:	ह ha				

s = ' (avagraha) - the apostrophe



a.-b.

THE SANSKRIT ALPHABET संस्कृतवर्णमाला SAṆSKṚTA-VARNA-MĀLĀ

vowels (svara)

simple — short & long:

अ A आ Ā इ I ई Ī उ U ऊ Ū ऋ R ॠ Ṛ
guttural palatal labial cerebral

diphthongs — long:

ए E ऐ AI ओ O औ AU | अं AM | अः AH | लृ L लृ̄ L̄
anuvāra visarga dental

consonants (vyañjana)

mutes (sparsha)

class - location	hard (voiceless)		soft (voiced)		nasal
	simple	aspirate	simple	aspirate	
gutturals - throat	क KA	ख KHA	ग GA	घ GHA	ङ NA
palatals - middle of mouth	च CA (cha)	छ CHA (chha)	ज JA	झ JHA	ञ NA
cerebrals - roof of mouth	ट TA	ठ THA	ड DA	ढ DHA	ण NA
dentals - teeth	त TA	थ THA	द DA	ध DHA	न NA
labials - lips	प PA	फ PHA	ब BA	भ BHA	म MA

semi-vowels (antastha) — soft

य YA palatal र RA cerebral ल LA dental व VA labial

sibilants — hard & pure aspirate — soft (ūṣhmaṇ)

श SA (sha) palatal ष ṢA (sha) cerebral स SA dental ह HA guttural

special compound consonants: क्ष KṢA त्र TRA ज्ञ JṆA (gṇa)

c.

a A i I u U R RR lR lRR e ai o au M H
k kh g gh G c ch j jh J
T Th D Dh N t th d dh n
p ph b bh m y r l v z S s h

d.

Figure 40 a-d. The Sanskrit alphabet and its divisions.

2.0. Background

Any attempt to explore the history of Sanskrit is confronted with a philosophical divide. In the West, there has been an increasing assumption that all knowledge should be made visible and public. In India and Asia generally, visible knowledge is seen as only a first step. Higher knowledge is connected with hearing and an oral tradition. Whereas the West has a rhetoric of publish or perish, a significant strand in the East does not write everything down. The East does not share the West's love and often mania for origins and who invented what, when. Hence, it is often very difficult to determine precisely when innovations first occurred.

The origins of written Sanskrit are variously linked with the Goddess Lalita Tripurasundari, Kali, Sarasvati, Sati or Shakti (table 11),³⁹⁹ with the god, Ganesha, and with Siva, the great lord of the alphabet (zabdarAzi). In more detailed accounts, there are 8 vAg-devatAs corresponding to the 8 divisions of the alphabet, namely: Vasini, Kameshvari, Modini, Vimala, Aruna, Jayini, Sarvesvari, Kali or Kaulini.⁴⁰⁰

In terms of speech there are also the gods Vac, Vacaspati, Brihaspati and Shiva. In terms of humans, Sanskrit texts may go back to over 4000 B.C.⁴⁰¹ By the 4th c. B.C., Panini had composed a Sanskrit grammar the complexity of which was not matched in the West until the 20th century. Pingala⁴⁰² in the 2nd c. B.C. created a Mount Meru of Sanskrit Sounds (Meru prastara, figure 162) that was effectively a Pascal triangle 1800 years before the learned Frenchman was born. Aryabhata⁴⁰³ in the 6th c. A.D. created a matrix of 9 vowels and 33 consonants.

European awareness of Sanskrit and Indian languages was gradual. Postel (1538),⁴⁰⁴ Theseus Ambrosius (1539),⁴⁰⁵ Palatino (1550)⁴⁰⁶ and Johann de Bry (1596, figure 54)⁴⁰⁷ were among the first to publish two Indian alphabets. Duret (1613) published different versions. The Virga Aurea (1618) in its list of 72 magical alphabets included both Indicium and Brachmanicum, both of which have direct parallels with Hebrew. Edward Bernard, the Savilian Professor of Astronomy at Oxford published a first Alphabetum Hanscetanum (1689, figure 63). The Jesuit, Roth, wrote a Sanskrit Grammar (1660, in manuscript), as did his successors, Hanxleden and Vesdin,⁴⁰⁸ who published the first Sanskrit grammar (1790) in Europe. Hence, Sir William Jones lecture (1786), mentioned above, was a reflection of ongoing research.⁴⁰⁹

The depths of Sanskrit grammar or complexities of its history are beyond our scope. Our goal in this chapter is simply to outline basic structures of the alphabet in order to understand links between letters, anatomy and cosmology that were later developed in the West. We shall begin with divisions of the alphabet, explore how they are linked with elements, chakras and cosmology. The second part of the chapter examines briefly how the idea of chakras spread beyond India and examines initial examples of Sanskrit alphabets in Europe. Implications for yoga (breathing), movements, cosmology, sacred geography, architecture and gematria will be explored in later chapters.

2.1. Divisions of Sanskrit

The simplest division in Sanskrit is a distinction between vowels (ali) and consonants (kali). typically the vowels are followed by consonants, then semivowels, sibilants and an aspirate,

अ आ इ ई उ ऊ ऋ ॠ ए ऐ ओ औ अं अँ अः लृ

a ā i ī u ū ṛ ṝ e ai o au aṁ aṁ̄ aḥ | ṝ
[ʌ] [a:] [i] [i:] [u] [u:] [ṛ] [ṛ:] [e:] [a:i] [o] [a:u] [aṁ] [ã] [əh] [ṝ] [ṛ:]

a.

Vowels								
Value	0	0	0	0	0	0	0	0
Vowels	Overlord-Sun							
	अ	आ	इ	ई	उ	ऊ	ऋ	ॠ
	a	ā	i	ī	u	ū	ṛ	ṝ
	ए	ऐ	ओ	औ	अं	अँ	अः	
	!	!	e	ai	o	au	am	aḥ

b.

Nine vowels or syllables			-a	-i	-u	-ṛ	-ṝ	-e	-ai	-o	-au
			अ	इ	उ	ऋ	ॠ	ए	ऐ	ओ	औ
		×	10 ⁰	10 ²	10 ⁴	10 ⁶	10 ⁸	10 ¹⁰	10 ¹²	10 ¹⁴	10 ¹⁶
Five velar plosives											
k -	क	1	क	कि	कु	कृ	कृ	के	कै	को	कौ
kh -	ख	2	kha	khi	khu	khṛ	khṝ	khe	khai	kho	khou
g -	ग	3	ga	gi	gu	gṛ	gṝ	ge	gai	go	gau
gh -	घ	4	gha	ghi	ghu	ghṛ	ghṝ	ghe	ghai	gho	ghau
ṅ -	ङ	5	ṅa	ṅi	ṅu	ṅṛ	ṅṝ	ṅe	ṅai	ṅo	ṅau

c.

+	+	+	+	+	+	+	+	+
ka	kā	ki	kī	ku	kū	ke	ko	kam
+	+	+	+	+	+	+	+	+
la	lā	li	lī	lu	lū	le	lo	lam

d.-e.

+	+	+	+	+
ka	ki	ku	ke	ko
+	+	+	+	+
kā	kī	kū	kai	kau

Figure 41.a 17 Sanskrit vowels, b. 16 Katapayadi vowels, c. Section of Aryabhata's matrix, d.-e. Brahmi syllabaries.

which leads to an alphabet of c. 50 letters. Four standard presentations are offered here (figure 40 a -d). Sanskrit uses a Vedic system of sounds: starting at the back of the mouth and ending at the front: k c ṭ t p. The Harvard-Kyoto method includes four divisions into: a k T p. Minimal systems count only the 25 consonants. Complex systems include the letters of consonant-vowel matrices and often go over 1000. For instance, one version entails 36 basic symbols of Sanskrit, placed in a matrix to produce 1,296 possible bisconsonantal conjuncts.⁴¹⁰

2.1.1 Vowels

In English, 5 vowels are interspersed amidst the consonants. In Sanskrit (and related Brahmi) we find a minimum of 3 and usually 9, 10, 15, 16 or 17 vowels, which precede the consonants. In the Aryabhata numeration, 33 vowels are aligned with 9 vowels to produce a matrix with a gematria ranging from 10^0 to 10^{16} . Brahmi alphabets typically apply consonant-vowel matrices for certain key letters such as k (figure 41 a-e).

Each letter has a rich symbolism. Vowels are connected with heaven, consonants are connected with earth. In modern systems, this symbolism is frequently male, associated with Ganesha, Shiva and other gods. Key vowels such as E Ai O, are linked with Brahma creating, Siva destroying and Vishnu preserving. In addition, these vowels are linked to nights of the moon: kalas 11, 12, 13; agitator, giver, bright.⁴¹¹ In earlier systems, vowels are a domain of the Great Goddess, who is the beautiful mistress of the three cities (Tripurasundari) and ultimately the whole universe. An extended quote helps us enter into her complex cosmology:

These are modifications of Lalita as red goddess with her three gunas and her five elements of aether, air, fire, water and earth. They are identified with the 15 days of the lunar fortnight. As the moon remains itself, though appearing differently according to phase, so too Lalita. Each Nitya has her own vidya, yantra and group of energies (saktis). Lalita or Tripurasundari is the 16th day or Full moon, with her 15 digits. Each of the 15 Nityas has a certain number of arms, the totality of arms (= rays) of the whole circle being 108. Because any unit of time is taken as a microcosm or parallel of any other valid unit, each of the 15 Nityas has 1440 breaths.

One lunar fortnight is 21600 breaths -- which is the number of a whole cycle or process. The breaths of a human being during one day and night are 21600 -10800 of which are solar, the other 10800 being lunar. By this device, the unity of the 15 Nityas, time, space and a human being is shown. As time is breath in Shri Vidya, we find that the periods of the four famous yugas are also based on breath. Each breath is influenced during the day by the planets in their waxing and waning of power.

These cause poisons to accumulate in the physical body. Nectar is released when the sun mandal 'melts' the moon mandal, and one attains to Hamsa. This is the nectar of compassion.

Lalita's Sodha (sixfold) Nyasa is a highly complex rite in which a practitioner places on the body the 51 letters of the alphabet, the planets, the 27 nakshatras or lunar mansions, the 12 sidereal constellations, and the 51 sacred sites (pithas) of all India⁴¹²

The details of this system would quickly plunge us into the mysteries of tantrism. Important for our story is to note how phases of the moon, breaths of human beings, time and space are a unity. Letters of the alphabet are not just spoken words. They are magical symbols connected with planets, lunar mansions, sidereal constellations, sacred sites and the goddess herself. Performing a ritual entails bringing harmony to and maintaining harmony of the cosmos.

To understand and perform the ritual is to understand and reenact creation, dissolution and preservation of ourselves, and the cosmos. In astronomical terms, the Sanskrit year begins with the Zodiac sign, Aries and ends with Pisces. In the case of the solar zodiac signs (rasi chakras), 14 vowels are aligned with the first five signs from Aries to Leo (figure 48a). Hence, the heavenly vowels are connected with the period and spring - summer. In neighbouring Tibet, a system of 5 vowels (A I U E O) is linked with 5 elements (earth, water, fire, air, ether), 5 sets of associations (5 organs of action, 5 organs of perception, 5 elements, 5

क	ख	ग	घ	ङ
च	छ	ज	झ	ञ
ट	ठ	ड	ढ	ण
त	थ	द	ध	न
प	फ	ब	भ	म

a.

	Akasha	Vayu	Tejas	Apas	Prithivi
Akasha five states of consciousness	1.Avyakta Unmanifest	2.Buddhi Intellect	3.Ahamkara Ego	4.Manas Mind	5.Purusha Animator
Vayu five tanmatras (subtle elements)	6.Shabda Sound	7.Sparsha Touch	8.Rupa Form	9.Rasa Taste	10.Gandha Smell
Tejas five bhutas gross elements	11.Akasha Space	12.Vayu Air	13.Tejas Fire	14.Apas Water	15.Prithivi Earth
Apas five powers of perception (buddhndriyas) (manandriyas)	16.Shrotra Hearing	17.Twak Touching	18.Akshu Seeing	19.Jihva Tasting	20.Ghrana Smelling
Prithivi five powers of action (karmendriyas)	21.Vac Speaking	22.Pani Grasping	23.Padas Walking	24.Upastha Sex	25.Payu Excretion

b.

The five elements	क	ख	ग	घ	ङ
	Earth	Water	Fire	Air	Space
The five impressions	च	छ	ज	झ	ञ
	Scent	Taste	Sight	Touch	Hearing
The instruments of action	ट	ठ	ड	ढ	ण
	Excreting	Sexing	Grasping	Moving	Speaking
The instruments of sensing	त	थ	द	ध	न
	Smelling	Tasting	Seeing	Feeling	Hearing
The empirical individual	प	फ	ब	भ	म
	Prakriti	Ahamkara	Buddhi	Manas	Purusha
Limitation of Maya	य	र	ल	व	ल
	Action	Knowing	Desire	Time	Fate
The five verities	श	ष	स	ह	क्ष
	Kriya	Jnana	Iccha	Shakti	Shiva

c.

Figure 42a. 25 Sanskrit consonants in matrix, b. 25 elements or principles (tattvas) of Samkhya School, c. 35 Elements of Tantra School.

senses, 5 states of consciousness), 5 symbols (square, crescent, triangle, circle, oval/egg).⁴¹³

2.1.2. Consonants

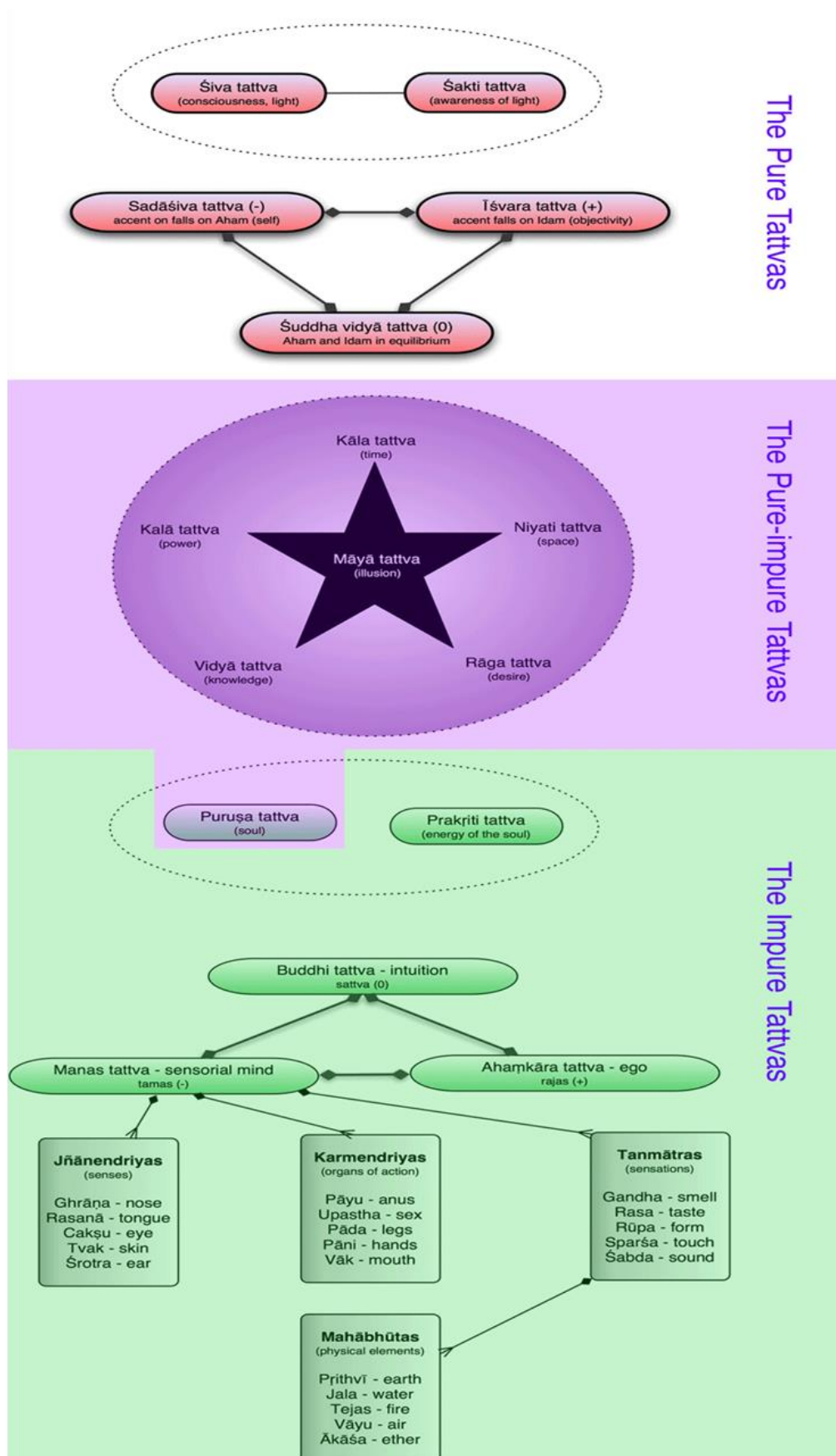
As noted earlier, Sanskrit is probably the first alphabet that links consonant letters systematically with sounds produced in the mouth. The principles remain constant, even if the names for different sounds vary in different systems. For instance, in the two standard systems the five sets of 5 consonants are called: gutturals, palatals, cerebrals, dentals, labials and aligned with throat, middle of mouth, roof of mouth, teeth, lips. In the Kalachakra these are called: Velar, Palatal, Retroflex, Dental and Labial. Each of these sets is called a *varga* (division) linked with the first sound in that division. Hence, we have the *kavarga*, *cavarga*, *tavarga*, *thavarga*, *pavarga*. To these are added the divisions of semivowels and sibilants: *yavarga*, *savarga*. Together these 7 *vargas* comprise the basic sounds and letters. Some versions (e.g. figure 40 b) add special compound consonants, namely Ksa, Tra, Jña which combine to produce *kshatrajna*. Related alphabets such as Hindi and Urdu, add a long version of Laa (𑖅) as a final letter. In any case, as a system which has individual letters for both vowels and consonants, Sanskrit is a true alphabet by modern definitions.⁴¹⁴

If we look at the alphabet globally and take the first vowel, the last consonant and the last sibilant, we have A Ma Sa, or A M S, which offers a model for Aleph, Mem Shin, which we find in Mandaic (Aramaic Hebrew, figure 52 b), and which become the three Mother Letters of Hebrew. If we take the third letter in the labials, gutturals and cerebrals we have Ba Ga Da, the first three of the 7 Double letters in Mandaic (cf. Beth, Gimmel, Daleth). The second letter of the *pavarga*, Ra, provides a fourth of the double letters (Resh). Meanwhile, the beginning letters of the *pavarga*, *kavarga* and *tavarga* provide us with Pa Ka Ta, three other double letters (cf. Pe, Kaph, Tau). If we look at the consonants as a matrix of $5 \times 5 = 25$ letters (figure 42 a) we see that B G D is a blue line that functions as a central spine of balance between the extremes (cf. tree of life and Sephiroth).⁴¹⁵ If we map the 7 double letters to the tantric framework of the Kalachakra we see that they cover two of the five elements: fire and earth (Table 12).⁴¹⁶

Hence, the matrix of the Sanskrit alphabet is a possible source for the 7 double letters. In addition, it may offer a first clue why early Western alphabets initially had only 22 letters. The abbreviated Sanskrit order of letters is A Ka Tha (cf. A k T p above), or vowel 1, consonant 1 and consonant 11. The corresponding Hebrew letters are Aleph, Kaph, Tau, or letters 1, 11, 22. So Sanskrit consonants 1 and 11 (ka, Ta) become Hebrew letters 11 and 22 (Kaph, Tau) In the Sankhya school of philosophy, each of the consonants is linked with a *tattva* (an element or principle of nature (cf. § 2.3 below). Corresponding to consonant 11, is *tattva* 11: the male generative organ.⁴¹⁷ So the cut-off point of the alphabet becomes linked with a cosmic cut-off point of the old year linked with the 11th Sanskrit letter, the 11th month (November) and eventually the 11th minute of the 11th day. And the Sanskrit, Ta (त), becomes associated with the scythe, Saturn and a cosmic circumcision. But now we are getting ahead of ourselves. To understand this properly we must first continue with how Sanskrit applied letters to elements.

2.2. Elements

If Sanskrit vowels give us a first glimpse of a complex universe of sounds and symbolism, Sanskrit consonants take us into the complexities of the system. Where Tibet links elements



a.

Figure 43. Thirty six tattvas in Kashmir Shaivism.

and sets of associations with vowels, India does so with both vowels and consonants.

In the Samkhya school, one of the six major systems of Hindu philosophy, with extant texts dating to the 2nd c. B.C., the five elements of ether, air/wind, fire, water, earth (akasha, vayu, tejas, apas, prithivi) are arranged to create a matrix of 25 elements arranged in five rows, namely, 5 states of consciousness, 5 subtle elements, 5 gross elements, 5 powers of perception and 5 powers of actions. Each of these is linked with one of the 25 Sanskrit consonants. In this approach the 25 letters become a mini-story of creation beginning with the unmanifest (avyakta) and ending with excretion (figure 42 b).

In the tantric tradition, these five rows are increased to seven and the order is reversed so that we have: 5 elements, 5 impressions, 5 instruments of action, 5 instruments of sensing, 5 aspects of the empirical individual, 5 limitations of maya, and 5 verities. We begin with the 25 consonants (gutturals, palatals, cerebrals, dentals, labials), followed by the 4 semivowels, 3 sibilants, 1 aspirate and two combined sounds. The order is now ascending: We begin with earth (ka) and ascend via intellect (buddhi) and mind (manas) to the ultimate and his consort (Shakti and Shiva). In this version, the consonants of the alphabet tell the story of the elements of reality and at the same time create a path to return from physical earth to a metaphysical world beyond (figure 42 c).

2.2.1. Elements and Religion

This philosophical system, which begins with the Sanskrit alphabet, leads to a comprehensive religious world view. By way of illustration, we shall look very briefly at Kashmiri Shaivism (figure 43) where these elements (tattvas) are re-arranged anew to form an upward journey. At the bottom, we begin with 5 physical elements linked with the first five consonants. At the next level, we have 5 sensations, 5 organs of action and 5 senses. Above this, we have a trinity of ego, mind, intuition (ahamkara, manas, buddhi). Above this we have energy of the soul (prakriti). Taken together these 24 elements constitute the impure tattvas.

Parallel with energy of the soul (prakriti), but belonging to the next level we have soul (purusha). Above this we have 5 manifestations of illusion (maya): desire, knowledge, power, space and time. These 7 elements of purusha and maya and its aspects constitute the pure-impure tattvas. Above this we have 5 pure tattvas: a) self and objectivity (aham and idam) in balance, b) an emphasis on objectivity; c) an emphasis on self; d) awareness of light; e) consciousness, light.

For the new age mentality, this might seem like the outline of the latest course: heaven in 36 steps with 36 letters. It is important to remember, however, that the wonderful clarity of this diagram is a culmination of a long historical evolution. If we compare it with the earlier systems we can see that the Sankhya school focused on what are shown as the impure tattvas in Shaivism: i.e. the 20 basic elements, the 3 tattvas of ego, sensorial mind and intuition plus purusha and avyakta (unmanifest, to cover the entire metaphysical spectrum). The tantric

version of 7 x 5 elements omits maya as an element (tattva). There were of course different schools of Shaivism (i.e. those worshipping Shiva as the supreme being) and Vaishnavism (i.e.

a.-b.

4	3	2	1	0	0				4
CONSONANTS	ARCHAIC ROMAN	ARCHAIC GREEK	PHENICIAN	BRĀHMI	DEVELOPMENTS OF BRĀHMI				MODERN NĀGAṬI
A	A	Α	𐤀	𑀓	𑀓	𑀔	𑀕	𑀖	अ
K	K	𐀀	𐤁	𑀔	𑀔	𑀕	𑀖	𑀗	क
G	C	𐀁	𐤂	𑀕	𑀕	𑀖	𑀗	𑀘	ग
T	T	𐀂	𐤃	𑀖	𑀖	𑀗	𑀘	𑀙	त
TH*	𐀃	𐀄	𐤄	𑀗	𑀗	𑀘	𑀙	𑀚	थ
D ^y	D	𐀅	𐤅	𑀘	𑀘	𑀙	𑀚	𑀛	द
P	𐀆	𐀇	𐤆	𑀙	𑀙	𑀚	𑀛	𑀜	प
B	B	𐀈	𐤇	𑀚	𑀚	𑀛	𑀜	𑀝	ब
Y	𐀉	𐀊	𐤈	𑀛	𑀛	𑀜	𑀝	𑀞	य
V	𐀋	𐀌	𐤉	𑀜	𑀜	𑀝	𑀞	𑀟	व

ka				=	0
ka	ṭa	pa	ya	=	1
kha	ṭha	pha	ra	=	2
ga	ḍa	ba	la	=	3
gha	ḍha	bha	va	=	4
gna	ṇa	ma	sa	=	5
ca	ta	śa		=	6
cha	tha	ṣa		=	7
ja	da	ha		=	8
jha	dha			=	9

c.-d.

Consonents										
Value ->	1	2	3	4	5	6	7	8	9	0
Group										
'Ka' Group	Overlord-Mars					Overlord-Venus				
	क	ख	ग	घ	ङ	च	छ	ज	झ	ञ
	ka	kha	ga	gha	ṅa	ca	cha	ja	jha	ña
'Ta' Group	Overlord-Mercury					Overlord-Jupiter				
	ट	ठ	ड	ढ	ण	त	थ	द	ध	न
	ṭa	ṭha	ḍa	ḍha	ṇa	ta	tha	da	dha	na
'Pa' Group	Overlord-Saturn									
	प	फ	ब	भ	म					
	pa	pha	ba	bha	ma					
'Ya' Group	Overlord-Moon									
	य	र	ल	व	श	ष	स	ह	क्ष	ज्ञ
	ya	ra	la	va	śa	ṣa	sa	ha	kṣa	jña

1	𐤁	𐤂	3	𐤄	7	𐤆
Zayin	Vau	He	Daleth	Gimel	Beth	Aleph
𐤇	𐤈	𐤉	𐤊	𐤋	𐤌	𐤍
Nun	Mem	Lamed	Kaph	Yod	Teth	Cheth
𐤎	𐤏	𐤐	𐤑	𐤒	𐤓	𐤔
Tau	Shin	Resh	Qoph	Tzaddi	Pe	Ayin

e.

	Earth	Water	Fire	Wind	Space
	ḷi	u	ṛi	i	a
Vajra	ka	kha	ga	gha	ṅa
Sword	ca	cha	ja	jha	nya
Jewel	ṭa	ṭha	ḍa	ḍha	ṇa
Wheel	pa	pha	ba	bha	ma
Lotus	ta	tha	da	dha	na
Knife	sa	ḥpa	ṣa	śa	ḥka

Figure 44 a-b. 10 Brahmi Letters and 10 Sanskrit sounds, c- d. Sanskrit consonants in Katapayada, e. Dead Sea Alphabet, f. Kalachakra Vowels and Elements of these tended to make subtle changes in and alignments of the tattvas (principles). In several systems, ahamkara, manas, buddhi and citta become the internal organs. A full analysis of all those worshipping Vishnu as the supreme being), as well as many schools of Buddhism. Each these implies a history of Indian philosophy and religions. Our interest here is elementary by comparison: how basic alignments of letters and elements were applied systematically in a number of ways in order to interconnect the physical and metaphysical realms, e.g. Mount Meru as physical mountain and as a grammatical peak of combinatory sounds (cf. figure 162e).

At a simplest level, the focus begins with the first five (gross) elements. The dance of Shiva is seen as a means of making these visible.⁴¹⁸ In Southern India, there are five Shiva temples each devoted to one of these five elements.⁴¹⁹ In China, this leads to large five elements pagodas. In Japan, it leads to miniature five elements pagodas, which have polygonal shapes representing earth, water, fire, wind/air and space rings, each marked with a Sanskrit seed term (bija).

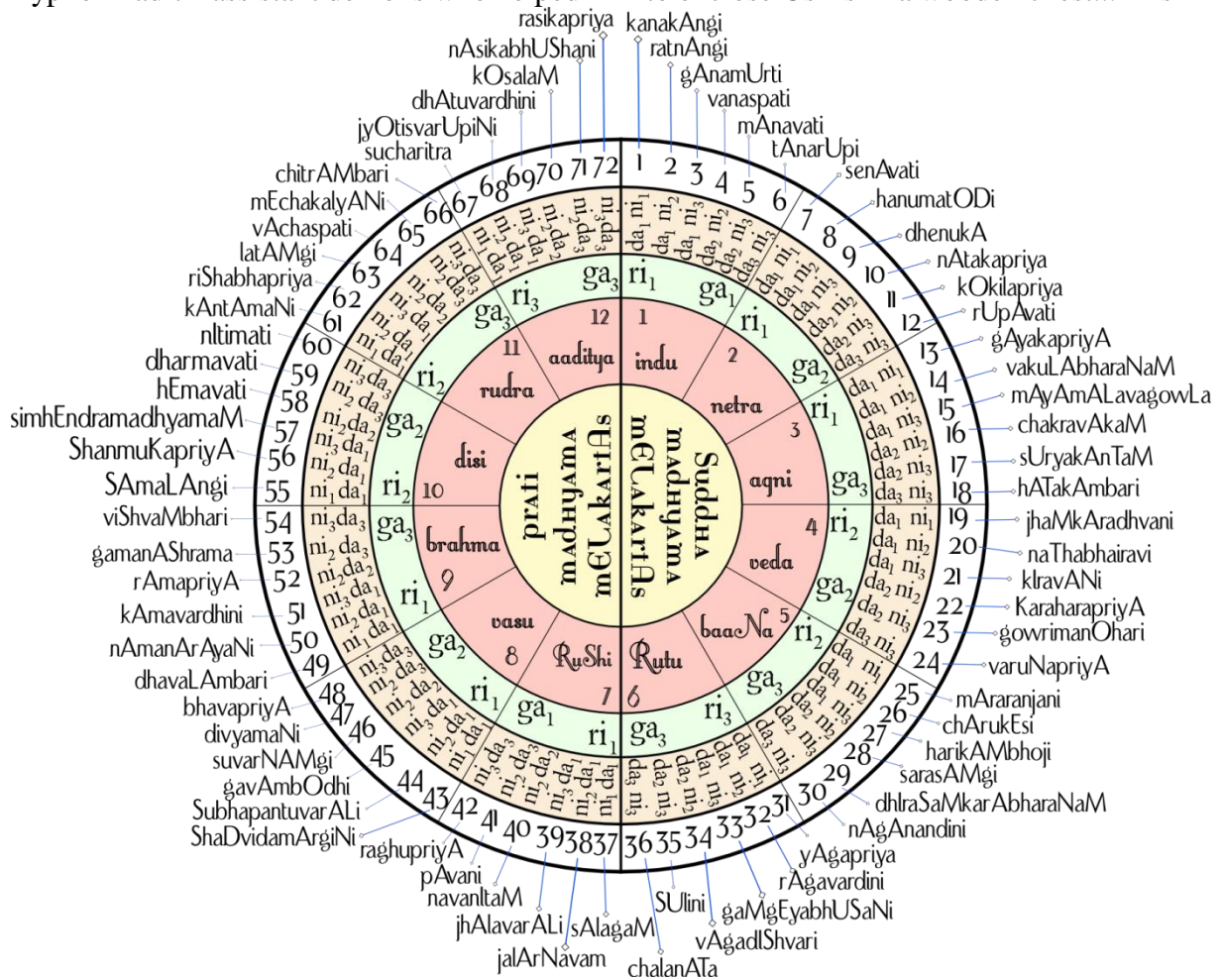
In Buddhist cosmology, a simple model has three realms: desire, form and formless realms. More commonly these become six realms: gods, asuras, humans, animals, ghosts, demons. As will be shown in chapter 6, this metaphysical framework becomes a starting point for physical architecture. Hence, we find stupas which reflect these planes of existence and thus become theoretical models of the universe. Here the great Boudanath stupa (Kathmandu) serves as a “basic” example. The monumental Borobudur and the remarkable Samye monasteries are large scale explorations of this approach. Other versions of this approach link 33 Heavens with 33 Gods, namely, 8 Elements (Vasus), 11 Destroyer Gods (Rudras), 12 Preserver Gods (Adityas), 1 Creator God (Prajapati) and 1 Divine Conqueror (Sakra Deva).⁴²⁰

The precise numbers and alignments of these realms varies. For instance, one version is linked with the six sounds of Om Ma Ni Pad Dhme Hum to represent the six worlds. In more developed versions, there are 31 realms of existence: planes 1-11 are the desire realm; planes 12-27 are the form realm and planes 28 to 31 are the formless realm: (cf. figures 161-162) an air disk, fire disk, water disk, and earth disk form a metaphysical foundation for sacred art and architecture. They also define the joyless realm. Above this is a realm of desire (kama loka), where nagas, asuras, animals and people live. This is crowned by 5 heavens of kama loka gods. Above this is a realm of form (rupa loka) with 16 heavens of beings with luminous bodies.

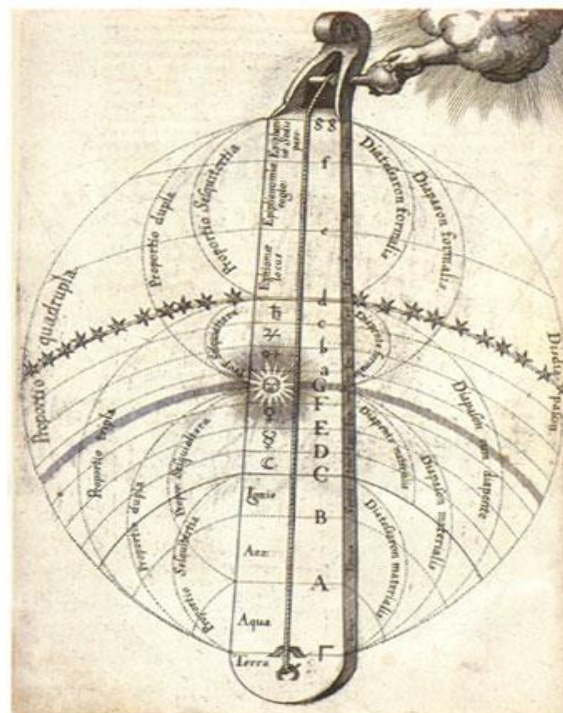
At the summit is a formless realm (arupa loka) with 4 heavens of the mental bodied. These 33 gods linked with 33 letters are called the Tridasa (3 x 10). The 33 gods plus the trimurti (Brahma, Vishnu, Siva), linked with the three vowels AUM, lead to 36 gods, who can be aligned with the 36 tattvas (elements or principles). This number 36 when doubled leads to 72, a key number in cosmology. 72×5 gives 360 degrees. $72 \times 360 = 25,920$, one of the numbers for a complete precession of the equinoxes, is also linked with the number of breaths of a person in 1 day.

72 also becomes a crucial number in the West. There are 72 sacred languages and 72 sacred names of god. The divisions of time thus become a starting point for divisions in the cosmos,

divisions of alphabets, names of God, names of assistants of the dark principle. “The Egyptian Typhon had 72 assistant demons who helped him to enclose Osiris in a wooden chest...This



a.



b.

Figure 45a-b. Alphabets and cosmic harmony: Melakarta Chart⁴²¹ and Robert Fludd.

becomes a key number for rulers and assistants. There are also 72 rulers (cf. 72 Angels, 72 number is significant, because it is the same as the number of demons enclosed in a brass bottle by King Solomon.⁴²² Seth has 72 assistants and cuts Osiris into 72 pieces. Gradually⁷² Archons, 72 Chieftains, 72 Elders, 72 Patriarchs). Fineus Fars has 72 assistants in creating the Ogham alphabet.

As with all complex symbolic systems, we find efforts to create simpler versions. One version of the Brahmi alphabet has only 10 letters (figure 44 a). It is in fact a summary of the vowel (A) and the seven vargas: kavarga (K), cavarga (G), tavarga (T), thavarga (TH,D), pavarga (P, B) and two semivowels in the yavarga (Y, V). All this seems far removed from our story of Western alphabets until we rearrange these 10 letters into (Aramaic, Phoenician, Hebrew) alphabetical order and see that they include: A B G D K P T. The first four letters give A B G D of the abugida (cf. abjad). The last 6 are six of the seven double letters in Hebrew corresponding to 6 planets with only one planet and double letter missing: the sun as R (which can be seen as a mirror of P). Stated dramatically, the first letters of divisions of Sanskrit provide a skeletal structure of Western alphabets.

Elsewhere, we find a list with the caption: All Sanskrit sounds with numerical values (figure 44b). On closer inspection, we see that the sounds linked with number 1 are ka ta pa ya. Below these we see subsets of the kavarga, tavarga, pavarga, yavarga. This again hides more than it reveals. We mentioned earlier that one faction in Hinduism moved South and developed their own cosmology. They develop katapayadi sankhya, which begins as a simplification of Aryabhata's system. The syllables ka ta pa ya (figure 44c) of the Southern system reflect the kavarga, tavarga, pavarga and yavarga of the Northern system. Meanwhile, a more complex form becomes integrated into the Carnatic musical tradition. The system begins with 12 chakras each of these have six subdivisions to arrive at 72 divisions, which become linked with musical ragas in a Melakarta chart (figure 45a). The Katapayadi sankhya is a way of determining the number of a [Melakarta raga](#) from the first two syllables of the name of the [Raga](#).⁴²³ The details of this system, which link with sine tables, the value of pi and calendars are again beyond the scope of our enquiry. But even at a glance we see how names of 12 gods, spoken sounds of the alphabet, 72 musical sounds, are integrated into a single cosmological framework.

2.3. Kalachakra

Our focus is on how sounds, letters and cosmologies are combined. One of the most fascinating of these combinations is the kalachakra (literally, the circle of time). The kalachakra is so complex that merely an initiation into its secrets requires 12 days.⁴²⁴ Hence, our sketch is limited to a few of its principles rather than a view of its mysteries.

In a very simple form, there are three squares inscribed within each other (figure 46 a-d). The outer square is the body. The next square is prana (breath). Inside this is the mind square and within this is the Fortress of Durga. These squares become a framework for the eight directions to each of which is accorded a god: Indra, Agni, Yama, Nirriti, Varuna, Vayu, Kubera, Ishana, Indra. Each of these 8 directions is also given points corresponding to the 28 mansions (nakshatras) of the moon. These are further given a directional sequence. Hence, the

moon's monthly waxing and waning becomes a geometrical representation, linked with breathing in the body, the gods and metaphysical principles. Of particular interest for our story is to see how directions, gods and principles are connected. This approach recurs in

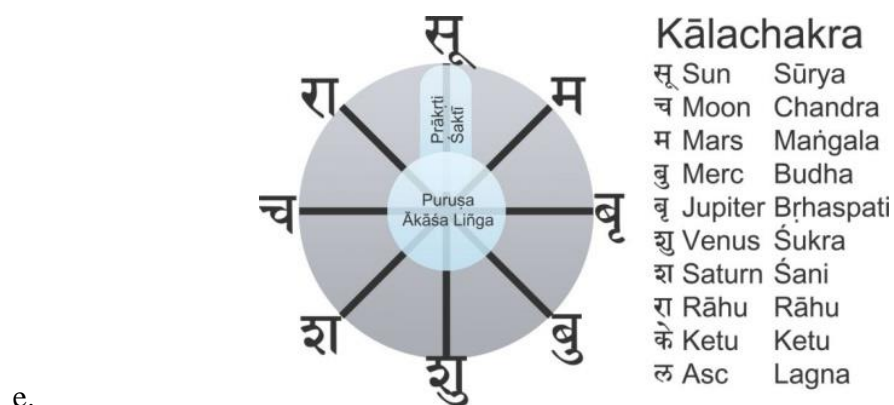
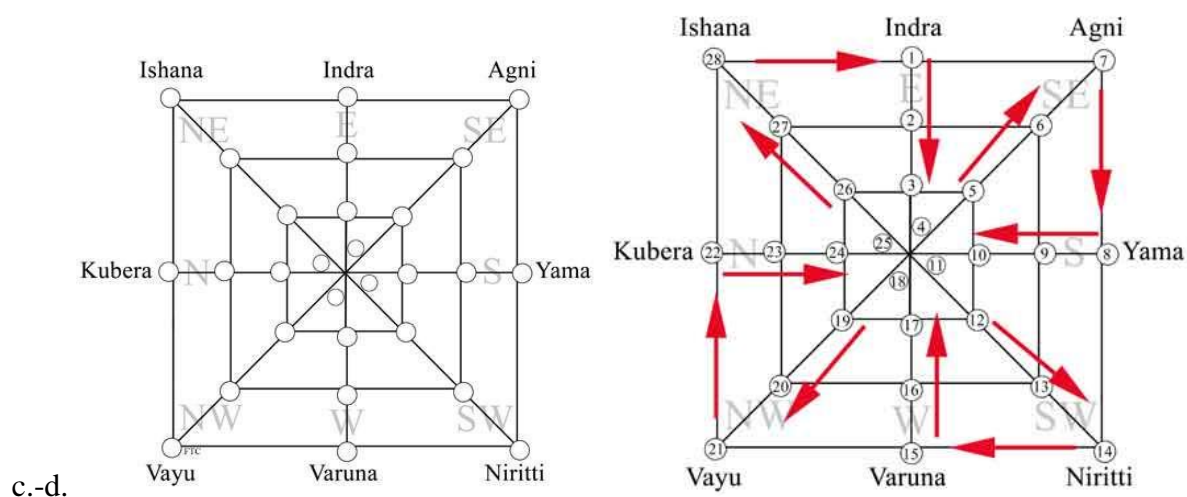
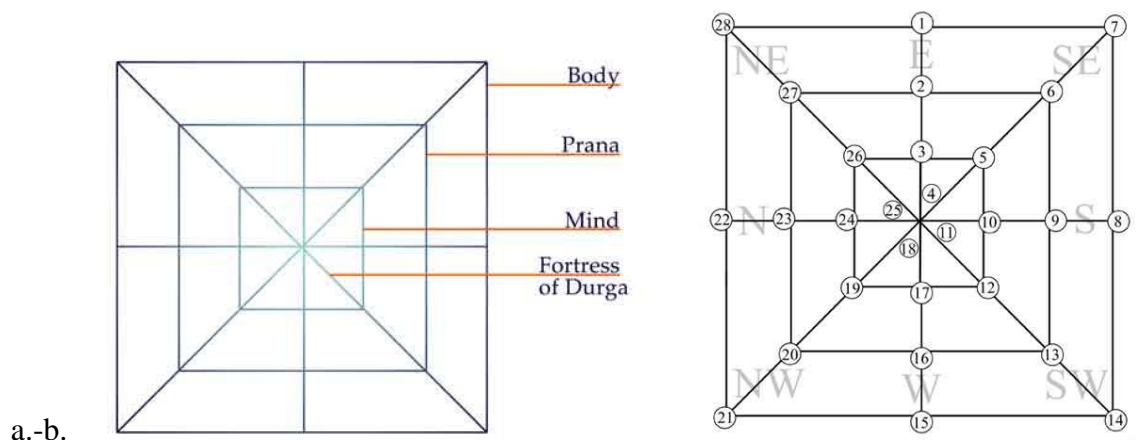


Figure 46 a-e. Kalachakra principles and the planets.

other cultures. For instance, the directional sequence of the kalachakra aligns with one of the representations of the Slavic god Stribog.

The kalachakra comes in three basic forms as a lotus, a series of ten interwoven letters, and as a mandala,⁴²⁵ that is effectively a ground plan of the universe (figure 47 a-c). The lotus form maintains the principle of the 8 directions and adds a feature whereby “the inner set of petals govern the directions (dik/ ayana), while the outer petals govern the Kalas [time divisions].”⁴²⁶ The mandala form recurs in two dimensional layouts and as well as three dimensional forms as physical temples (cf. figure 47c). An introductory description gives a first glimpse into its complexities:

The palace is divided into four quadrants each with walls, gates, and a centre. The colours are specific representations of the elements and mental types. Black, in the east, is associated with the element of winds. The south is red, its elements is fire. The west is yellow, associated with the element of earth, and the north is white, represents water.

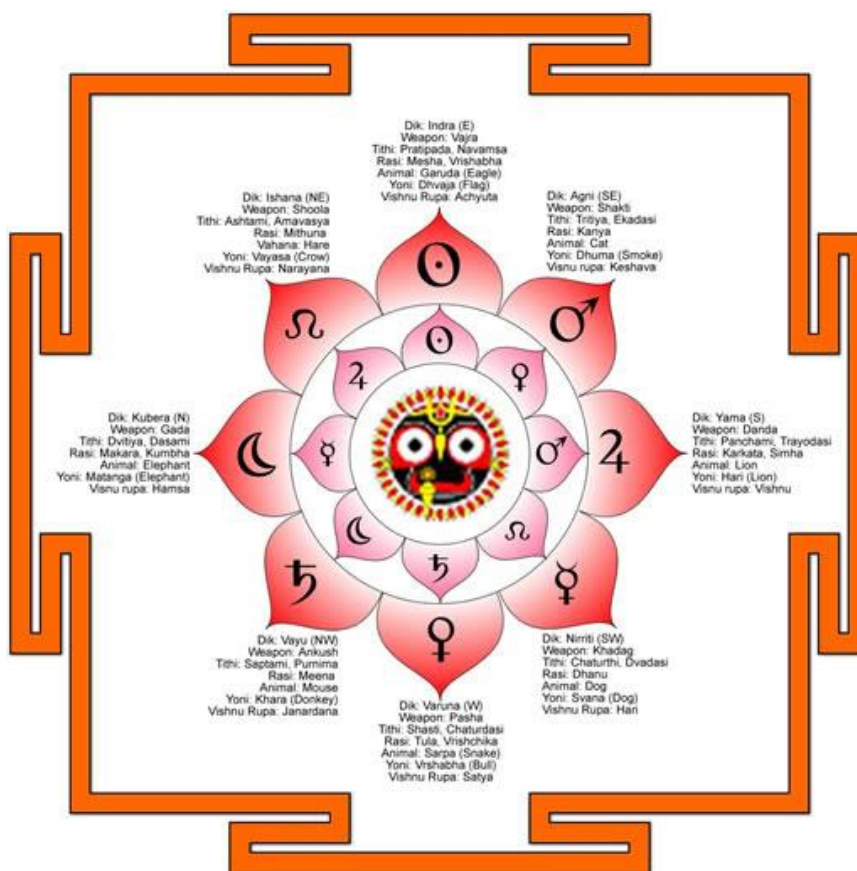
The square palace of the 722 deities is seated upon the first concentric circles, the first of which of which represents the earth. The other circles, represent water, fire, wind, space, and consciousness extend beyond the wall of the palace. The outer circles, a representation of the cosmos, are a source of Tibetan astrology. The ten wrathful deities who reside in one of the outer, concentric circles of the mandala serve as its protectors.⁴²⁷

Once again there is an elaborate number symbolism. There are 722 gods, namely 720 plus Siva and Durga. The 720 relates to the number 72 discussed above, to 720 sashtiamsas,⁴²⁸ and 72,000 nadis. The numbers of deities, the numbers entailed in breathing, and in cosmic cycles are interrelated.

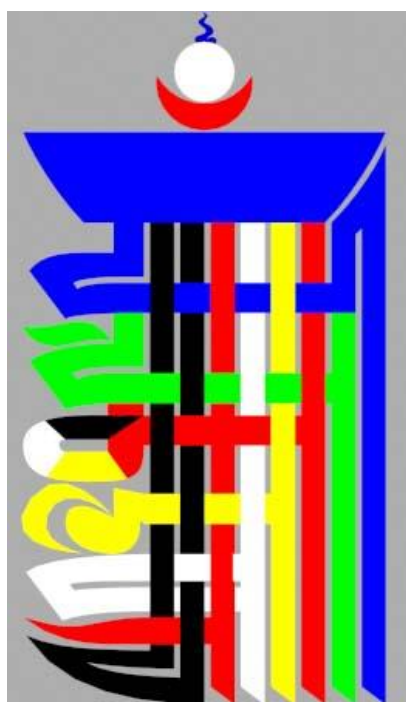
The third form of the kalachakra as Sanskrit letters relates most directly to our story In the tantric school, the kalachakra entails a matrix with the 5 elements as vowels along the vertical x axis and the divisions of consonants (ka, ca, ta., pa ta sa, i.e the kavarga, cavarga, tavarga, pavarga, Tavarga, savarga) along the horizontal y axis (figure 44 f). New, is that these divisions are now linked with a series of six symbols: vajra, sword, jewel, wheel, lotus and knife. In some versions, these are described as 5 Letters of great Emptiness (vowels) combining with 6 Letters of Empty Potential (consonants). In other versions, there is an emphasis on an All Powerful Ten letters underlying the kalachakra symbolism. These are typically the first and last consonants (ka and ma), 4 semi-vowels (ya ra va la), 1 sibilant (sa), 1 aspirate (ha) and 2 vowels (O and U). Sometimes, ka and sa are combined in which case these become The Seven [consonant] Letters (Y, R, V, L, M, Ks, H, O, U). Simple combinations of these letters produce the seed sounds of the five elements: yam, ram, vam, lam, ham.⁴²⁹

In other versions, “Kālacakra describes six groups of six factors in human experience. The six skandhas [aggregates] are the first group, followed by the elements, senses, sense objects, bodily organs and activities. In the pure state, these are represented by various groupings of

deities within the Kālacakra.” Hence, they are linked with 6 Buddhas, 6 consorts, 6 Bodhisattvas, 6 Wrathfuls and 6 Consorts of the Wrathfuls.⁴³⁰ The names of gods, like the letters of the alphabet, help as memory aids in ordering the universe.



a.



b.-c.

47 a –c. Kalachakra as 8 petalled lotus, as all Powerful Ten Letters and as a mandala.

The ten interwoven letters are sometimes given as Om Ham Ksha Ma La Va Ra Ya Sva Ha.⁴³¹

Om is AUM, the beginning, middle and end. Ham represents the formless realms, Ksha the desire and form realms, Ma represents Mount Meru and the spinal column, and La, Va, Ra Ya (semivowels of the yavarga) represent the earth, water, fire and wind circles. So the ten letters are an abbreviated model of the sounds that constitute the creation, protection and dissolution of the universe. In more detailed versions, the first of these is divided into four: an A that is not drawn, a Tilaka (flame), Anusvara (sun) and Visarga (moon), the latter three also symbolizing the 3 nadis, Shushuma, Ida and Pingala.⁴³² The tilaka is drawn as a flame and corresponds to the Sanskrit word for initial sound (nada). The anusvara and visarga are drawn as a crescent and a circle. In the Sanskrit alphabet, they become one dot (m) and two dots (h) respectively. They represent the last two vowels, am and ah, corresponding to Kalis 15 and 16. HAM links the last consonant and the last vowel to symbolize the enlightened wisdom deities; KSHA links the kavarga and the savarga: the first consonant and the first of sibilants to represent the body, speech and mind deities in the mandala. HAM and KSHA combine as Ha.m.Ksa or Hamsa in the Ajna chakra (figure 48 b-c).⁴³³

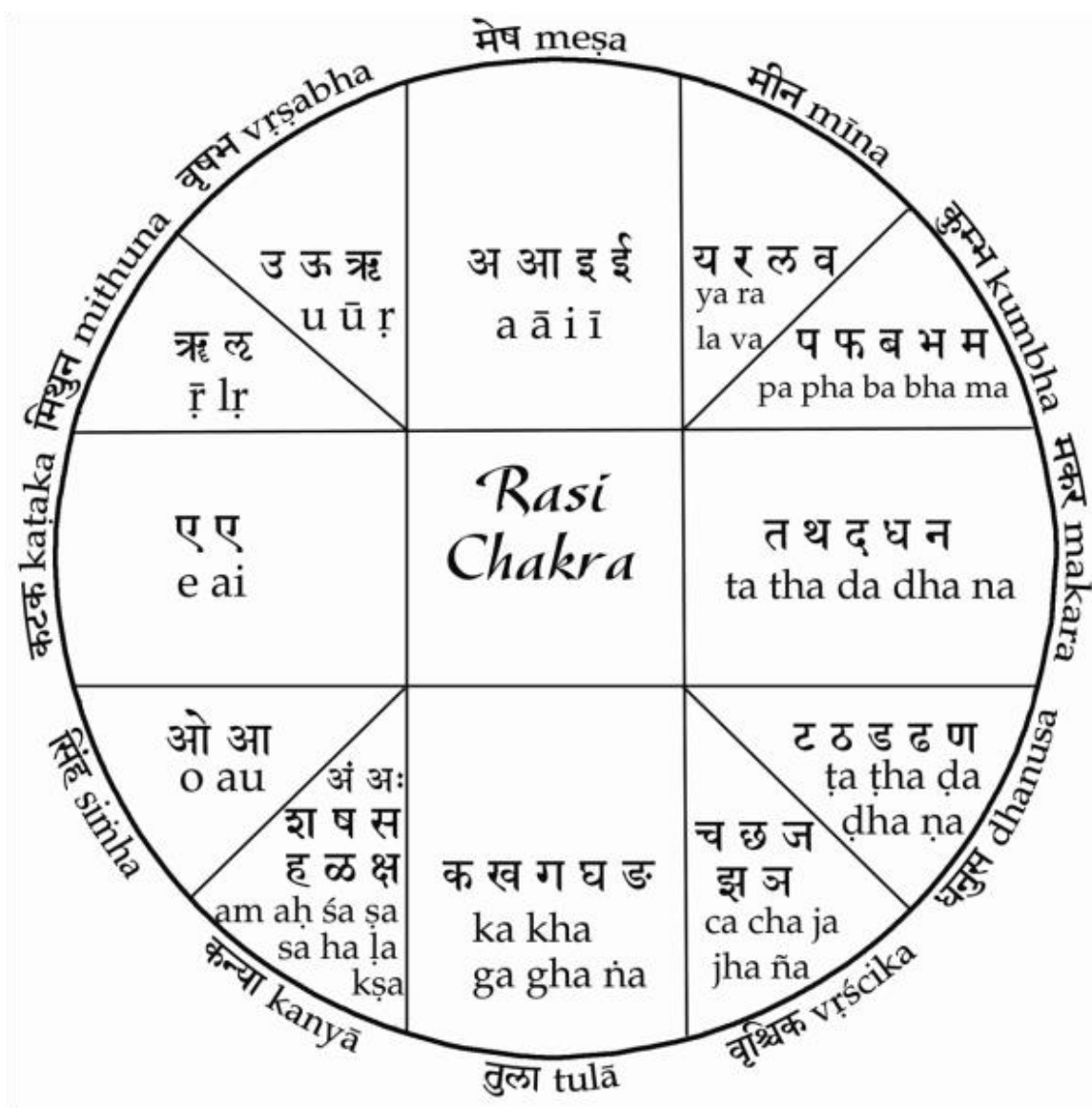
The All Powerful Ten letters include 2 vowels, as well as 8 semi-consonants from the yavarga and savarga (Sanskrit letters 25, 26, 27, 28, 29, 30, 33). Hence, while they serve as a symbol of the whole universe, they focus on the beginning and the end of the alphabet. They relate to the section that was removed from early Cyrillic alphabets discussed earlier (figure 38), and particularly the sounds Ha, Va, Ya that we find in various combinations as final letters in a number of languages (cf. Appendix 8, table 163) including, Cyrillic, Kyrgyz, Ottoman Turkish, Arabic, Persian, Farsi, Sindhi, Urdu, Pashto, and Devanagari.

In the Persian and Arabic traditions, this becomes the final section of the alphabet: H W I, H W Y that later becomes linked with H W Z (hawwaz) in the abjads. In English, the All Powerful Ten eventually become the letters V W X Y Z, absent in early Western alphabets that begin with A and end with T. Combinations of the same sounds become important in Hebrew. Ha and Ya gives us Haya (Life). Ha and Va gives us Hava (Eve). Ya Ha Va and Ha gives us YHVH, as a name of G_d, aligned with Sefirot 1 6 9 10 along the spinal cord in the Tree of Perfection (figure 48 d). As a first step toward understanding these parallels we need to examine how the letters of the Sanskrit alphabet are aligned with the chakras, mansions of the moon (nakshatras) and stations of the sun (rasis as zodiac signs).

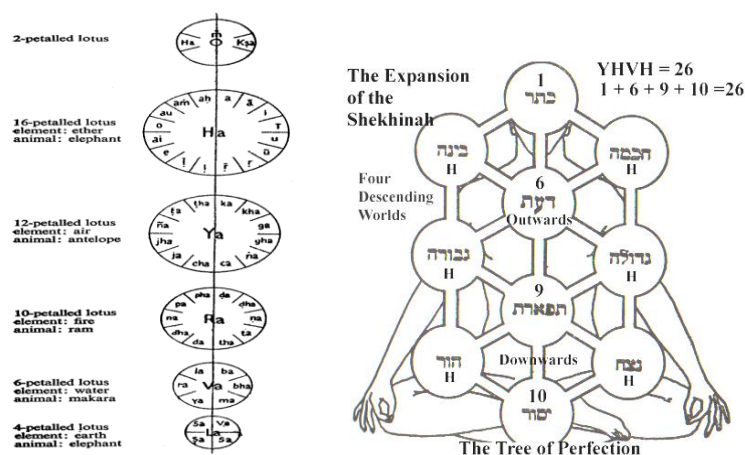
2.4. Chakras

In the Indian approach, the sounds produced by the mouth are an audible product of a much more complex metaphysics. Most schools identify four stages⁴³⁴ from origins as an inaudible sound to a resulting audible sound. We noted above that the Samkhya school identified 25 principles, including 5 subtle elements (tanmatras). In summaries, these are often called sound, light, form, taste, smell. More precisely, these subtle elements entail the “energy of

vibration or sound (sabda), energy of impact or touch (sparsha), energy of light and form or form (rupa), energy of viscous attraction or taste (rasha), energy of cohesive attraction or smell (gandha).”⁴³⁵



a.



b.-c.

Figure 48.a –d. Rasi chakra of Sanskrit letters and 12 zodiac signs, Chakras in body, Chakras as lotus petals, YHVH and Tree of Perfection.

This energy dimension helps us to understand why letters of the Sanskrit alphabet become linked with energy centres along the spine (shushumna). The sounds of the yavarga are aligned along the chakras with a slight change in order. In one typical arrangement (figure 48b),⁴³⁶ ya ra la va becomes la va ra ya aligned with 4 chakras, 4 elements (earth, water, fire, air), 4 animals (elephant, makara, antelope, elephant) and 4 lotuses (4-petalled lotus, 6 petalled lotus, 10-petalled lotus, 12-petalled lotus). Above this is a 5th chakra linked with the sound Ha, the element ether, an elephant and a 16-petalled lotus with 16 Sanskrit vowels. Above this is a 6th chakra linked with the sound ha-m-kṣa or hamsa and a 2-petalled lotus. Adding an m to the basic sounds in a slightly different order brings us back to the seed syllables (bijas): yam, ram, vam, lam, ham. Ultimately, this initial, static state is of secondary interest. The word for a period of time is yuga, which is also the word for yoke. By practicing yoga, we reverse the yoke of time and temporal being.⁴³⁷ So the challenge becomes one of moving energies up the chakras and thus to approach liberation.

2.4.1. Chakras in the Heavens

The same letters that become aligned with the chakras also become aligned with the cosmos.⁴³⁸ The moon race (chandravamsa) links them with the mansions of the moon.⁴³⁹ The sun race links them with the stations of the sun.⁴⁴⁰ Both use a single principle of aligning basic sounds with mansions/stations. Here, we shall examine only the stations of the sun (rasi chakras, better known as zodiac signs). Mansions of the moon are examined in Appendix 3.

The Sanskrit year begins with Aries (Mesa, figure 48a). The first five signs/months (Aries, Taurus, Gemini, Cancer, Leo) are dedicated to vowels. The sixth sign, Virgo (Kanya), entails two vowels and mainly semivowels of the savarga: am ah, sa sa sa ha la ksa. The next five signs (Leo, Scorpio, Sagittarius, Capricorn, Aquarius) are dedicated to the 25 consonants. The final sign is devoted to the semivowels of the yavarga. Read narrowly this means that the first 5 months (corresponding to the 5 months of summer) are dominated by vowels, the spirit, and light while the remaining 7 months (corresponding to the 7 months of winter) are dominated by the consonants and semi-vowels, the physical and darkness. In lands where winters are more extreme, as with the Celts, it is easy to see how this could inspire visions of a light half of the year (from Spring equinox to Autumn equinox) and a dark half of the year for the winter period from October to March.

Viewed globally: East is light, letter A, and spiritual, while West is the beginning of darkness, letter Ka, and an entry into the physical. In Western alphabets, this distinction is shifted to the first half of the alphabet such that letters A – K are associated with uncontrolled energy symbolized by an Ox. In Hebrew, this becomes the first 11 letters (Aleph–Kaph). The letter L (lamed) introduces the notion of control, restraint⁴⁴¹ that dominates the last 11 letters (Lamed–Tau). Lamed is also an ox-goad, whereby the Taurus is reduced to a Tau. Hence, the alphabet

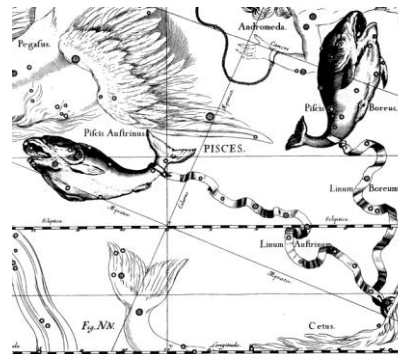
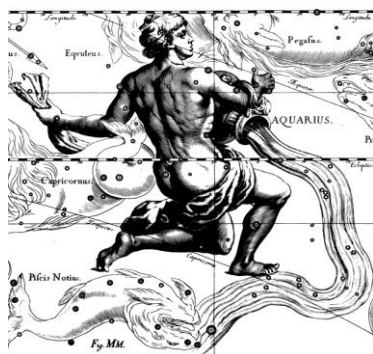
which maps annual cycles is also a story of taming, gaining self-control and ultimately liberation from the yoke of time and death (cf. chapter 3. below).

In the model of the rasi chakra, Aquarius is linked with the pavarga and Pisces is linked the

a.-b.



c.-d.



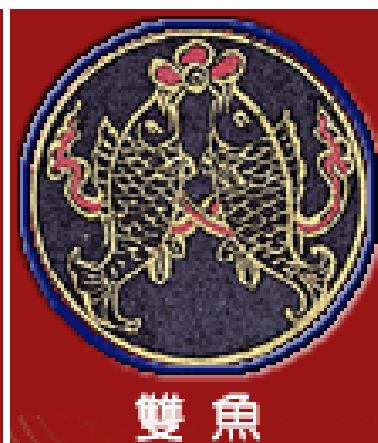
e.-g.



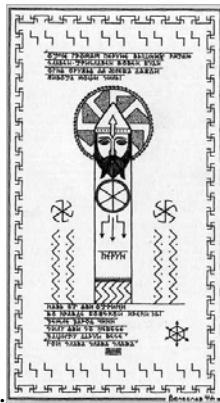
寶瓶



盤長



雙魚



h.-j. Figure 49 a.The Knot of Pisces, b) 8 Auspicious symbols, c-d. Two Zodiac signs (Aquarius and Pisces), e-g. Three auspicious symbols, h-k. Perun, Aquarius, The Star,Amiens Cathedral.

yavarga. Viewed astronomically, the a k T p summary of the alphabet becomes Aries, Libra, Capricorn, Aquarius (mesa, tula, makara, kumbha) and if the new year begins at the spring equinox in mid-March, the old year also ends in early March. This model continues in Iran and Middle Asia, where the New Year (Nowruz) still coincides with the beginning of spring. Indeed, it was also used in Rome and remained a dominant model in the West until the Renaissance when the New Year was switched to the beginning of January. A future history of alphabets will need to trace why and how the beginning and end of the year shifted.

2.4.2. Zodiac Signs and Buddhism

Beginnings of an answer for the shift can be found in the zodiac sign Aquarius (Kumbh) and a special feast called the Kumbh Mela, which has its roots in creation stories.⁴⁴² In India, Khumb is linked with a 12 year cycle of Jupiter, which is one of the reasons why we have 12 zodiac signs.⁴⁴³ Khumb (vase) is essentially the vase of Aquarius without the water bearer. Christianity associates this vase with living water. In India, this vase of amrita is like the chalice of the holy grail without the knights. Hinduism and Buddhism associate this vase with the waters of life and immortality (amrita). Indeed, amrita (Sanskrit: amRta) becomes much more. It means, goddess, gods (Siva, Vishnu, Dhanvantari), immortal, imperishable, beautiful, beloved, spirituous liquor, the collective body of immortals, world of immortality, heaven, eternity, immortality, final emancipation and the nectar (conferring immortality), ambrosia, a ray of light and sacred place.⁴⁴⁴

In Buddhism, the container of the amrita is called the Treasure Vase and Vase of inexhaustible treasures and it becomes the starting point of their eight auspicious symbols (Astha-mangala), which are a summary of the year, life and cosmic cycles (figure 49a). The first sign of the zodiac (our Aquarius) is a vase (Khumb), which has the waters of life and immortality. The second sign of the zodiac (Pisces) provides the mystic knot which, in Buddhism, has further associations of two intertwined serpents conjoined and yoked together as a closed cycle of cause and effect.⁴⁴⁵ Pisces also provides the third symbol of two fishes, which also represent the two sacred rivers in the physical world, Ganges and Yamuna and within the body, the lunar and solar channels (nadis) that originate in the nostrils carrying alternating rhythms of breath and prana.⁴⁴⁶

The sacred waters flow upward, through the mystic knot, at the spring equinox, when the miracle of spring and new life begin in a new cycle. From this result the two fish that hold the 8 spoked wheel of the year, which also reflects the eightfold path. The hub of the wheel symbolizes the axis of the world and moral discipline. The spokes symbolize correct application. The rim represents concentration. These three combined become the basis of threefold meditation. Then there are the eight petalled lotus, the conch, the parasol and finally the victory banner. This is again a military symbol that refers to a metaphysical and spiritual battle to overcome the four illusions (maras) of life: emotional defilement, passion, fear of death, pride/lust.⁴⁴⁷

So the 8 auspicious symbols of Buddhism, in addition to their deep religious imagery, also function as a summary of annual and celestial cycles: a sacred cosmic clock. This symbolism

a.



b.



c.



Figure 50. a. Fu Xi Nu Wa, b. Knot in Pisces, c. Knot of Pisces, on Arabic plate.⁴⁴⁸

invites analogies with the frame of a human body, the frame of a building and even the cosmos. We shall see (chapter 6), how the fish, representing 2 channels (nadis) are a starting point for more complex systems of 3, 24, 49, 72 and theoretically 72,000 channels. The cosmic clock is also a cosmic tree of life.

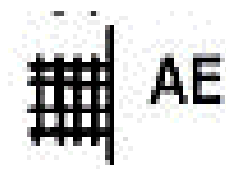
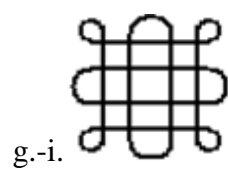
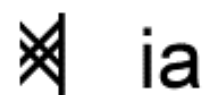
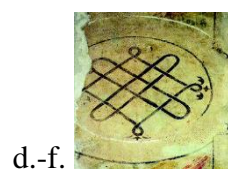
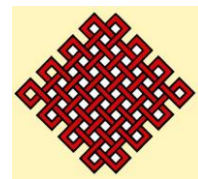
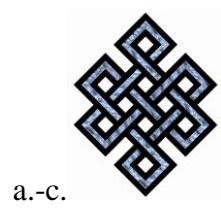
All this leads to three beginnings. A first beginning is linked with the sign Khumb (late January to late February). Accordingly, even today, the Chinese New Year begins in Aquarius. In India, this is also frequently a time of harvest. So the sign kumbha, is linked with fruits (phala and pha of alphabet) as well as the letters of the pavarga (pa, pha, ba, bha, ma). A second beginning, considered above, is with the spring equinox. Variants in Northern climes adjust the date to when spring actually begins in April or May. A third variant reflects a shift in some Indian practices, whereby the feast of Khumb Mela aligned with the zodiac sign Aquarius is shifted to the beginning of Capricorn (makara) and hence identified with Makara sankranti. In the modern calendar, this is 14 January. Adjusting to the new calendar takes us to dates such as 1 January and 6 January, the feast of the Epiphany, of the 3 Magi who came to visit the child Jesus, and whose advent marks the beginning of the month Magh in India. Hence, while the Magi are famous for their gifts of gold, frankincense and myrrh, it is likely that they also played a role in introducing an alternative new year that eventually became the norm.

If we try to align the rasi chakra with the auspicious symbols (figures 48a, 49a) we see that the vase should theoretically be inverted and pour its waters of life along the diagonal from khumba to kanya (Aquarius – Virgo). Perhaps it is no co-incidence that the rasi chakra has two L's: one in the pavarga another in the savarga, along the same diagonal linking Virgo-Aquarius. Could this be a reason why the Purusha is typically drawn along a diagonal (figures 159-160) and might this explain why yoga practitioners often stand on their head? In so doing the living waters pour more freely and in terms of our story we have another glimpse how the A La (Laa) and Pha of the Sanskrit alphabet are linked with an alphabet of life.

2.4.3. Knots

Before exploring how these alignments of letters with chakras in the body and the heavens spread beyond India, it is useful to dwell for a moment on the mystic knot of Buddhism. In the heavens, the mystic knot represents an umbilicus at the moment when a first fish, becomes two fish. Astronomically this becomes Pisces. The star associated with this knot has a special significance. It is one of the few stars that lies almost exactly on the celestial equator. It was once (now moved due to precession of the equinoxes), the point where the line of the celestial ecliptic intersected the celestial equator (Figure 49b). We find a variant of it in early Chinese astronomy. In the Arabic tradition, it is specifically called the knot (Al Rischa) and explicitly represented as a mystic knot (figure 50c), which serves as a symbol of the sun's crossing the celestial equator at the equinox, and a sign for the birth of spring.

If we look more closely at the vase of Aquarius, we see that it is pouring waters of life into the mouth of a fish (Piscis Austrinus, figure 49c). So the life-giving process of Khumb with one fish, via the mystic knot, becomes the two fish of Pisces and a starting point for the image of



j.



Figure 51. a - j. Variants of mystic knot

double signs, now called mutable signs,⁴⁴⁹ a multiplication of fishes long before the parable.

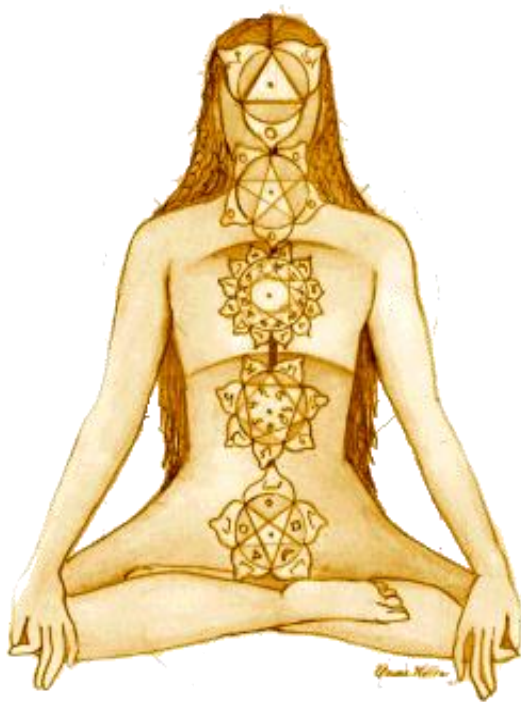
Meanwhile, the knot that links Northern and Southern hemispheres, lends itself to imagery of invisible and visible, not manifest and manifest (*avyakta* and *vyakta*). Matrices of knots, grids and magic squares thus become a tool for organizing, perceiving and knowing the hidden structures of the universe. Knots, which symbolize the passage from naught to aught, thus become complex patterns (figure 51) linked with magic squares, mandalas and yantras. In the West, diagonal knots open the year and become linked with the diagonal axes. Horizontal knots close the year and are linked especially with Samhain (figure 51 g-m). In the Ogham tradition, diagonal knots become linked with the diphthong *ia*. Horizontal squares become linked with the diphthong *AE*. In religion and folk art, such squares become matrices for gods and goddesses (figures 158-160). In astronomy, each of the planets becomes linked with a magic square: A 3 x 3 square becomes linked with Mars, a 6 x 6 square becomes linked with the sun and so (figure 158b). On earth, a 4 x 4 square becomes a symbol of Westminster. If knots mark beginnings, squares tend to symbolize endings and final product (figure 51 m).

For women in early cultures, this leads to grids for weaving and spinning and becomes a starting point for cosmologies.⁴⁵⁰ In the simplest cases, the number of squares can equal the number of stitches. If we take needle and thread and use the square to produce three diagonal rows right and then three diagonal rows left and join the beginning we have a mystic knot symbolizing the 3 worlds. If we add three verticals, we have 9 threads. In India, there are three goddesses of fate, Gayatri, Sarasvati and Savitri, who weave the 3 sacred threads that join the three worlds. On a cosmic level, this weaves together three phases of time (past, present, future). On a planetary level, this links the three seasons, three phases of the moon, three phases of the day (morning, noon, night). On an individual level, this joins three phases of life (birth/youth, maturity and old age/death). These 3 Goddesses of the sacred thread become the basis for Western versions such as the 3 fates, the 3 norns etc.⁴⁵¹ Later, many of these female functions are taken over by the male god Siva, whose name is etymologically linked with the root for sewing (*siv*) and connected with sewn manuscripts (*sutras*) including the manuscript of desire and love (*kama sutra*).

At a physical level, every Brahman boy theoretically receives 3 threads as a young man, 3 more when he marries and 3 more when he has a family.⁴⁵² On earth, the mystic knot that joins them is the symbol of life itself: it is the knot of the umbilicus as we emerge from the waters of the womb. The basic letters of alphabets that link three worlds and are linked with stories of the skies are tied to many stories in our lives.

2.5. Chakras Abroad

How the chakras and Sanskrit reached the West is less obvious than the question. A direct route was certainly possible. There were Silk roads.⁴⁵³ Yes, we have Celtic chakras in Canada and Slavic chakras in Russia with no explicit evidence concerning their provenance.⁴⁵⁴ Ironically, one of the only groups who explicitly mentions their connections with India, is at pains to emphasize that their version of Nazorean chakras is different from its Hindu equivalent.⁴⁵⁵ The good news is that they give a detailed account of their system, which we shall cite at length.



SYRO-GALILEAN.

pp	o	Δ	Δ	Δ	Δ	Δ	o
hh	z	v	h	d	g	b	a
Δ	Δ	Δ	Δ	Δ	Δ	Δ	Δ
aa	s	n	m	l	k	i	th
Δ	Δ	Δ	Δ	Δ	Δ	Δ	Δ
t	sh	r	q	ts	p		

a.-b.

Form	With vowels						Transliteration		Pronun-
							Latin	Hebrew	ciation
o	(halqa)						a	א	a, a, ā
Δ	bā	Δ	bī	Δ	bū	Δ	āb	ב	b, β
Δ	gā	Δ	gī	Δ	gū	Δ	āg	ג	g, γ
Δ	dā	Δ	dī	Δ	dū	Δ	ād	ד	d, δ
Δ	hā	Δ	hī	Δ	hū	Δ	āh	ה	h
Δ	(-ūšenna)						u	ו	o, u, ū
Δ	wā	Δ	wī	Δ	wū	Δ	āw	ו	w, v
Δ	zā	Δ	zī	Δ	zū	Δ	āz	ז	z
Δ	ṭā	Δ	ṭī	Δ	ṭū	Δ	āt	ח	ī
Δ	(aksa)						i	י	e, i, ī
Δ	yā	Δ	yī	Δ	yū	Δ	āy	י	y
Δ	kā	Δ	kī	Δ	kū	Δ	āk	כ	k, χ
Δ	lā	Δ	lī	Δ	lū	Δ	āl	ל	l
Δ	mā	Δ	mī	Δ	mū	Δ	ām	מ	m
Δ	nā	Δ	nī	Δ	nū	Δ	ān	נ	n
Δ	sā	Δ	sī	Δ	sū	Δ	ās	ס	s
Δ	pā	Δ	pī	Δ	pū	Δ	āp	פ	ī (e, i)
Δ	ṣā	Δ	ṣī	Δ	ṣū	Δ	ās	צ	p, f
Δ	qā	Δ	qī	Δ	qū	Δ	āq	ק	ṣ
Δ	rā	Δ	rī	Δ	rū	Δ	ār	ר	q
Δ	šā	Δ	šī	Δ	šū	Δ	āš	ש	r
Δ	tā	Δ	tī	Δ	tū	Δ	āt	ת	š
Δ	(adu, or dušenna)						d-	ד	t, ṭ
o							a	א	(a) d
							a	א	a

c.

Figure 52 a-b. Mandaic Chakras, Mandaic Alphabet, Syro-Galilean

2.5.1 Nazoreans

The Essenes are an ancient Jewish sect. One group of Qumran Essenes are connected with the Dead Sea Scrolls and also with a Dead Sea Alphabet with some links to Sanskrit (figure 44 d). Meanwhile, another group of Essenes, based at Mount Carmel, are known as Nazorean Essenes⁴⁵⁶ and their alphabet is often called Aramaic Hebrew (Mandaic).⁴⁵⁷ In this system the nadis of sun, moon, fire (ida, pingala, shushumna) become Radiance, Lunar Noohra Luminosity and Leviathan energy along the column of glory. Hindu systems typically have 6-9 chakras. Mandaic has 5 chakras and omits the 16-petalled lotus of the Sanskrit vowels. Sanskrit is typically from the base upwards. Mandaic is from the top down, beginning with the Top Manda:

The Top Manda, or Mandala, has upon its three petals the Mandaic-Aramaic letters which correspond to A, M, and Sh. This threefold center is the subtle bodies equivalent of the Trinity in the Pleromatic Aeons above, and the 30th, 31st and 32nd degree of Naziruthian Gnosis. It represents the time when our Nishimta, Ruha and Napsha soul-spirits were unified and balanced (before their fracture and separation).⁴⁵⁸

The three letters A M Sh, recur in the Mandaean Tree of Life (figure 52, cf. 53). They become the Mother letters (Aleph, Mem, Shin) in Hebrew. They are also important in Persian, and Celtic. Next comes the Throat Manda corresponding to Pure Ether, Pure Air, Pure Light, Pure Fire and Pure Water. In some translations these are described as Living Elements: Living Ether, etc. This is followed by the Solar Plexus and Heart Mandas:

The Heart Manda, or Mandala, has upon its twelve petals the Mandaic-Aramaic letters which correspond to the 12 simple letters. This twelve fold center is the subtle bodies equivalent of the twelve regions of the Treasury of Light above, and the 13th through 24th degree of Naziruthian Gnosis. This twelvefold center represents the point in time when our Ruha split off from our Nishinta soul and we fell into Briatic Worlds of imperfection.

The solar plexus Manda, or Mandala, has upon its seven petals the Mandaic-Aramaic letters which correspond to the seven double letters and seven planets. This sevenfold center is the subtle bodies equivalent of the seven heavens in the lower heavens above, and the 6th through 12th degree of Naziruthian Gnosis. This sevenfold center represents the point in time when our Napsha split off from our Ruha soul and we fell into Yetziric Worlds of imperfection, generating the Napsha d-Kiwel, Napsha d-Bel, Napsha d-Nirgah, Napsha d-Shamesh, Napsha d-Libet, Napsha d-Nebo, and Napsha d-Sin portions of our Instinctual Nephesh soul.⁴⁵⁹

The 7 double letters and 12 simple letters are found also in Hebrew as are the alignments with 7 planets and 12 zodiac signs. The sequence of the 7 double letters (ba, ga, da, ka, pa, ra, ta) is the same as in Brahmi (ba gha dha ka pa ra ta)⁴⁶⁰ and as in Hebrew (b, g, d, k, p, r, t).⁴⁶¹ The Mandaic version assigns these to the planetary sequence Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon, which is also what we find in the Sepher Yetsira.⁴⁶² Meanwhile, other versions of Hebrew assign these to the sequence: Mercury, Moon, Venus, Jupiter, Mars, Sun, Saturn.⁴⁶³ In Mandaic, the 12 Simple letters are: ha, wa, za, ī, ta, ya, la, na, sa, ī(e,i), s.a, qa. In Hebrew they are: Heh, Vav, Zayin, Cheth, Teth.⁴⁶⁴



a.

Figure 53. Mandaean Tree of Life.

In Sanskrit, the five elements comprise the kavarga and each of the five elements is assigned to one of the chakras in ascending order. In Mandaic, the five elements “of this darkened material world” are linked to a single letter (23), on a lotus in the form of an inverted pentagon. Here, the beauty of creation “represents a fall into this material world.”⁴⁶⁵ While the lotus of the pure elements formed an upright pentagon, the lotus of the earthly five elements is an inverted pentagon.

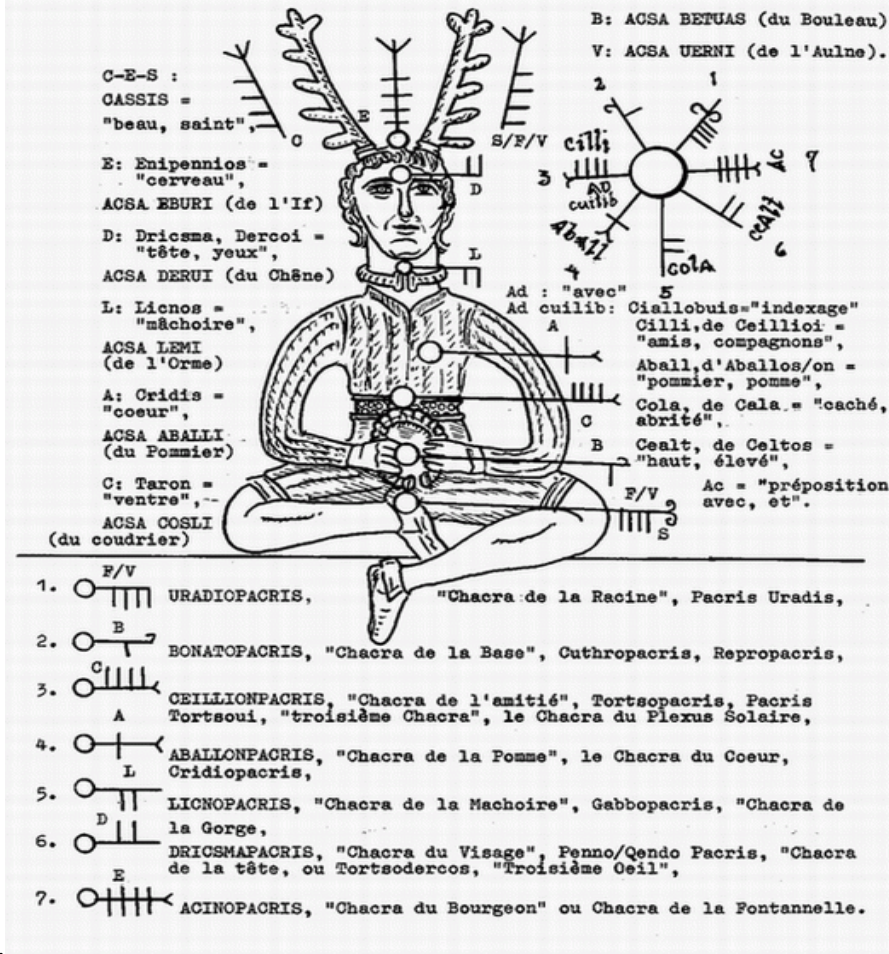
The Mandaic alphabet is fascinating because it reveals a transition between Sanskrit and Western alphabets. It is also a curious combination of alphabet and syllabary. In the Aryabhata numeration a given sound goes through nine vowel combinations (cf. figure 41 c). In Mandaic, a consonant only goes through the first three of these vowel combinations, and is followed by a reversed sound: e.g. ba becomes ab. The combinations of such reversals lead to many basic words in languages, such as ab, bab, abba, baba. This approach is also found in Sumeria (cf. figure 298). When we look carefully at the alphabet as a whole we see that is not just a collection of consonants. It is interspersed with vowels.

Even more interesting is that some versions of the Mandaic alphabet link the letters explicitly with a single descriptive word such that we arrive at a list: Highest, Father, Gabriel, Way, Life, Alas, Radiance, God’s Eye, Good, Day, Truth, Tongue, Mind, Light, Mother, Eye, Tree, Sound, Cry, Sun, Penitence.⁴⁶⁶ Read in sequence, the words again tell a story that begins in heaven and leads to a cry of life, soothed by sun and penitence. Like the Slavic letters of chapter 1, the Mandaic alphabet is again a story of life.

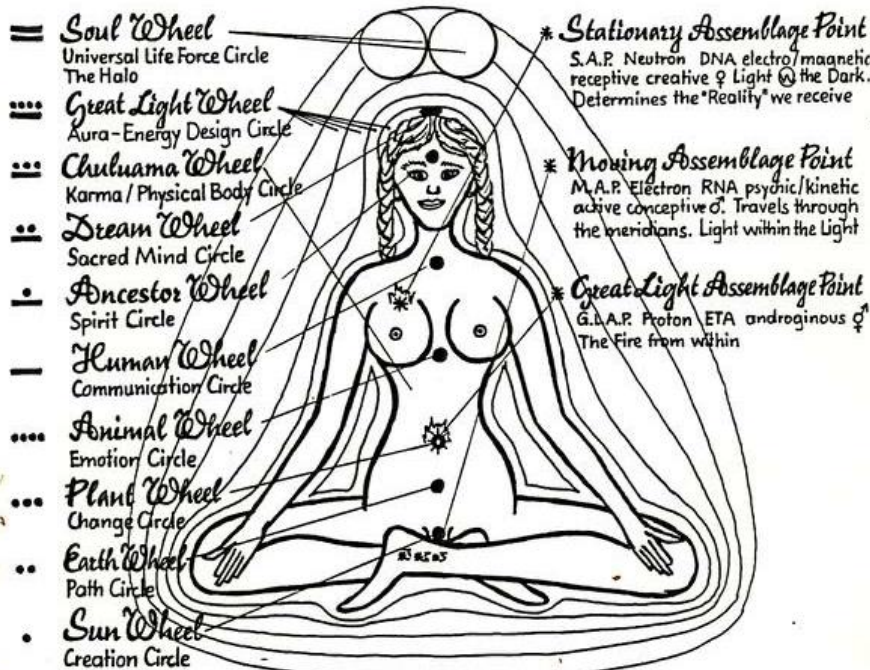
The Mandaic alphabet and chakra man are complemented by a Mandaean tree of life (figure 53). If we look to the symbol for letter A in this tree we see it is the same as the Palmyrenian A (figure 30n) with its crossing themes. The 5 chakras of the chakra man are paralleled by 5 Emanations (Sephiroth), which begin with the Earth and ascend via Light Mind, Living Spirit, Living Soul, to a Father of Light (figure 53). These are flanked by 3 on each side to make 11 emanations. Five worlds are identified: the Worlds of Nasut, Malakut, Yabarut, Lalut, Halut. Emanations 4-10 are linked with a trigram. Hence the Essenes, like the ancient Slavs (cf. the tetragrams of the 16 Halls Calendar, figure 22d), had direct links with Chinese cosmology. Indeed, the timeline of their website suggests links that go back to 1800 B.C. and explicitly names Lao Tse as teaching the Essene Life Stream Way (c.570 B.C.).⁴⁶⁷

Celtic Chakra	Celtic Letter	Tree	Term	Meaning	Indian Chakra
7. Fountain	E	Yew	Ac	and	Sahasrara
6. Head (Third Eye)	D	Oak	Cealt	High	Ajna
5. Jaw, Throat	L	Elm	Cola	Hidden	Vishuddha
4. Apple, Heart	A	Apple	Aball	Apple Tree	Anahata
3. Friendship, Solar Plexus	C	Hazel	Cilli	Friends	Manipura
2. Base	B	Birch	B		Svadhithana
1. Root	F/V	Alder	S		Muladhara

Table 13. Celtic and Hindu Chakras.



a.



b.

Figure 54 a. Celtic chakras (Quebec), b. Cherokee and Navajo chakras (North America).

The figures connected with Mandaic (Aramaic Hebrew) thus illustrate a transition between Sanskrit and a proto-Western alphabet. Both have letters from the savarga towards the end, the same sa/sha connected with primal energy, force, power, creation that we also encountered earlier in the Slavic tradition. A Sanskrit tradition helps us to understand the syllabary approach (ba bi bu). Even so, aspects of their underlying structure reflect an abjad, hawwaz model, to which we shall need to return later (chapter 9). For the moment, it is enough to have confirmed that chakras play an explicit role in an early western alphabet.

2.5.2. Celtic Chakras

Other evidence of chakras outside India lies in unexpected places. For instance, the Celtic website in Quebec, Canada, has a chakra man (figure 54a).⁴⁶⁸ This is not surprising, since Quebec was once a French colony and hence would probably have made its way from the Bretagne in the 17th century. The example explicitly links chakras 1-7 with specific letters: F/V, B, C, A, L, D E. This is all the more interesting because it again links power with the letter E and antlers (cf. Table 13, figure 20c). Quebec follows the same rules as Slavic Russia and the Scandinavian Cernunnos. Surprising is that the figure to the right of the chakra man is almost identical to an illustration in the Book of Ballymore (1391, now Dublin).⁴⁶⁹ Both figures align the letters to an annual cycle, which aligns with Samhain. Equally surprising is to learn of a druidic yoga which draws on technical terms from Hindu philosophy:

This key is the science of sound only translatable through the old Celtic language. We have two words for yoga (yoke), the first Uedon = "yoke", which has the sense to carry, move, remove, start, initiate, lead, learn, tell, all these words connoted by the simple verb Uedô, and the second Iugon, is identical to jugum Latin and Sanskrit yoga. The Uedos, knowing it is the "wise". Uedons, from Proto-Celtic Ueidons meaning "lord", "supervisor" is the name of a Gaulish god. In short, the Uedons is both a wise and a gentleman. It is he who initiates and leads to knowledge.... the Celtic equivalent of the yogi was Iugodubnos Iugodumnos or, in other words, "the agent from the yoke."

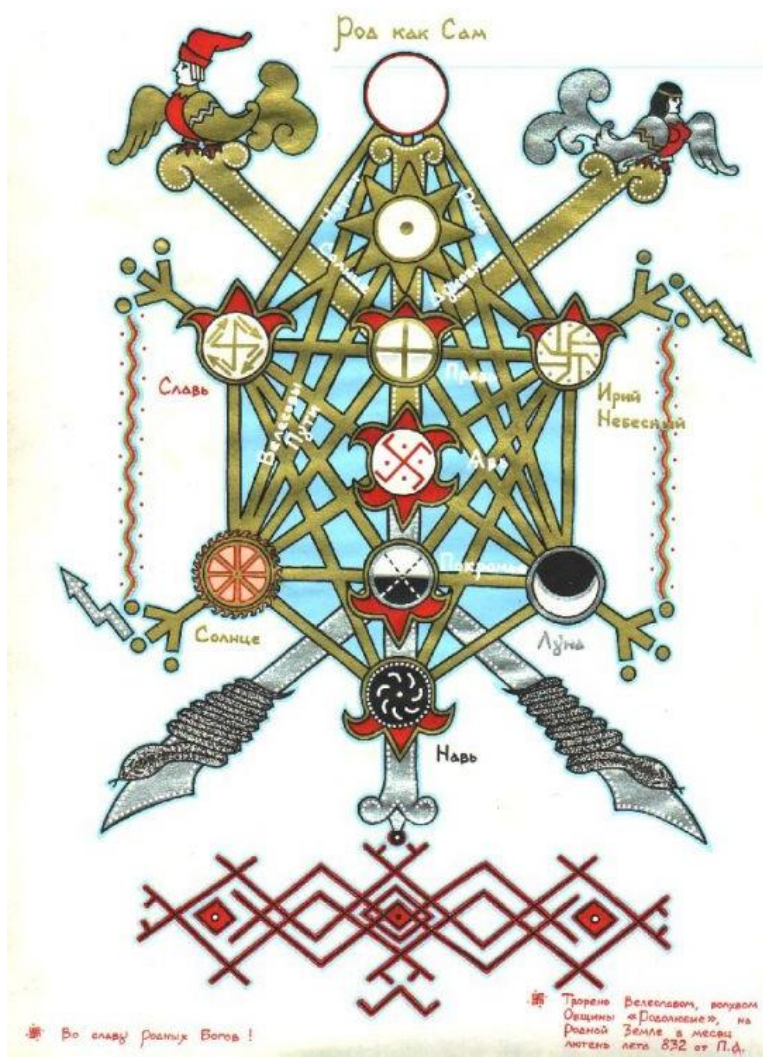
The God of the Celts yogi par excellence was undoubtedly Ogmios is to say Ueranos (from above) the equivalent of the Aryan Varuna... The power of the Supreme God, To-Ueranos comes from his wife the Goddess Brigindo. Pranic energy, described Brigo, "force", "position of strength", "value", "virtue", "active", "essence", "height", "vitality", "merit", "prestige" is under the aegis of the Goddess Brigindo, "Sublimity" or Brigantia, Noblesse "Brixtia," the enchanting The Goddess represents all that is of a material nature (Earth) and psychological (water), shape, Delu, and thought, Mana or Ménmania. In fact, Ménmania, plays the same role as the Indian Shakti which is the Celtic equivalent Cacto, "Power", the equivalent of Maya Indian as the Celts Maia / Maiya (= "Size").⁴⁷⁰

The Goddess (Menmania) governs 3 principles of thought: Buda, Oinantio and Mana (free choice, individuality and thought) corresponding to buddhi, ahamkara, manas in Hindu philosophy (and letters 22 23 24, फ ब भ, in figure 42b).⁴⁷¹ If the pha and ba of alphabet are linked with Aquarius in the rasi chakri, they are linked with the beginning of human thought in the tantric tradition. The human figure/angel linked with the royal star, Formalhaut,⁴⁷² is more than a quaint image. It is linked with Hindu philosophy via the Sanskrit alphabet.

Perhaps more surprising is what it implies. The chakra man holds in his hand a coil linked with the letter B, which is identified as Cealt, de Celtos = high, elevated. Cernunnos holds an



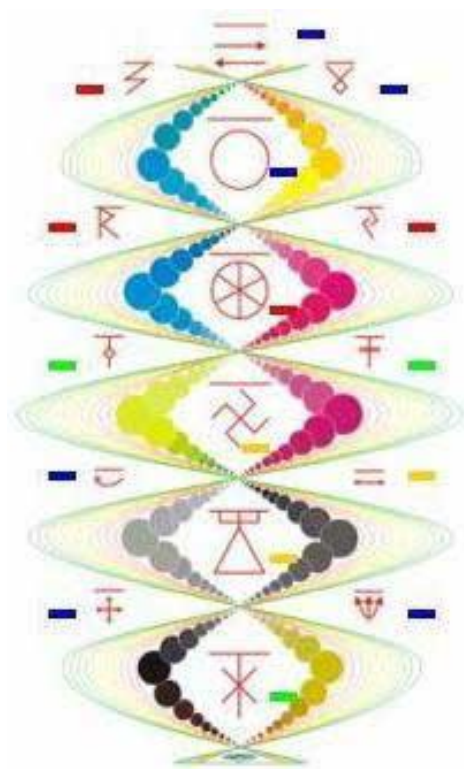
a.



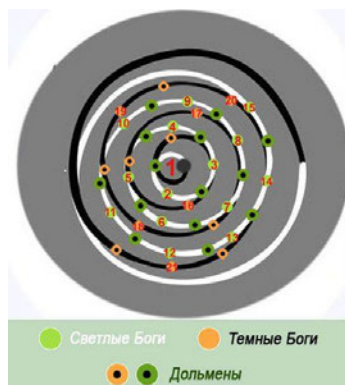
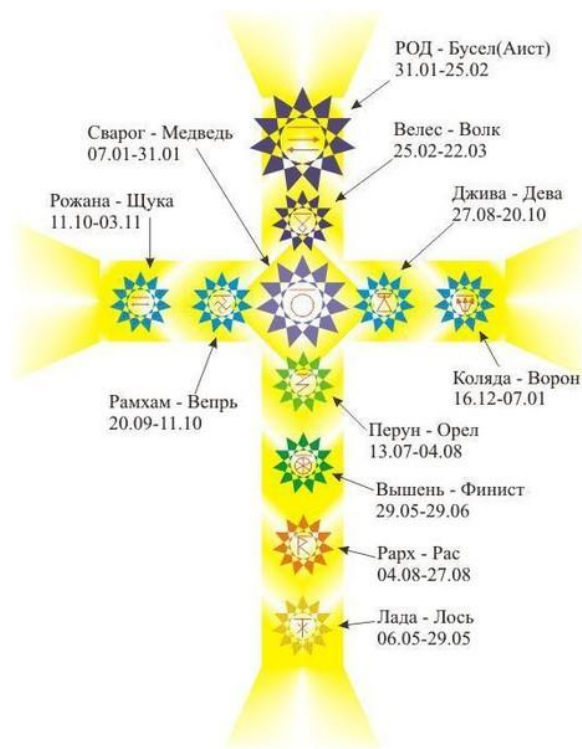
b.

Figure 55 a-b. Rod as Chakra World Tree.

Ирий Небесный



a.-b.



c.-d.

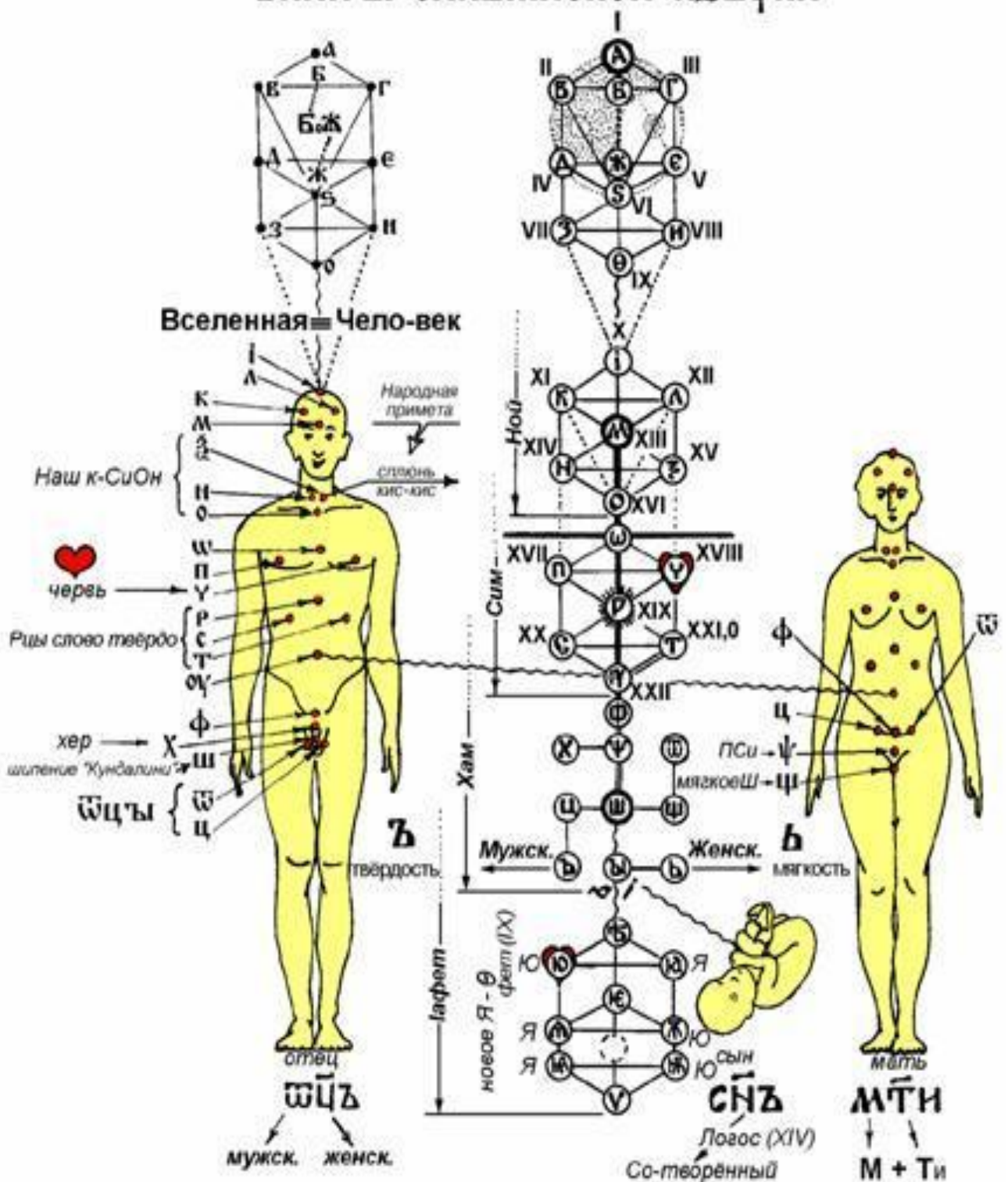


e.



Figure 56 a- b 16 Halls aligned as chakras and as cross, c. Centre of spiral of gods, d. Spiral of 2 snakes, e. Combination of parallel and diagonal.

Тайны славянской азбуки



a.

Figure 57. Arcane Slavic azbuka: Human body aligned with 22 numbered letters (Nou, Shem), plus 19 unnumbered letters (Ham, Iapheth).

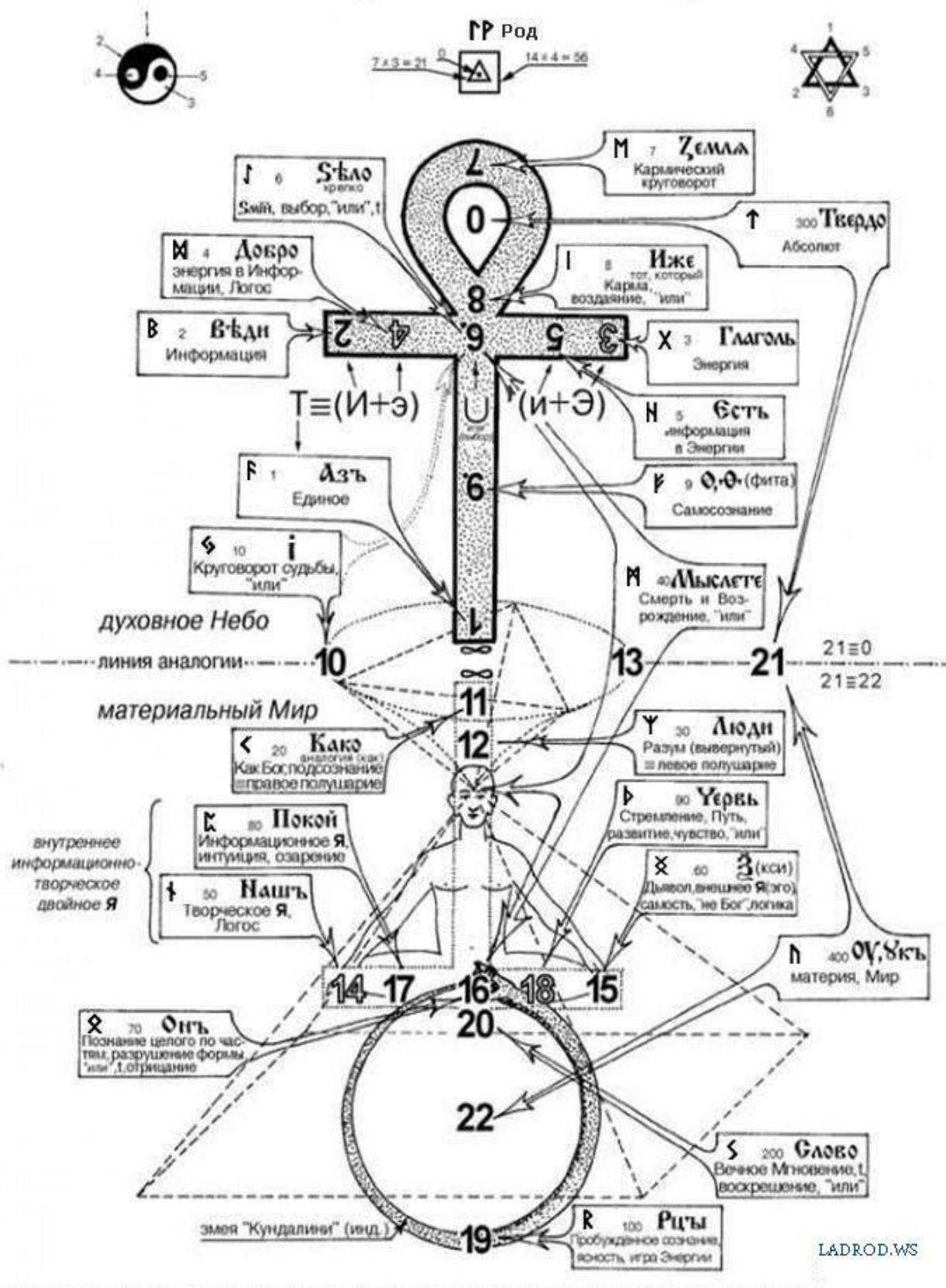
analogous coil on the left side (female energy) and a serpent with horns resembling a number 3 or a letter 3 on the right side (male energy). An oak pentacle replaces the serpent with a downward pentagon which, as we learned from the Mandaic alphabet, is a symbol of material elements. It also replaces the obvious coil with an only slightly less obvious yoni, a downward triangle, or downward pyramid as the Da Vinci Code so modestly paraphrases. The imagery of the Essenes who travelled from India to Mount Carmel, of the Scandinavians, and even the Celts of Quebec, have underlying equations. As always there is a temptation to reduce this to its lowest Freudian denominators, but to do so would be to dwell too much on one point. If we look more closely at the diagram that connects India, Ireland and Quebec we see that the so-called number 3 is more subtle. The lower part is a hook, like the Sanskrit letter Ta, (त्र). The upper part is more upright. It reflects a new impulse to life and growth. It marks the moment when the sun passes the southernmost point of its passage in the sidereal year (cf. below § 5.1).

This Celtic example suggests that the chakras were imported from Europe. However, the Cherokee and Navajo Indians of North America also use chakras in connection with their Sacred Platform (figure 54 a –b). They have “10 wheel centres, the energy, light vortexes (chakras) of the luminous egg, the cocoon.”⁴⁷³ Their meditation system entails 10 pressure points, 10 breathing techniques (cf. 10 pranas), 10 sounds or chants and 10 symbols. According to the Royal Chronology of India 70 persons came from Asia via the Bering Sea and settled in North America c. 12,000 B.C.⁴⁷⁴

2.5.3 Slavic Chakras

Not surprisingly the Slavs are full-fledged members of this international body, mind and spirit of symbolism. They are of particular interest for our story because they have maintained dimensions forgotten elsewhere. Once again we are confronted with a profound tension between the vastness of the subject and the few pages that this survey permits. So we shall limit ourselves to glimpses of the God Rod, an arcane Slavic azbuka and an image from the Slavic Veda.

Rod is one of the central ancient gods of the Slavic tradition. In some early versions, he is depicted simply as a phallus.⁴⁷⁵ Translation machines tend to reduce him to a God of Kind, with the implication that he is only concerned with generation and propagation of kind. Yes, he represents the male generative principle. But he is much more than an Egyptian Min or a Greek Priapus. In early versions, he appears as an abstract version of the universe, as a world with sometimes five, sometimes six chakras (figure 55). In the chakra version of the 16 Halls, he appears at the top (figure 56). In the Latin Cross version of the same cosmology he is again at the top representing the period 31.01 -25.02 (roughly Aquarius). He is the starting point of a spiral that defines the positions of the 20 chief gods. And one of his symbols is an Ingliya rune that becomes a swastika, a symbol of the highest celestial law (cf. figures 9-11). Such examples of Rod’s connection with the chakras are significant for our story because they illustrate how the chakras become much more than simple marker points on the human body. They become a basic ingredient in cosmological models of the universe.



a.



Figure 58. Slavic Alphabet, Yoga figure and Ouroboros.

A second Slavic example, entitled Arcane Slavic azbuka,⁴⁷⁶ is even more intriguing (figure 57). It shows a schematic man and a woman marked with points that are aligned to a geometrical presentation of the letters of the alphabet which, in itself, is hardly surprising. On closer inspection, we see that the first 22 letters until the umbilical cord are numbered (with Roman numerals), while the remaining 19 from the umbilical cord to the feet are not. The first 10 letters apply to an area above the body. Hence the first 5 months devoted to vowels in the Sanskrit model (figure 48a) here become the first 10 letters of pre-creation (cf. the 10 Prajapatis in Hindu and the 10 Sephiroth in Hebrew).

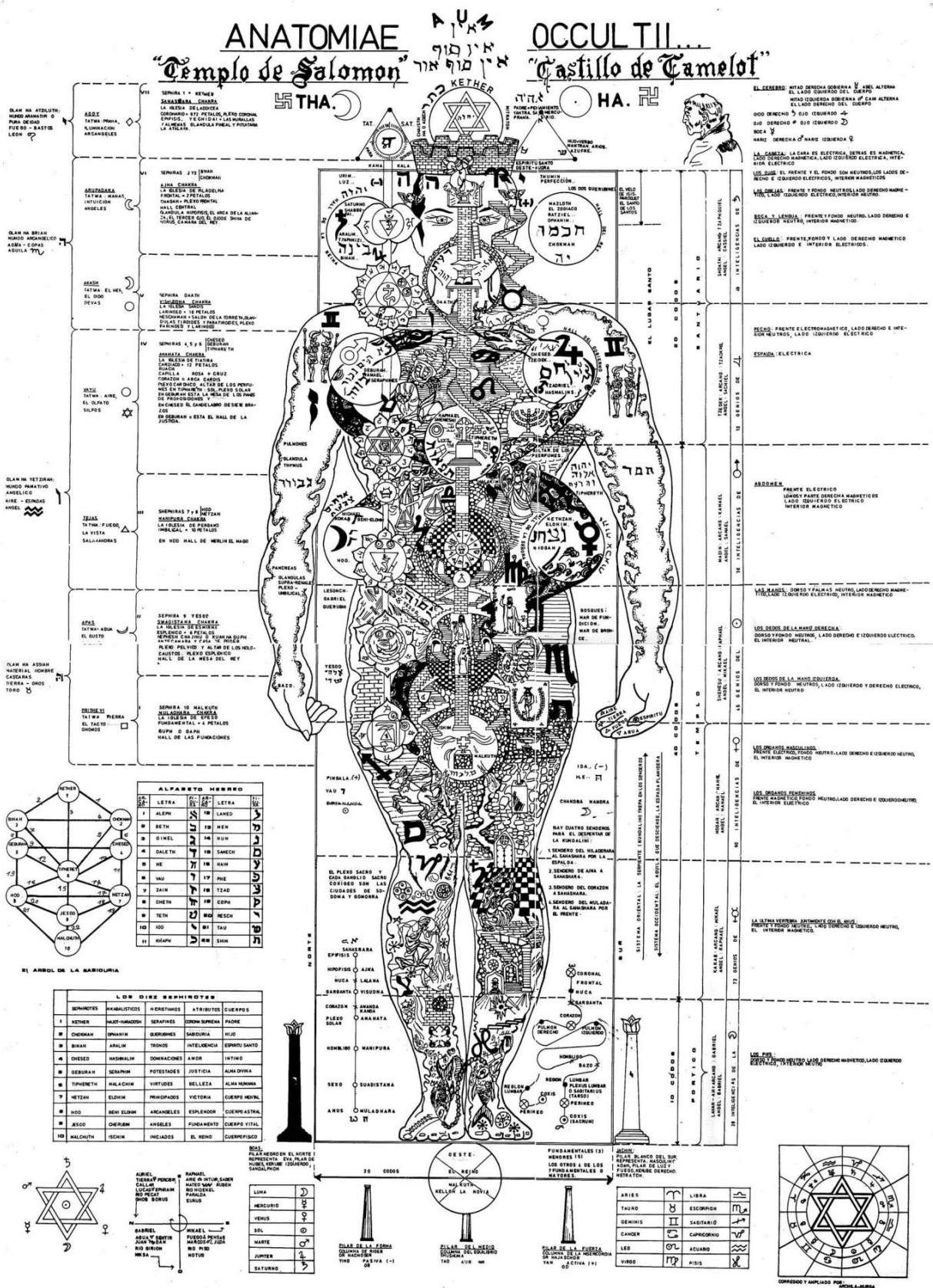
The letters i and K (in the man, cf. the role of the letter Kaph in Hebrew) mark first contact with the body. Two isometric cubes cover the next 12 letters from 11 to 22, beginning with I and ending with Oy. The next 10 letters cover the area from the umbilicus to below the private parts, namely letters 23 to 32 (Φ X Ψ Ω ΙΙ ΙΙΙ ΙΙΙ Ъ Ъ Ъ Ъ). The final 9 letters which begins with a link to a foetus like child, include the letters from 33 to 41 (Ѧ, IO i-a, Ѧ, Ѧ Ѧ Ѧ Ѧ Ѧ Ѧ Ѧ, V). Only letters 1 - 22 are numbered. Letters 23-32 and 33-41 are unnumbered. These sections also have captions alongside them. Letters 11 to 16 (XI–XVI) are marked Nou (Hou). Letters 17 - 22 (XVII–XXII) are marked Sem (Cum), Letters [23 – 32] are marked Ham (Xam). Letters [33 – 41] are marked Japhem (Iaфem).

The usual associations of Shem, Ham and Iapheth are 2nd born, 3rd born, 1st born; spiritual, physical, intellectual; Asia, Africa, Europe and priests, peasants, warriors. We are told that Ham was cursed, because he witnessed his father Noah, naked.⁴⁷⁷ This diagram suggests another dimension. Here, Nou (cf. Noah) is the intellectual realm of the head (cf. Greek: Nous, νόος). Shem is the area from the throat to the navel. Ham is the area from the navel to and below the reproductive organs. Japheth entails the results: children and next generation. So the root of the problem with Ham and the Hamites is that his letters are below the belt. Perhaps, it was not what Ham saw, but what others saw in the letters associated with his name, that led to his successors being cut off from the mainland Hebrew tradition.

The Russian arcane diagram illustrates beautifully a stage when alphabets covered the whole of the life process from pre-conception to parturition and it offers a possible answer why the final letters of early Slavic alphabets were cut off (figure 38). Cutting off everything below the umbilicus provides one explanation why early Western alphabets stop at 22 letters. Circumcision clearly has many metaphorical dimensions. As we shall see in later chapters, one entails breathing and cutting off breath in yoga. Another is astronomical and involves cutting off the southern passage of the sun (cf. § 5.2.1).

2.5.3.1. Slavic Veda

A diagram with the caption Slavic Veda offers further insights into early Slavic alphabets (figure 58). Whereas the previous diagram showed us a standing man and woman linked with 41 letters, here only a seated man is linked with 22 numbered letters. While it does not depict the chakras as such, the figure is clearly in a yoga position. The diagram is particularly useful because it maps 22 Slavic letters with runes. At the top of the diagram we see a yin-yang



a.

Figure 59. Anatomiae Occultii a

symbol, the name of the god, Rod linked with two runes a hexagram of an upward (black) and downward (white) triangle.⁴⁷⁸ Linked with T we see the 3 lines of the yang symbol. We also see an ankh.

Once again, the Slavic tradition integrates Eastern and Western symbolism. Letters 1- 10 are rune examined earlier, with gematria number 70 and with the Ouroboros serpent. Here, they are associated with a spiritual heaven (Духовное небо). Letters 11 – 16 are associated with a material world. Below this is a third world. Letter 16, On (ОНЪ), is linked with the Othala are clearly a number of cut-off points: 10/11, 16, 19, 22. We shall need to return to this diagram when we study more closely the themes of breathing and annual cycles.

For the moment, it suffices to note that number 22 is much more than the final number of early Western alphabets. The final letter T in western 22 letter alphabets corresponds to letter 11, Ta, (ट), symbolizing the generative organ in Sanskrit. In the old Slavic tradition of the last two diagrams it marks the last numbered letter, Oy (ОҮ) and the material world. In the tantric tradition, Sanskrit letter 22 (फ़) is pha, linked with ahamkara⁴⁷⁹ (individuality) within the material world. The same letter form (फ़) becomes Tau in the Dead Sea Alphabet (figure 44 d) of the Qumran Essenes. Hence, if 11 entails the sexual and descent into the material, 22 entails a re-connection with the non-material, the mental and the spiritual. The series 1, 11, 22 is linked with 33, 44, 66 and with a series of multiples 111, 666, 1111 numbers that play a key role in gematria systems (cf. chapter 10).

2.5.4. Occult Anatomy

Further evidence of connections between Indian letters, chakras and the West comes from occult anatomy in the mystical tradition. Here Adam Kadmon appears as a Cosmic Man (figure 59). In a first example he is called Temple of Solomon and Castle of Camelot. The figure is immensely complex. On the one hand, it is a ground plan where the feet coincide with the portico; the space from the ankles to the breast are the temple and from the heart to the head mark the sanctuary. On this ground plan are objects which are seen in a vertical position: e.g. the two pillars of Boaz and Jakin, one black, one white associated with North and South, Left and Right, Eve and Adam; Sandalphon and Metatron.

The main figure shows a cosmic man. Above him we see the letters AUM. The temple of Solomon is linked with the Moon, Tha and a right pointing swastika letter. The castle of Camelot is linked with the sun, Ha and a left pointing posolon letter. On the left side of the figure we see the seven Sanskrit chakras each with their accompanying letters: Sahasrara, Ajna, Vishuddha, Anahata, Manipura, Swadisthana and Muladhara. The Sahasrara has 872 petals. The following chakras have 2, 16, 12, 10, 6, 4 petals respectively each of which has Sanskrit letters making up 50 letters of the alphabet. Each of these chakras is also aligned with one of the seven churches (of present day Turkey) in the New Testament, namely: Laodiceia, Philadelphia, Sardis, Thyatira (Tiatira), Pergamon, Izmir (Smyrna, Esmirna), Ephesus.⁴⁸⁰

These are further aligned with 7 tattvas: Addy (Adi), Arupadaka, Akash, Vayu, Tejas, Apas, Prithivi (Prithivi) and 7 numbered groups of Sephiroth: 1 (Kether) , 2-3 (Binah, Chokmah), Daath, 4-5-6 (Chesed, Geburah, Tiphareth), 7-8 (Hod, Netzah), 9 (Yesod) and 10 (Malkuth) respectively.

On the right side of the figure the 7 planets are aligned in descending order from the most distant to the closest: Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon. The planets are also linked with the individual Sephiroth. Chokmah is linked with Mazaloth (the greater worlds of light in the 13 heavens); Binah with Saturn; Chesed with Jupiter, Geburah with Mars, Netzach with Venus; and Hod with Mercury.

Two intercoiled snakes in the form of a caduceus start at the midsection and culminate just below the throat. Also at the midsection, linked with Malkuth is a fountain with a cross in a room. Ascending from it are two staircases, the one on the left marked Ishim (guardian angels). At Tiphareth, there is a further cross on an altar. Hereafter, there is only one staircase which winds up to the crown made of walls and battlements. At Daath there is also a ladder to reach Aries.

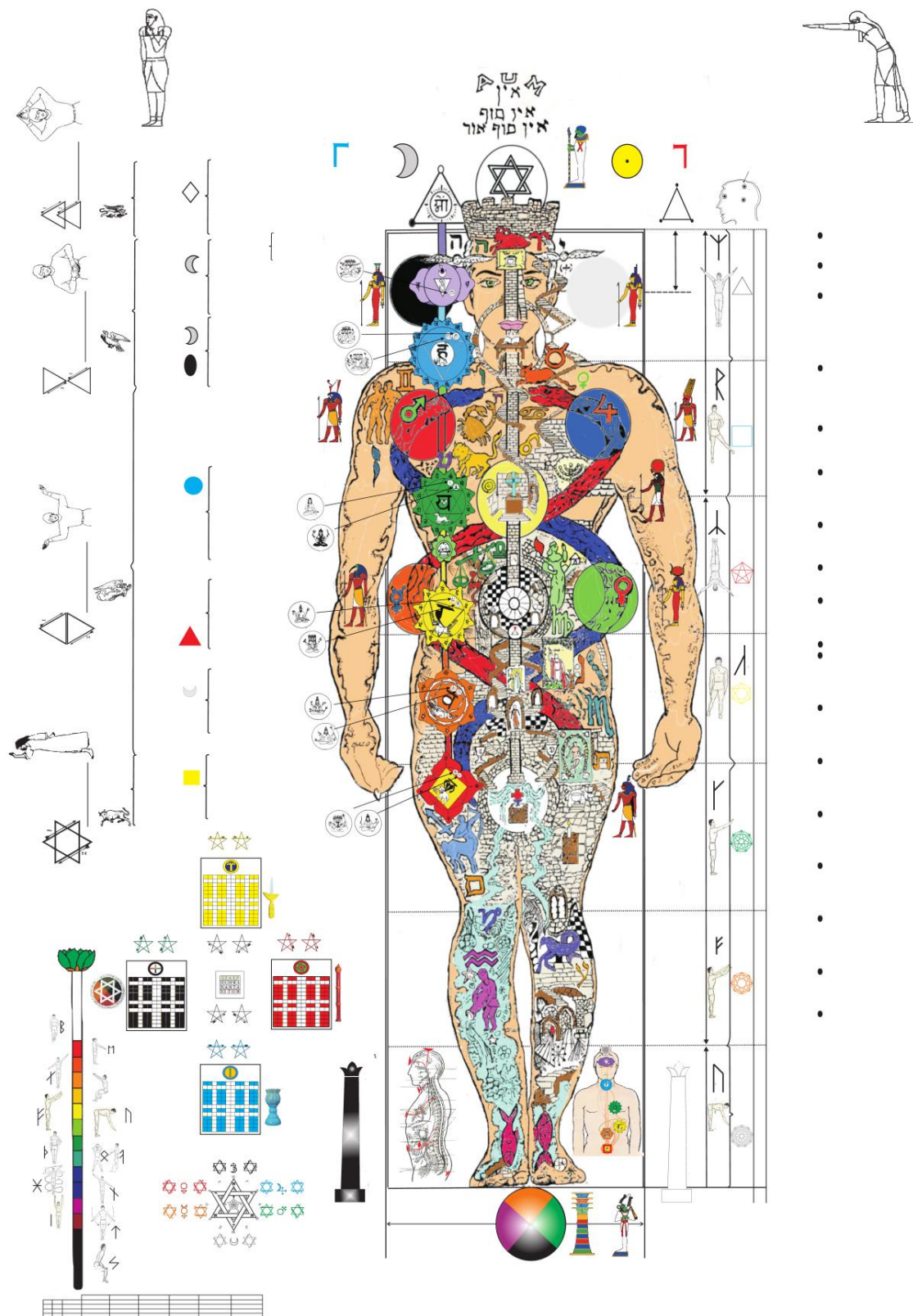
So the Cosmic man is a ground plan of a temple, an anatomy of the human body and a model of the universe, which is also a mystical pathway to enlightenment. Interspersed are notes such as: the sacral plexus and each coccygeal sacral ganglion are the cities Sodom and Gommorah. Ida and pingala are identified as He and Vau.

There are a number of such diagrams (figure 59-61). An Italian version is nearly identical although details differ. A Spanish variant shows only two-thirds of the figure and omits the Swastika and Posolon letters associated with Tha and Ha.⁴⁸¹ Another Spanish version is more detailed.⁴⁸² It adds Indian Goddesses and Egyptian gods, ten of which are linked with stages of initiation culminating in 10: Ptah, The Architect (El Señor constructor) as found in the Fraternitas L.U.X. occulta.⁴⁸³ In a column on the right, 7 (Armanen) runes: Man, Rita, Ir, Ar, Kaun, Fa, Ur⁴⁸⁴ are linked with 7 polygons: triangles, square, pentagon, heptagon, octagon, nonagon linked with 7 letters W V U O T S R. This detailed diagram is accompanied by a detailed image of the Indian chakras, letters and their attendant gods and goddesses (figure 62).

Initiation into the arcane secrets of these diagrams is not our concern. The examples are of interest in showing that the Sanskrit alphabet and Indian symbolism continues to play an important role in Western mystical traditions even in the 21st century. Some of these connections are linked with the origins of the Theosophical Society (1875). But as will be seen, there is evidence of much earlier influence.

2.6. Indian Alphabets in Europe

We noted (§ 2.1) that early modern European awareness of Indian alphabets began in the 1530s. Having just looked at the structure of Sanskrit, it is useful to look briefly at some of the chief examples. Even a cursive glance reveals at once that they are not simple copies of the full Sanskrit alphabet. Indicum una (1598) shows 24 letters. Indium altera shows 21 letters



a.
Figure 61. Anatomiae Occultii



a.

EDUARDI BERNARDI S. T. P. et A. Professoris Saviliani, Orbis eruditi Litera
ab ipso edit. AD 1689 (N.B. Tabulae haec qui vult uti, prius convertat oculos ad columnas I & VII)

VII. Alphabetum Hanscre- tanum sive Brachmanicum.		V. Notae Vocales, I. Syrorum & Graecorum A.D. 306.	VI. Arabicum ex Syriaco A.D. 900. & Medietate	IV da ar Al	
<p><i>Malabaricum</i></p> <p>a. ॐ b. ॐ c. ॐ d. ॐ e. ॐ f. ॐ g. ॐ h. ॐ i. ॐ j. ॐ k. ॐ l. ॐ m. ॐ n. ॐ o. ॐ p. ॐ q. ॐ r. ॐ s. ॐ t. ॐ u. ॐ v. ॐ w. ॐ x. ॐ y. ॐ z. ॐ</p> <p><i>Notae Numericae</i></p> <p>1. ॐ 2. ॐ 3. ॐ 4. ॐ 5. ॐ 6. ॐ 7. ॐ 8. ॐ 9. ॐ 10. ॐ</p> <p>Kā, Kā, Kē, Kē Kī, Kī, Kō, Kō, Kū, Kū Kī, Kī, Kō, Kō, Kū, Kū</p>		<p><i>II. Arabum & Sy- riaco. A.D. 800.</i></p> <p>1. ٓ a. ٓ 2. ٔ b. ٔ 3. ٕ c. ٕ 4. ٖ d. ٖ 5. ٗ e. ٗ 6. ٘ f. ٘ 7. ٙ g. ٙ 8. ٚ h. ٚ 9. ٛ i. ٛ 10. ٜ j. ٜ 11. ٝ k. ٝ 12. ٞ l. ٞ 13. ٟ m. ٟ 14. ٠ n. ٠ 15. ١ o. ١ 16. ٢ p. ٢ 17. ٣ q. ٣ 18. ٤ r. ٤ 19. ٥ s. ٥ 20. ٦ t. ٦ 21. ٧ u. ٧ 22. ٨ v. ٨ 23. ٩ w. ٩ 24. ٠ x. ٠ 25. ١ y. ١ 26. ٢ z. ٢</p>	<p><i>III. Iudeorum & Syriaco & Arabico. A.D. 900</i></p> <p>1. ܐ a. ܐ 2. ܒ b. ܒ 3. ܓ g. ܓ 4. ܕ d. ܕ 5. ܗ h. ܗ 6. ܘ u. ܘ 7. ܝ y. ܝ 8. ܐ a. ܐ 9. ܒ b. ܒ 10. ܓ g. ܓ 11. ܕ d. ܕ 12. ܗ h. ܗ 13. ܘ u. ܘ 14. ܝ y. ܝ 15. ܐ a. ܐ 16. ܒ b. ܒ 17. ܓ g. ܓ 18. ܕ d. ܕ 19. ܗ h. ܗ 20. ܘ u. ܘ 21. ܝ y. ܝ 22. ܐ a. ܐ 23. ܒ b. ܒ 24. ܓ g. ܓ 25. ܕ d. ܕ 26. ܗ h. ܗ</p>	<p><i>IV. Arabicum ex Syriaco A.D. 900. & Medietate</i></p> <p>1. ٓ a. ٓ 2. ٔ b. ٔ 3. ٕ c. ٕ 4. ٖ d. ٖ 5. ٗ e. ٗ 6. ٘ f. ٘ 7. ٙ g. ٙ 8. ٚ h. ٚ 9. ٛ i. ٛ 10. ٜ j. ٜ 11. ٝ k. ٝ 12. ٞ l. ٞ 13. ٟ m. ٟ 14. ٠ n. ٠ 15. ١ o. ١ 16. ٢ p. ٢ 17. ٣ q. ٣ 18. ٤ r. ٤ 19. ٥ s. ٥ 20. ٦ t. ٦ 21. ٧ u. ٧ 22. ٨ v. ٨ 23. ٩ w. ٩ 24. ٠ x. ٠ 25. ١ y. ١ 26. ٢ z. ٢</p>	

b.

Figure 63a. Alphabet Indicium Unum et Alterum (1596), b. Hanscretanum (London, 1689).

(figure 63a). *Hanscretanum sive Brachmanicum* (1689) shows a series of 20 letters (figure 63b). It has an ABC sequence and ends in z. In the *Virga Aurea* (1616), *Indicum* and *Hebraicum* are published side by side (figure 619b). *Indicum* is related to Hebrew 2 (figure 64a-b). While not identical, both have 22 letters. *Indicum* and Hebrew 2 have a number of letters in common. So the alphabet of Hebrew 2 has Indian influence via intermediaries.

The letters of *Brachmanicum* as found in the *Virga Aurea* recur almost exactly in the second *Alphabet de Salomon*, and in Hebrew 3 (figure 64 c-d, cf. figure 249).⁴⁸⁵ Hence, the second alphabet of Solomon and Hebrew 3 are effectively direct copies of *Brachmanicum* from India, which presumably occurred during the reign of King Solomon (970- 941 B.C.).⁴⁸⁶ Even so, the Hebrew alphabet is not a simple case of plagiarism. In terms of letter shape, a regular version of Hebrew is effectively identical to the Babylonian alphabet (*Babil Alfabeti*, figure 276),⁴⁸⁷ which presumably happened during the Babylonian captivity of the Jews (597-538 B.C.). These connections will be examined in more detail later (chapter 9).

Given the role of Adam in the Hebrew Bible, one might also expect that the Hebrew alphabet and the Adamic alphabet would be synonymous. Indeed, some sources equate the alphabets of Adam, Noah, Ninus (Assyrian) Abraham, Phoenician, Samaritan, from African Hebrew coins and from the *Pentateuch* of Moses, linked with the date 5,509 B.C. (Byzantine date of creation). However, the same source also shows Syriac, Mandaic and a version of Babylonian and Hebrew translated from Adamicum in 747 B.C. (figure 66), i.e. before the Assyrian captivity of the 10 lost tribes⁴⁸⁸ and before the Babylonian Captivity. In this account, both Babylonian and Hebrew derive from an older Adamic alphabet.

Meanwhile, a different version of the alphabet of Adam, *Adamaeaum*, in the 72 sacred alphabets, is effectively identical to Chaldean 2 (figure 64 d-e) and is close to the *Characteres de l'Ange Raphael*, recurring in the *Alphabet of the Magi* (figure 64f-g), linked with Zoroastrian Magians.⁴⁸⁹ Research by the French mystic, Alexandre Saint-Yves d'Alveydre,⁴⁹⁰ claimed Sanskrit was linked to an Adamic alphabet associated with Atlantis (figures 376-378). A number of the letters of the *alfabeto Watan* recur as the 16 great signs of the geomantic system (figure 378b). They recur in the *AumBanDa* alphabet of Brasil (figure 377b). There is a forgotten set of connections that link a lost continent,⁴⁹¹ India, Africa and South America.

In order to make initial sense of these seeming contradictions, it is useful to recall that Semitic languages are subdivided into 4 groups (table 14). The first, Southern group was influenced by versions of *Indicum* (cf. chapters 7-8) and came from India via spice routes by sea. A radical version claims that the Jews originally came from Kerala.⁴⁹² The second, Aramaic group includes a Mandaic version of Hebrew, which acknowledges its ancestry in India and came to Europe via land and a series of interim stations. Mandaic, as noted above, (figure 52), is directly linked to Sanskrit but changes the number and sequence of the letters.

Third, there is a Hebrew group, linked with Phoenician, the written alphabet of which comes from Babylon, partly via Ugarit and Phoenician (chapter 9). Fourth, there is the Assyrian and Babylonian group with Persian and ultimately Indian roots. In terms of shapes of letters of the alphabet, groups 3 and 4 are effectively identical (figure 276), although some formal scripts rely on a classical square version of Aramaic (*ktav ivri*), linked also with the alphabet of

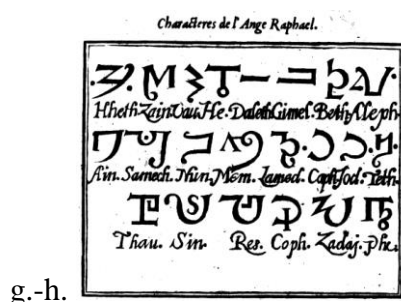
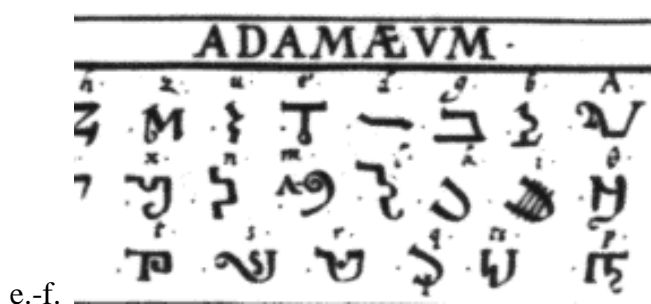
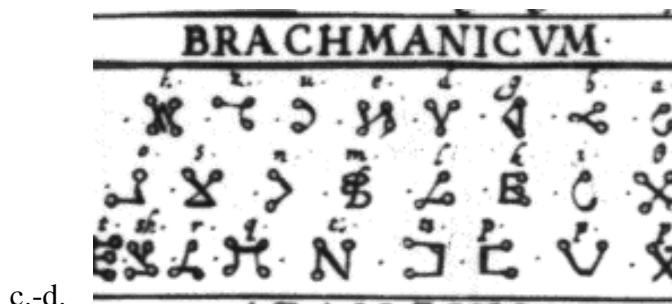
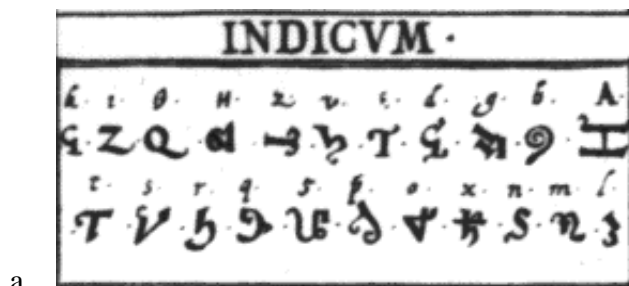


Figure 64a .Indicum (Virga Aurea, 1616), b. Hebrew 2, c. Brachmanicum (Virga Aurea, 1616), d. Hebrew 3, e. Adamaeum, f. Chaldean 2, g. Characteres de l'Ange Raphael, h. Magi

1. The Southern group - Arabic, Ethiopic, Himjaric	Ethiopian Jews
2. The Aramaic group - Syriac, Chaldee, Samaritan, Mandaic	Essenes, Nazarenes
3. The Hebrew group - Phoenician and Hebrew	Sadducees
4. The Assyrian and Babylonian group	Pharisees

Table 14. Four Semitic groups and divisions in Hebrew faith.

Esdras. The details of these connections will be examined in chapters 8-9.

In religious terms, the Hebrew tradition entails two main orientations: 1) The Pharisees follow a “Persian religion” (Farooshiym, cf. Farsi, Parsi). This Persian dimension explains why Bukharic or Judeo-Bukharic (cf. Judeo-Tajik) is listed by Ethnologue as a language of Israel (cf. 12.7.2.1. below); 2) The Sadducees or followers of Tzadok (Zadok, Tzodokiym, cf. Tzaddi, Tzadik, Zadig)⁴⁹³ This group uses Judeo-Assyrian, also the language of the Talmud, often called Assyrian, new Hebrew or the True Hebrew Character.⁴⁹⁴ The Sadducees seek to replace Old Hebrew (Samaritan) with New Hebrew (Assyrium or Babil-alfabesi). These two orientations, which become the Pharisees and the Sadducees are effectively an Eastern (Iran) and a Western (Iraq) Hebrew tradition.

Among the eastward looking Pharisees, some learned the healing arts of the Zoroastrian Magi and became Healers (Osseniym) called Essenes in Greek. These became the Essenes of Qumran, along the Dead Sea (cf. the Dead Sea Scrolls), with their own alphabet (figure 44e). Another sect saw themselves as keepers of the secrets of the Healers, and became the Nazariym, the Nazarenes on Mount Carmel, a sect also associated with Jesus Christ of Christianity. This Zoroastrian connection explains why there is an overlap between the shapes of letters in Alphabet of the Magi, Chaldean 2 and Adamaeum (figure 64 e-h). It also explains why the sequence of letters in Alphabet and Magi and regular Hebrew are effectively identical (figure 65 a-b).

2.7. Conclusions

Our quickest of surveys has shown that the Sanskrit alphabet is much more than a list of letters. Its roots are linked with an Adamic or Watan alphabet. Sanskrit is linked with a systematic arrangement of sounds and with basic principles (tattvas) that lead to an entire cosmology as starting points for both physics and metaphysics. Its application to chakras within the body becomes a model for other alphabets beyond India.

Our preliminary exploration of the spread of Sanskrit introduced paradoxical evidence. The early published examples of the 16th century (Indicum, Brahmanicum), while close to some versions of Hebrew, reveal no obvious connection to modern Hebrew. Indeed, they are closer to the language of the Magi, Mandaic, Syriac, Babylonian, Adamaeum and Adami, linked with a date of 5,509 B.C., the date of creation according to the Byzantine tradition, which is a 1005 years before the Old Testament date of creation. One could be tempted to conclude that the first alphabets were in fact in Babylonia, Chaldea and Assyria: i.e. modern Iraq and Iran.

On the other hand, a detailed look at the structure of Sanskrit revealed a framework also evident in Hebrew: i.e. letters connected with divisions of Sanskrit are related to the 7 double

Aleph 1 א	א	A	א	א	Air
Beth 2 ב	ב	B	ב	ב	Mercury
Ghimel 3 ג	ג	G	ג	ג	Silver
Daleth 4 ד	ד	D	ד	ד	Copper
Hé 5 ה	ה	E	ה	ה	Calcination
Vau 6 ו	ו	U, V, W	ו	ו	Congelation
Zain 7 ז	ז	Z	ז	ז	Fixation
Heth 8 ח	ח	H	ח	ח	Solution
Teth 9 ט	ט	T	ט	ט	Digestion
Yod 10 (500) י	י	I, J, Y	י	י	Distillation
Kaph 20 כ	כ	C, K	כ	כ	Tin
Lamed 30 ל	ל	L	ל	ל	Sublimation
Mem 40 (600) מ	מ	M	מ	מ	Water
Nun 50 (700) נ	נ	N	נ	נ	Separation
Samekh 60 ס	ס	S	ס	ס	Ceration
Ayin 70 ע	ע	O	ע	ע	Fermentation
Phe 80 (800) פ	פ	F, Ph	פ	פ	Iron
Tzaddi 90 (900) צ	צ	Ts	צ	צ	Multiplication
Quoph 100 ק	ק	Q	ק	ק	Projection
Resh 200 ר	ר	R	ר	ר	Gold
Shin 300 ש	ש	Sh	ש	ש	Fire
Taw 400 ת	ת	Th	ת	ת	Lead

a.

א	א	0	AIR (ox)
ב	ב	1	
ג	ג	2	
ד	ד	3	
ה	ה	4	
ו	ו	5	
ז	ז	6	
ח	ח	7	
ט	ט	8	
י	י	9	
כ	כ	10	
ל	ל	11	
מ	מ	12	WATER
נ	נ	13	
ס	ס	14	
ע	ע	15	
פ	פ	16	
צ	צ	17	
ק	ק	18	
ר	ר	19	
ש	ש	20	FIRE (tooth)
ת	ת	21	

b.

INTELLIGENCE (the 'gods')

א	COMMUNICATION SYNTHESIS	ב	HOUSE	HERMES
ב	PHASING (LIGHT - DARK)	ג	CAMEL to Walk	ARTEMIS SELENE
ג	ATTRACTION	ד	DOOR	APHRODITE DEMETER
ד	ORDER HARMONY	ה	PALM of HAND	ZEUS
ה	ACTIVATION CHAOS	ו	MOUTH to Open	ARES
ו	ILLUMINATION	ז	HEAD	HELIOS APOLLO
ז	TIME / MEASURE LIMITATION	ח	CROSS to Mark	KRONOS

ACTION (their 'powers')

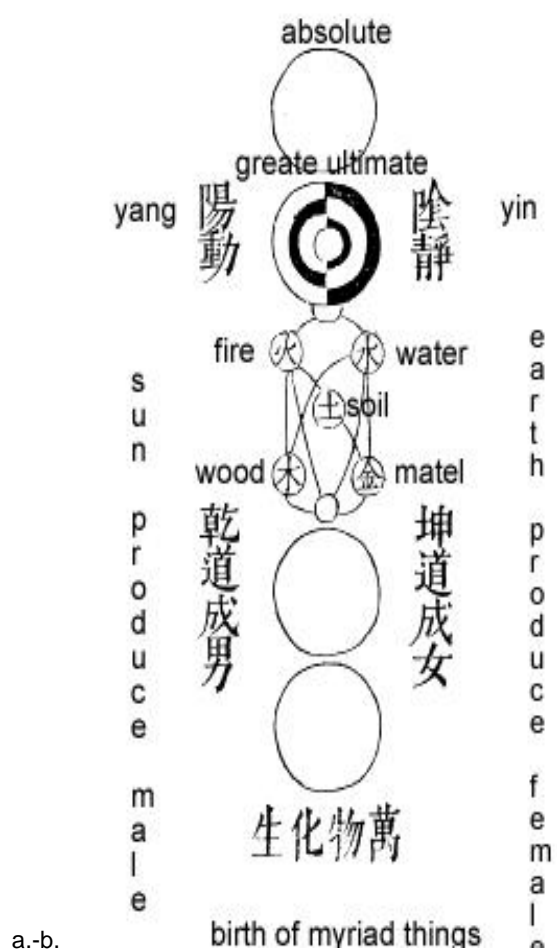
א	THRUSTING	ב	WINDOW	RAM CHRYSSOMALLOS
ב	GROUNDING	ג	NAIL	BULL
ג	CLEAVING	ד	SWORD	TWINS
ד	CYCLING	ה	WALL / STRING	CRABFISH CRAB
ה	BALANCE	ו	OX GOAD	SCALES
ו	GESTATION	ז	HAND (to Reach)	VIRGIN
ז	IGNITION	ח	SERPENT	LION
ח	METAMORPHOSIS	ט	FISH	FISH SERPENT SCORPION PHOENIX
ט	PENETRATION	י	PROP	ARCHER
י	PROGRESSION	כ	EYE	GOAT-FISH
כ	REFLECTION	ל	FISHHOOK	WATER-BEARER
ל	RETURN	מ	BACK of HEAD	TWO FISH

Figure 65 a-b Alphabet of the Magi.

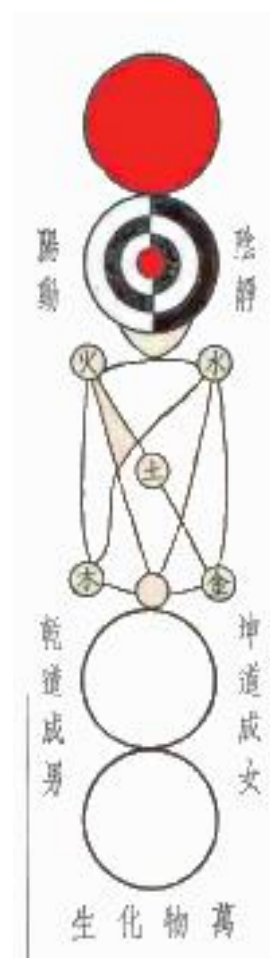
letters of Hebrew. Indeed, we found initial clues why 22 became a fundamental number of early Western alphabets. In addition, our survey of Mandaic and old Slavic Vedic alphabets, pointed to a more complex story: a framework that began in India, but was then transformed. The next chapters will explore factors that led to these transformations.⁴⁹⁵

Chapter 3. **Breathing and Life**

He knew how to join together (le-tsa-ref) the letters by means of which the heavens and the earth were created." This is because he was "filled with the spirit of GD, with wisdom and understanding."⁴⁹⁶
Ex 31.3, T.B. Berachoth 55a



a.-b.



c.



太极
tai ji



Figure 67a -c. Taoist Principles:Supreme Ultimate, Taiji- Wuji.

3. Breathing and Life

Chapter one showed how cosmic concepts of energy, force, power and fire inspired early symbols, runes and letters. Chapter two, explained how Sanskrit, letters, sounds and elements (tattvas) are linked with creation and tell a story of how life began. In religion, the order of these letters is reversed to provide a path for return to the universal one. In astronomy and astrology, the same letters are linked with mansions of the moon and stations of the sun to develop microcosm-macrocosm analogies. These efforts may have started as a story of the skies to account for how it all began. They evolve into a quest to catalogue life itself. Chapter three focusses on life as breathing, with the body in static positions. The next chapter turns to stances, postures, movements of the body.

Seen through a narrow rational lens, the entire quest is contradictory. Letters are static. Life is dynamic. Letters can never capture the positions and movements of the body, the mysteries of breathing, flights of fancy, the mind, or the spirit. On the other hand, seen as visual metaphors, they function like the shaman in the first images. Metaphorically, the shaman is a man, the world tree, the three worlds and the entire cosmos simultaneously: man as a measure of all things, long before Protagoras.

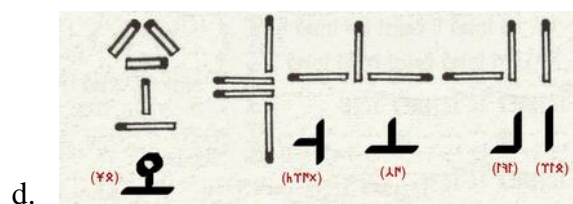
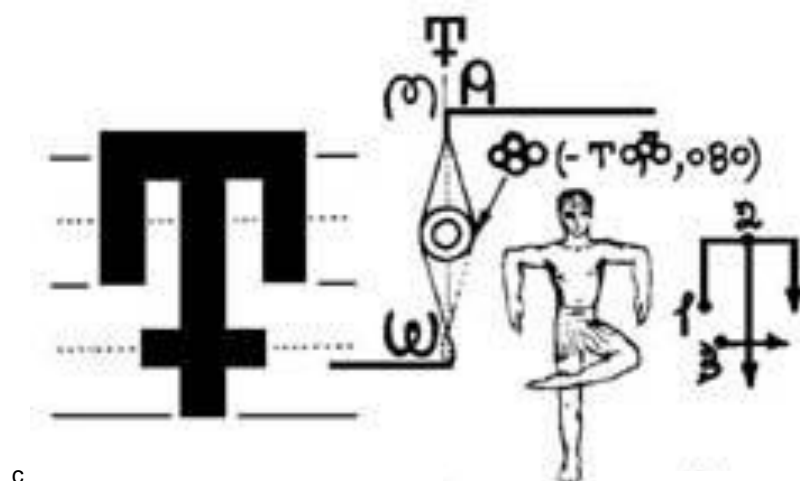
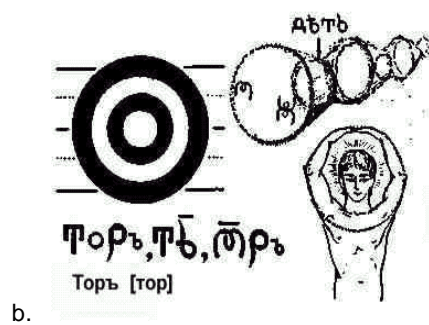
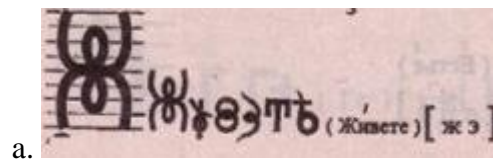
Our purpose here is thus to outline two parallel developments in cosmic letters: one to document unchanging dimensions of the universe, the other to capture changing aspects, cycles and growth. Our approach will be a series of examples rather than a comprehensive history: strategic anecdotes that point to more. To introduce the theme we begin with pre-Christian Taoism and the 17th century Scanzianus alphabet. We then explore the role of magic squares in explaining the role of letters 1 5 9 for breathing and the first nine letters of the alphabet. This leads to a brief history of a vowel that became a consonant (ai > ha > ain, ayn). We explore links with the ankh, cosmic chakras and ouroboros, how runes map the cosmos; how symbols, runes, and letters are linked with taming the cosmos and how powers of heaven descend to earth.

3.1 Taoism and T

At the end of the first chapter (figure 39), the illustrations for letters graph and paragraph show phantasy figures leaping in space, playing with a yin-yang symbol. This reflects much more than a cosmic ball game and is as serious as the much later Game of the globe (De ludo globi)⁴⁹⁷ of the early Renaissance cardinal, Cusanus. The graph and paragraph figures are Slavic reflections of a Taoist tradition. Lao Tse's original text was a collection of 81 brief paragraphs to describe the whole of reality. From this emerged a philosophy that explained how the absolute and great ultimate led to taiji and to the birth of myriad things, the one and the many, an eastern predecessor of ideas which the West associates with Heraclitus.

Taoism is about the Way, that leads to a near religious, philosophical school, linked with inner alchemy (naidan), whereby meditation and practices lead both to health and enlightenment. It is:

a method of finding illumination by returning to the fundamental order of the cosmos....The binary system can be seen as the models of substance (*ti* 體), or noumenon (*li* 理), whereas the process of



9 8 7 6 5 4 3 2 1

Figure 68 a. Slavic Tor, b. Mislete, c. Ta Aleva, d. Turkic Numbers 1 -9.

emanation can be seen as function (*yong* 用), or phenomenon (*shi* 事). The Yin and Yang division epitomizes Heaven and Earth, Dragon and Tiger, and Water and Fire, which are associated with the four primary trigrams of I Ching in the alchemical operation: *qian* 乾 ☰ pure Yang, *kun* 坤 ☷ pure Yin, *li* 離 ☲ Yang encompassing Yin; and *kan* 坎 ☵ Yin encompassing Yang. *Qian* and *Kun*, *Li* and *Kan* are, in cosmological terms, Heaven and Earth, above and below, the Sun and the moon, the left and the right; in alchemical terms, the Furnace and the Cauldron, Mercury and Lead and Dragon and Tiger as the basic ingredients; in human terms, body and spirit, heart and kidneys.... When one breathes in, the nature of the breathing is water. When one breathes out, it is fire.⁴⁹⁸

Some diagrams related to this process show a circle, leading to circles and elements (figures 67-68). Viewed metaphorically, this outline of cosmic principles implicitly becomes a Chinese variant on the cosmic stick man. As in India, there is an insistence on oral transmission of the details.⁴⁹⁹ Here Slavic letters come closer to giving us glimpses of a meditative alphabet. For instance, the letter Tor shows how two yin and two yang circles are combined and lead to combinations of an inverted OTЪ with a regular one to produce the letter Zhivete (figure 68 a -b), linked with rebirth. This letter TOR, plays a centering and balancing role that we find in English words such as Tora, Taro(t), Rota, Ator (figure 156, cf. Hathor and Arthur).

The letter T, encountered earlier (figure 6e), is an exercise in balance. We see a young man as if poised for a ballet. Beside him is a balanced figure who evokes the Libra sign (cf. figure 68). The position of the head is linked with three letters: T A M, cf. Sanskrit *tamas* (rest). The navel, O as in Omphalos (umbelicus), is linked with the Slavic word for egg, OVO (OBO), also drawn as 4 circles. The foot on which the youth is standing is again linked with OTЪ. The T A of the head and the O give us TAO. So the letter T entails other letters and points implicitly to a whole philosophy. A glimpse at the Turkish numbers 1 - 9 reveals that they too are much more than 9 abstract signs. They are a series of variations on a single line that lead once more to T like balance signs and then to a step-like version of H. This balance in Turkic number 6 (figure. 68d6), becomes linked with letter 5, e, of the alphabet of the Magi, and Heh in Hebrew, which also appears as a T-form (cf. figure 26 f).

3.2. Man of Letters

In isolation, such undated examples from the pre-Christian era would be purely anecdotal. In 1611, over 2000 years after Lao Tse, a learned Swedish scholar Johannes Bureus, published a runic alphabet of 15 letters variously called A B C Boken⁵⁰⁰ or Alphabetum Scanzianum. These have been studied in detail by Thomas Karlsson,⁵⁰¹ whose excellent work is the basis for most of our comments on the next two pages of images (figures 60-61).

In India and China, the uneven numbers 1 3 5 7 9 are linked with inhaling, active (yang), while the even numbers 2 4 6 8 10 are linked with exhaling, passive (yin).⁵⁰² The uneven numbers are typically male, while the even numbers are typically female. The alphabet of Bureus uses only uneven, male numbers. In Bureus' system, there is a Man rune (Ψ) with the gematria of 900. There are also two further definitions of man as a combination of three runes, namely, Frey, Tors, Rhydur (1 5 9) and Rydhur, AErū, Man (9, 90, 900). We encountered almost identical forms as letters 49 40 51 (X X X) in Bulgarian runes (figure 20). In Proto-Bulgarian runes, we saw how letters 1 and 49 mirrored one another as a symbol of Christ as HSA (figure 18 f-g).

Alphabetum Scanzianum ordine proprio.

Y	Frey.	F. P/v consona.	1
l	r.	h/u. n/v. n/y. h/d.	3
q	Tors.	I / th. p/dh.	5
h	Odhes.	I/o. I/d. I/t. I/d.	7
f	Ryldur.	R/r. h/r/er fin.	9
Y	Kyn.	Y/t/c. Y/Y/g/q.	10
h	Hagball.	H/ Gh / Ch.	30
h	Nadh.	N. I/n fin. t/dn.	50
l	Idher.	I voc. I/j. I/I/e.	70
h	Aeru.	Ae. I/a. t/an.	90
l	Sun.	Spr. I/s. I/f/ss.	100
l	Tidhr.	T. t/ tr. I/d.	300
h	Byrghal.	g/b. f/B/p.	500
f	Lagher.	L. f/ll.	700
Y	Man.	M. Y/mm.	900

Ordinē Latino.

I. H. B. V. I. J. P. Y. Y. I. Y. P. P. Y.	I. H. B. V. I. J. P. Y. Y. I. Y. P. P. Y.
o b b o d e f g g h i k k l m n n	o b b o d e f g g h i k k l m n n
Y. H. B. V. I. J. P. Y. Y. I. Y. P. P. Y.	Y. H. B. V. I. J. P. Y. Y. I. Y. P. P. Y.
o o p p q r r r f s t u u y z y	o o p p q r r r f s t u u y z y
h p h h h h h h h h h h h h h h	h p h h h h h h h h h h h h h h
v v h h h h h h h h h h h h h h	v v h h h h h h h h h h h h h h

a.-b.

49	50	51
X	X	X



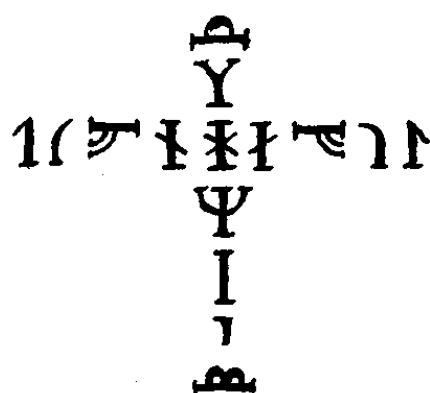
9	90	900
1.-n.3 5 7	30 50 70	300 500 700
1	10	100

Figure 69a. Alphabetum Scanzianum, b. Bulgarian Alphabet, Letters X X X, c- e. Rhydur, AEru, Man, f-h. Frey Tors, Rhydur, i-k. the same mirrored, l-n. Scanzianum numbers in magic square as 3 crosses of numbers.

a.-d.



e.



f.-g.

På	står	märkiandes här
1 hufvudet	Δ	Δ
2 v. armen	Λ	Υ
3 v. handen	Λ	Υ
4 fötterna	Λ	Υ
5 bröstet	Υ	Υ
6 h. handen	Υ	Υ
7 h. armen	Υ	Υ

Δ	heosophia
Υ	abala
*	hyperphysica
Υ	physico-agria
Υ	physico-chemia
Υ	physico-madicia
Δ	physica

Figure 70 a-c, e-g. Examples of ascent and descent in the Adalruna, d. in a human figure.

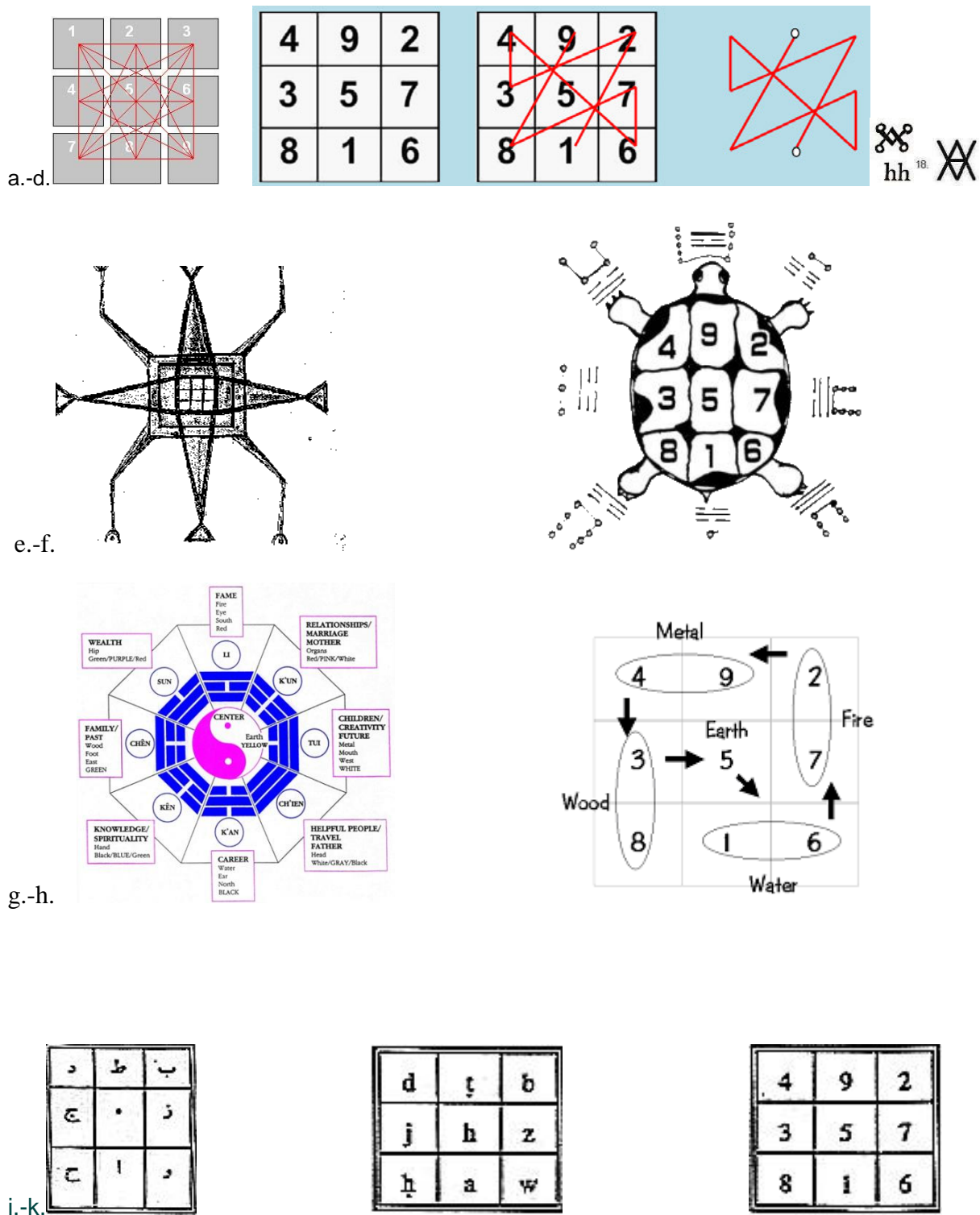


Figure 71a –d., Numerical Mandala of Man, Magic square, hh (Hebrew 3), 18 (Lebenskog) e. Tortoise (kurma), f. Lo Shu tortoise, g.-h. Feng Shui, Lo Shu and Elements, i.-k. Budhu squares

Here we see that the mirroring in three versions of one letter X, becomes an image of man. This threefold version reflects Bureus' concept of man as homo triplex (homo spiritualis, homo rationalis, homo carnalis): spirit, soul and body, potentially linking the 3 worlds. So if gematria letters 1 5 9 define the beginning, gematria letters 9 90 900 point to what is possible. They belong to 15 letters, which are part of a system of 3 quintets that reflect progenitor, generating, generated and entail 3 Books: Book of God, Book of macrocosm, Book of microcosm. The letters are a map of the created world.

All this is linked with notions of descent and ascent, which can refer to breath, energies, or a savior who descends and ascends. We encountered this idea earlier in our discussion of transition in letters (figures 30 -32). We see it in runic versions of the human body and it is implicit in yoga generally, where energies flow down and upwards. What sets Bureus apart, however, is that he develops this into a system (figure 70a ff.). He outlines a simple descent of 3 letters, Y X (Chi) Psi and an ascent of 5 letters. He also creates a vertical column of 7 letters. Then as a truly learned man, he makes a Man of Letters, 7 letters high and 9 letters wide. Variations on this theme link 7 letters with 7 body parts and 7 planets; or 7 batons (letters) of 7 sciences, or with 7 alchemical processes, 7 steps of ascent, 7 steps toward elixir, or 7 degrees of light and darkness. These demonstrate afresh the multivalent roles of letters. They also offer unexpected insights into the role of magic squares.

3.3 Breathing, Magic Squares and Letters

The basic idea of nine squares is found in India as a tortoise (kurma) and as the numerical mandala of man (figure 71a ff.).⁵⁰³ Magic squares have numbers which, when added together, always give the same result. For instance, in a simplest version of 3 x 3 = 9 squares, we find three rows of numbers 4 9 2, 3 5 7, 6 1 8 each of which add up to 15. An Indian version is called yantra of the sun.⁵⁰⁴ A Chinese version, called the Lo Shu diagram, is said to go back to c. 3,600 B.C.⁵⁰⁵ Modern versions are used for spiritual feng shui. There are versions on the mystic tablet of Tibet and on the Bulgarian zodiac (cf. figure 157).

Of interest to us here is an Arabic version called the buduh square (figure 72), which adds the first 9 letters of Arabic to the 9 squares.⁵⁰⁶ The letters are claimed to be the original letters that Allah revealed directly to Adam. The same approach is used with Hebrew letters in the cabala and continued to be used by the Catholic Church into the early 17th century (figure 158). If we look at the central column of the magic square we see the numbers 1 5 9, which we just encountered in Bureus. There is of course no evidence that Allah made surprise visits to Scandinavia. Even so, the direct parallel between Adam in paradise and Bureus in 17th century Stockholm suggests that magic squares and their numbers play a continuing role in alphabets.

It is useful to explore the effects of this approach. If we apply magic squares to the entire Scanzianum alphabet we arrive at three crosses in the form of numbers (figure 69 l-n). Using Bureus' runes for the central column alone (figure 72), we arrive at Frey, Tors, Rhydur. Assuming a process of descent and ascent we arrive at a mirror version combined with the original. The central Tors is now a Phi (cf. Tor or a Feo in some versions of runes and Fita in Slavic), which relates to the ankh. If we align letters 1 5 9 in English we arrive at A E I⁵⁰⁷ (cf. Greek: Alpha, Epsilon, Iota). The Hebrew version gives us Aleph, Heth, Teth. The Arabic version of letters 1 5 9 gives us A Ha Tha. A combination of letters 5 and 9, Ha Tha, gives us

	ר	
	ב	
	פ	

	י	
	ע	
	א	

	Theth	
	Heth	
	Aleph	

	Tha	
	Ha	
	A	

ד	ט	ב
ג	ה	ז
ת	א	ו

ד	ט	ב
ג	•	ז
ח	א	ו

a.-d.

e.-f.

Figure 72a -d. Magic squares, Central column of letters and breathing, e-f: Budhu square and Hebrew, Budhu square and Arabic.

Hatha as in hatha yoga:

The word "hatha" comes from the Sanskrit terms "ha" meaning "sun" and "tha" meaning "moon". Thus, Hatha Yoga is known as the branch of Yoga that unites pairs of opposites referring to the positive (sun) and negative (moon) currents in the system. It concentrates on the third (Asana) and fourth (Pranayama) steps in the Eight Limbs of Yoga.⁵⁰⁸

Hence, the magic square, which links the original 9 letters, and links vowels in Greek and English in its central column, is connected also with hatha yoga. Thus, we can also see the central column as a channel connected with breathing (shushumna). Before exploring this further (figure 76 ff.), we need to make two seeming detours, one on orientation of letters, a second to examine the etymology of Hebrew letters, ayn (drawn as \aleph in modern Hebrew) and ghayn. This will prepare us for the role of ankhs and the ouroboros.

3.4. Orientation of Letters

On a cosmic scale, letters of the alphabet are often aligned to specific zodiac signs, mansions of the moon, planets, days of the week. These orientations change in different cultures and even within a culture over time. We first found this general problem with the Perun calendar (figure 22b), where we mentioned three basic orientation lines for the summer period: 1) Taurus/Gemini –Scorpio/Sagittarius (SE-NW), 2) Cancer –Capricorn (solstices, S-N) and 3) Leo/Virgo –Aquarius/Pisces (SW-NE). As a background to understanding the role of ankhs in cosmology we need to look at this theme more closely. In so doing, we shall also begin to understand why early Western alphabets had 22 letters and why the tetragrammaton became so important.

3.4.1. Orientation of the 3 Mother Letters

In Sanskrit (figure 40a), the vowels begin with A and end with the mute sounds anusvara (m) and visarga (h). In Hebrew, these become the aspirate (A) and the mute (M). In Sanskrit, the consonants in the narrow sense end with M (letter 25) and in a larger sense end with the sibilants (savarga) and the aspirate (H). In Hebrew, the sibilants are typified by Shin and are sometimes called the “hissing shin.” In Sanskrit, the sibilants are linked with Virgo (kanya, September). Thus, the 3 Mother letters of Hebrew, A M S (Aleph, Mem, Shin),⁵⁰⁹ reflect the underlying structure of the Sanskrit alphabet.

In the Essene tradition (figure 72j. cf. 53), we find these same letters aligned with the first 3 Sephiroth (the 3 Supernals). Aleph is Kether (1), Mem is Binah (2) and Shin is Chokmah (3). In this version, Aleph is the combination of an upward and downward triangle as an interlaced hexagon with a yang trigram below, and a central ankh. Mem is the female downward triangle, while Shin is the male, upward triangle. In the Sefer Yetzirah, these first three sefira are the starting point of creation:

the first emanation from the spirit of God was the *ruach* (= "spirit," "air") that produced water, which, in its turn, formed the genesis of fire. In the beginning, however, these three substances had only a potential existence, and came into actual being only by means of the three letters; and as these are the principal parts of speech, so those three substances are the elements from which the cosmos has been formed.

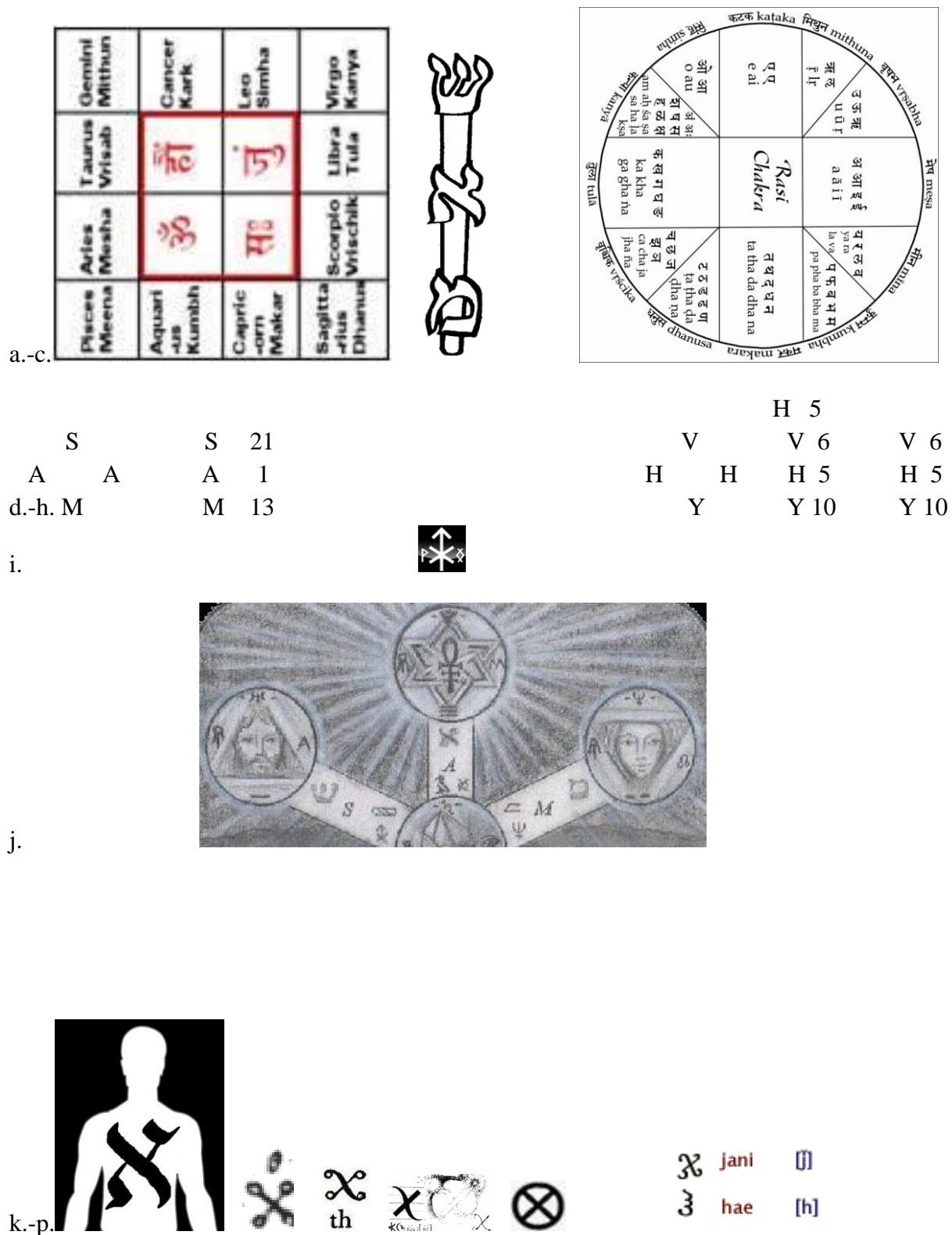


Figure 73 a-c. Zodiac square, Caduceus with Shin, Aleph, Mem, Rasi chakra, d-h. Alignments of S A M and W HY. i. Spear of Perun, j. Aleph, Mem, Shin (Hebrew, Essene), k-p. Aleph as Lungs (Hebrew), letter Th (Brahmanicum), Letter th (Hebrew 3), Ksi (old Slavic|)theta (ktav ivri), jani..

The cosmos consists of three parts, the world, the year (or time), and man, which are combined in such a way that the three primordial elements are contained in each of the three categories. The water formed the earth; heaven was produced from the fire; and then produced the air between heaven and earth. The three seasons of the year, winter, summer, and the rainy season, correspond to water, fire, and in the same way as man consists of a head (corresponding to fire), torso, and the other parts of the body (equivalent to water).⁵¹⁰

Here, the 3 mother letters are literally the starting point of creation. Elsewhere, the Sefer Yetzirah explains the relation of the 12 simple letters (12 elementals) and the 3 Mother letters: Hei, Vav, Zayin (letters 5 6 7) belong to spring and Aleph. Chet, Tet, Yud (letters 8 9 10) belong to summer and Shin. Lamed, Nun Samech (letters 12 14 15) belong to autumn and Aleph. Meanwhile, Ayin, Tzadik, Kuf (16 18 19) belong to winter and Mem.⁵¹¹ Because A applies to both spring and autumn, the 3 Mother letters imply 4 seasons and a sequence of 4 letters: Shin, Aleph, Mem, Aleph or simply S A M A. In Sanskrit, *samA* is a word for the year, and *sama* is same and also "...to make equal, balance...constant, unchanged, fair, impartial towards (loc. or gen.)...having the right measure, regular, normal, right, straight... to put right or in order."⁵¹²

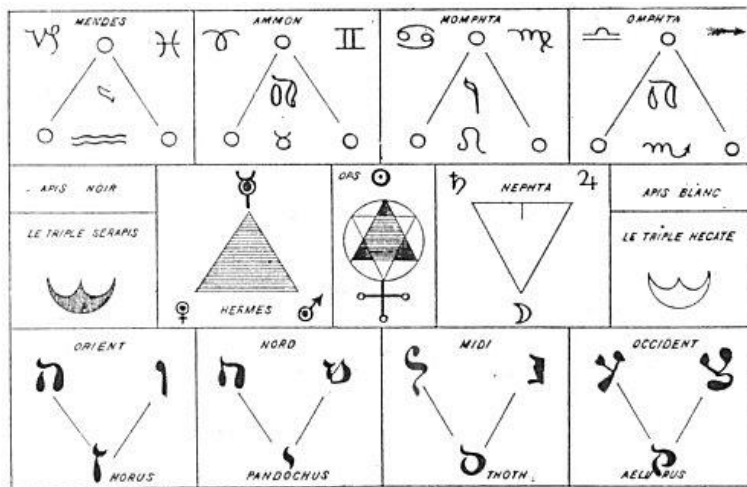
The sequence of the 3 Mother letters varies (figure 73b ff., cf. 76). Sometimes, the orientation is Aleph, Mem, Shin, corresponding to speech, writing, number. We also find the variant, Shin, Aleph, Teth. Sometimes they are symbolic as with the Messianic Seal Grafted in Menorah suggesting an orientation Virgo - Pisces or Virgo - Aquarius (where the big fish is *Piscis Austrinus*). Meanwhile, a classic arrangement is Shin, Aleph, Mem (S A M), which is typically associated with the 3 pillars of the temple of Solomon. In the Order of the Golden Dawn, this sequence appears on a column-shaped caduceus (figure 74d).

Seen cosmically, this central column now divides the year in two. Shin is linked with Gemini-Cancer-Leo, summer, fire, and yang. Aleph is along the equinoctial line and applies to the 6 signs of spring and autumn. Mem is linked with Capricorn-Aquarius-Pisces, winter, water, and yin. Once we recognize this cosmic dimension of the Mother letters, we enter more easily into aspects of Hebrew symbolism. Aleph is, for instance, associated with breathing and is sometimes drawn as an enormous letter symbolizing the lungs (figure 73g). We now understand why this is equally a metaphor for the atmosphere between the fiery heavens and the waters of earth.

In the Bulgarian runes we found a connection between letters A and X (letters 1 2 - 49 50 51). In Palmyrenian, A (figure 30 n), is drawn almost like an x. But it is a curious form, where one line is straight and the other curved. We find something similar in the theta of Brahmanicum and Hebrew 3, in the letter jani in Georgian (figure 73 n-o) and also in the Old Slavic Ksi (cf. figure 410). Beside the figure is a numbered diagram. Taken together we see that the downward line from 1 is linked with the sun, while the upward line moves back to a star at 2: inhaling and exhaling. Recalling the sequence 1 5 9 of the magic squares (figure 71b), we see that if Aleph, Heth, Teth is an descending and ascending of breath, it is also a descent and ascent of energies in the annual cycle. Joining all the letters of the Hebrew magic square creates a sigil for the planet Saturn (figure 71d).

Closer study also helps us to see the logic of some of these early letters. In Greek, A is Alpha (Α). In the Hebrew magic square, this form is created by joining points 1 2 3. An inverted alpha (V) is created by joining points 7 8 9. Turning this Α V symbol by 45 degrees gives us letter 8 of Brahmanicum, hh (𐌆), letter 8 of Hebrew 3, (cf. letters 18, 20 of Lebenskog Vira

a. $\triangle + \nabla \Rightarrow \star$



b.



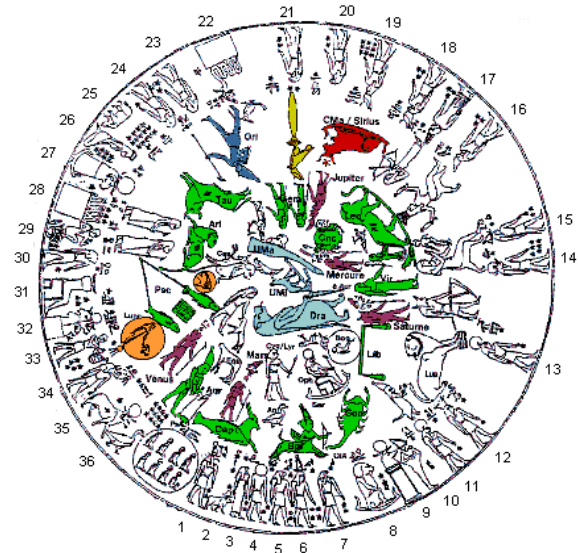
c-e.



f.



g.-h.



i.-j.



Figure 74 a. Father Principle, Mother Principle, Divine Child, b. Isiac Tablet, c-e. Letters 18-20 (Lebenskog Vira and Rasens Molvitsky), f. 3 Pillars, g-h. 36 Decans (Kircher) and Denderah, i-j Letter Shin (Sirius).

and Rasens Molvitsky), and recurs in Old Slavic as Znych (cf. figure 85). Meanwhile, the letter 9 of Brahmanicum, (𐌗), becomes letter 9 of Hebrew 3 (𐤒), of ktav ivri (Ⓣ), Greek Theta (θ), and Hebrew Teth. Hence, the early forms of Hebrew letters 8 9 10 (𐤑 𐤒 𐤓, Heth, Teth, Yod⁵¹³) complete the sequence of the magic square and at the same time summarize the space it contains through an X and O. Hereby, we see unexpected links between Brahmanicum, Old Slavic, Hebrew and Greek.

Alternatively, Cheth, Teth, Yud, Kaph are letters 7 8 9 10,⁵¹⁴ which correspond to Tarot trumps 7 8 9 10, namely, The Chariot, Strength [Lamed–Adjustment], The Hermit, The Wheel of Fortune (cf. table 15). Scholars tell us that: “The ten numerals added to the twenty-two ancient letters form the Thirty-two Ways or Paths of Kabbalistic doctrine.”⁵¹⁵ Hence letters 7 8 9 10 entail paths 18 19 20 21.⁵¹⁶

Letters 18 19 20 of Lebenskog Vira and Rasens Molvitsky show i) a hh of Brahmanicum combined with a horizontal line, ii) a hexagon and iii) an hh sign (𐌗𐌗) respectively (figure 6 d-f). These variations of Λ V are closely related to variations of an upright triangle, downward triangle, symbols which recur on the 3 pillars connected with the Hebrew letters Aleph, Mem, Shin and in the Isiac Tablet, where they appear as Hermes, Nephta and Ops (IYNX). Their common origin is probably the Indian tradition, where an upright triangle, downward triangle and a hexagon symbolize the father principle, mother principle and divine child respectively (74 a ff.). Elsewhere this hexagon is called Star of Vishnu, Vishnu, Solomon, David.

In temporal terms, we saw that the Perun calendar (figure 22b) with 38 divisions, links divisions 18 19 20 with the summer solstice (kupala), with the birth of Ivan Kupala (who becomes John the Baptist in the Christian tradition) and with the fern of eternal happiness. Meanwhile, in Egypt, in the planisphere of Denderah, and in Kircher’s version, decans 18 19 20 are linked with the summer solstice and Sirius (Canopus). Hebrew letters 7 8 9, which correspond to paths 18 19 20, also have direct parallels with decans 18 19 20. Hence, the same numbers and related symbols are associated with birth of new life in Russia and Egypt.

Such decans may have provided an early model for letters, numbers, paths of Hebrew in ancient Egypt.⁵¹⁷ In any case, it provides us first hints of an important shift in emphasis. In Kircher’s planisphere, important Hebrew letters 8, 9 11 become decans 18 (linked with life), 19 (linked with Eve), 22 (linked with Regulus in Leo): i.e. the emphasis is on summer, fire, yang, associated with Shin. Meanwhile, in the Chaldaean heptagrammaton (figure 155) and the alphabet of the Magi (figure 56), the Hebrew letters are dispersed over the whole year with the culmination coming in letters 17 -22: Phe, Tzaddi (Aquarius), Quoph (Pisces), Resh (Gold), Shin (Fire), Tau (Lead).

11 Aleph	0	The Fool	23 Mem	12 The Hanged Man
12 Beth	1	The Magician	24 Nun	13 Death
13 Gimel	2	The High Priestess	25 Samekh	14 Temperance [Art]
14 Daleth	3	The Empress	26 Ayin	15 The Devil
15 Heh	4	The Emperor [Tzaddi]	27 Peh	16 The Tower
16 Vahv	5	The Hierophant	28 Tzaddi	17 The Star
17 Zayin	6	The Lovers	29 Qoph	18 The Moon
18 Cheth	7	The Chariot	30 Resh	19 The Sun
19 Teth	8	Strength [Lamed – Adjustment]	31 Shin	21 The Last Judgment [The Aeon]
20 Yud	9	The Hermit	32 Tau	22 The World [The Universe]
21 Kaph	10	The Wheel of Fortune		
22 Lamed	11	Justice [Teth – Lust]		

Table 15. Paths 11 – 32, Letters 1 -22 and Tarot Trumps 1 – 22.⁵¹⁸

This shift in focus from late summer to early spring is reflected also in the much later Tarot (table 10), where the end of the year in March is paralleled by The Last Judgement and the Aeon (The Universe). We shall return to this shift in focus in chapter five when we examine Heavenly Models. For the moment, it is useful to explore briefly claims that the Isiac Tablet inspired by Egypt, is intimately connected with the 22 letters of Hebrew and with the Tarocchi (early Tarot cards).⁵¹⁹ In Westcott's analysis:⁵²⁰

It presents to us three groups of designs, above the twelve celestial mansions, and below the twelve laborious periods of the year, and in its central portion the twenty-one sacred signs, which correspond to the letters of the Hebrew alphabet. In the middle of the central portion is seated the Image of the Pantomorphous IYNX, an emblem of Universal Existence, corresponding to the Hebrew letter Jod or I. Around the central Iynx are placed the Ophionian, or Serpentine triad; these three forms refer to the Three Mother Letters, A, M, and S of the Hebrew and Egyptian Alphabets. On the right side of the Iynx are placed the Ibimorphous and Serapean triads, and on the left those of Nephta, and of Hecate.⁵²¹

Here, (figure 74a, cf. figure 318), Capricorn-Aquarius-Pisces are linked with Yod. Aquarius-Taurus-Gemini are linked with Heh. Cancer-Leo-Virgo are linked with Vav. Libra-Scorpio-Sagittarius are linked with Heh. So the famous name of G_d in the Tetragrammaton as YHVH, links with the 4 animals of the 4 Evangelists (Man, Bull, Lion, Eagle) and 4 royal stars, is also a marker of the 4 seasons, linked with letters 10, 5, 6, and 5 respectively. Together, the letters YHVH add up to 26. In Sanskrit, consonant 26 of the yavarga is Ya with a gematria of 30 (which is also the number of earth and Hagall rune). In Hebrew, the central column of YHVH becomes the Tree of Perfection (figure 87b). Alternatively, YHVH becomes a sword of the Holy One where yud is the top, vav is the bottom and the two hei's are the two edges.⁵²²

Thus, in the Isiac Tablet, the letter 5 (Heh) plays the same role as letter 1 (Aleph) in the previous example (figure 73 f-g). Both are concerned with spring and autumn equinoxes, balances between extremes, equilibrium. Hence, the sequences S A M A and Y H V H have a parallel reference to the seasons. If we seek to align completely S A M with the second we arrive at H V Y (cf. H V I, H W I, H W Y). In Sanskrit, Ha Va Ya are letters 33, 29, 26. In Arabic, H W I, is (the final) shape 17 of the alphabet (cf. figure 277). In Hebrew, Havayah "is the most sacred of all of God's Names."⁵²³ Aleph reflects breathing, air and atmosphere. Mem reflects, water and oceans. Shin plays multivalent roles. It is the S of S A M and S A L (Siel, Anda Lekaman, i.e. Spirit, Soul, Body and also the alchemical term for salt). It is linked with the summer months, with gold at the end of the Magian alchemical process, and has mystical associations with the Breath of G_d.⁵²⁴ If the Mother letters are the catalysts of creation, they are also a framework of the universe and its cycles.

5. He.	Aries.	Voice.	6. Vau.	Taurus.	Mind.
7. Zain.	Gemini.	Motion.	8. Cheth.	Cancer.	Sight.
9. Teth.	Leo.	Rearing.	10. Yod.	Virgo.	Work. Duty.
12. Lamed.	Libra.	Sexual desire.	14. Nun.	Scorpio.	Smell.
15. Samech.	Sagittarius.	Sleep.	16. Oin.	Capricornus.	Fury.
18. Tzaddi.	Aquarius.	Taste.	19. Soph.	Pisces.	Mirth

Table 16. Number, letter, sign and symbol of the 12 simple letters in the Isiac Tablet. ⁵²⁵

3.4.2 Orientation of the 7 Double Letters

In the Alphabet of the Magi, the 7 double letters are B G D K P R T, corresponding to the 7 planets Mercury, Moon, Venus, Jupiter, Mars, Sun, Saturn. In the Sefer Yetzirah, the same letter sequence is now aligned with Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn.⁵²⁶ In the Isiac Tablet (figure 74a, table 16), in the median part, the seven doubles which correspond to the planets are: “2, Beth, Luna, Nature; 3, Ghimel, Mars, Force; 4, Daleth, Sun, Fertility; 11, Kaph, Venus, Generation; 17, Pe, Mercury, Wisdom; 20, Resh, Saturn, Peace; 22, or O, Tau, Jupiter, Beauty.”⁵²⁷ Other versions change the first 3 sefira into The Fiery Heavens, The First Motion, The Zodiac.⁵²⁸ Modern versions transform the first 3 Sefira into Pluto, Uranus and Neptune. In the Renaissance, mystical philosophers such as Robert Fludd, aligned the double letters and indeed the whole Hebrew alphabet with the planets and levels of the heavens (Figure 174). Hence, although the principle of 3 Mothers, 7 double letters and 12 simple letters are standard, their associations differ.

3.4.3. Orientation of the 12 Simple Letters

In the alphabet of the Magi, the 12 simple letters are He, Vau, Zain, Heth, Teth, Yod, Lamed, Nun, Samekh, Ayin, Tzaddi, Quoph (figure 65), associated with 12 zodiac signs beginning with Aries. In the Isiac Tablet, we find the same sequence with slightly different associations. There are also other alignments⁵²⁹ and associations. In the Cabala, they become: sight, hearing, smell, speech, taste, sexual love, work, movement, anger, mirth, imagination, sleep.⁵³⁰ Once again, the principle of 12 simple letters remains constant, while the practical application to specific letters shifts in different schools.

In the big picture, these variations introduce a certain irony to claims that given letters of alphabets played specific roles in the creation process. For the purposes of our story something else is of interest. Sanskrit inspired associations between letters and elements (tattvas), ranging from 25 in the Sankhya school to 36 in tantrism (figure 42). Hebrew also has such associations, but now the 12 simple letters are linked with 12 elementals mainly from three of the seven Hindu categories, namely: 5 impressions, 5 instruments of action, empirical individual (cf. table 16). Sanskrit has 7 divisions of consonantal sounds, Hebrew has 5 divisions (table 17). The advantage of this economy of letters is a more compact system, which is measured by the 12 directions, then weighed and transmuted to depict the 12 constellations of the universe (12 zodiac signs), 12 months and 12 directors of the soul,⁵³¹ and results in a cube of space (figure 327). At the same time, this system, left with 12 rather than 36 consonants, has a much narrower range of categories for the human condition. A compacter story of life is not necessarily a deeper story of life.

One at the throat	{ guttural sounds }	Aleph, Hay, Chet, Ayin.
Two at the palate	{ palatal sounds }	Gimel, Yod, Kaf, Qof.
Three , at the tongue	{ lingual sounds }	Dalet, Tet, Lamed, Nun, Taw.
Four , at the teeth	{ dental sounds }	Zain, Shin, Samekh, Resh, Tzaddi.
Five , at the lips	{ labial sounds }	Bet, Vau, Mem, Peh.”

Table 17. The 22 Sounds according to the Sefer Yetzirah.⁵³²

The genius of early European languages was, of course, to combine the 3 mothers, 7 double letters and 12 simple letters into a system of 22 letters. While the number of letters was much smaller than Sanskrit, efficiency was almost certainly not the guiding principle. In Hebrew, letters were weighed, permuted and depicted. If the four letters of I H V H could seem an abbreviation it is sobering to remember that there is a special discipline of permutation and combination called Tzeruf,⁵³³ which also linked with breathing techniques. The Key of Solomon describes 12 permutations of the 4 letters: (South) IHVH IVHH IHHV, (East) HIVH HHHV HHVI, (North) VIHH VHHH VHHI. (West) HHIV HVIH HVHI.⁵³⁴ Some sources describe 64 combinations of I H V H,⁵³⁵ while another gives a glimpse of the full scope:

From the permutations of the alephbet a name can be formed into every star in the universe. the total # of permutations of the 22 Hebrew alephbet $22 \times 21 \times 20 \times 19 \dots \times 3 \times 2 \times 1 =$ is written as 22! ("22 fractional"). it calculates out to 1.12×10 to 21 power, which is very close to the total # of stars in the observable universe.⁵³⁶

Ultimately, the deeper reasons for 22 are probably moral and mathematical. The moral reasons entail cutting off the baser parts (cf. figure 86). Meanwhile, permutations of the simple numbers 1 2 3 4 lead to the tetractys. Squares and cubes produce numbers in the form of a hexagon with a value of 1440, the number of minutes in a day and much more. These themes will be explored in chapter 11. For the moment, we shall focus on the first nine letters.

3.4.4 Orientation of the first 9 Letters

In the Cabala, the first 9 letters define the circle of the ouroboros (figure 87 g). In the alphabet of the Magi (figure 65), letters 5 to 10 are clearly aligned with the first five signs such that Aries, Taurus, Gemini, Cancer, Leo, Virgo correspond to Hebrew He, Vau, Zain, Heth, Teth, Yod. Accordingly, in the Ktav Ivri Script of Hebrew, letter 6, Vau (written as a Y) is along the first of the three axes mentioned earlier. Zayin and Heth are along the second axis of the solstices. Teth and Yod are linked with the third axis.

These three orientations reflect a historical shift in the story of the skies. An early version focussed on the Taurus/Gemini-Scorpio/Sagittarius orientation, because this defines the axis of the galactic centre and the galactic edge (figure 142). This aligns with the Djed, reflected at a folk level by the raising of symbolic world trees (e.g. the Maypole), corresponds to Chinese animal 6, the snake cf. figures 147); with Hebrew Ktav Ivri letter 6 (Y) and aligns with twins of Gemini, who recur as Adam and Eve in the Christian narrative (e.g. figure 93).

A second orientation is associated with a solstices (S -N). Here, we find Y as in Chinese yang and as in Indian Yama (figure 77 c. cf. 46 d), who is not only the god of the underworld (and sometimes of death) but also the first man along with Yami, his wife. In the West, this becomes Tarot card 7: The Chariot. In the alphabet of the Magi, this becomes letter 8, Heth, twisted flax, Cancer, alchemical process: solution.

In a third orientation, Leo-Aquarius (SW-NE), a Y-like letter is linked with a symbol of Perun (figure 17 a), with ya, the Arabic word for the Lord (cf. Yahweh). In the Denderah planisphere this is Decan 22 (figure 74h). In Ibn Arabi, this becomes mansion 11 aligned with

Regulus in Leo, as one of the 4 royal stars,⁵³⁷ with the merkaba meditation in yoga (figure 348-349) and a Chaldean tradition of Celestial man (figure 155). In the Old Arabic-Ugaritic alphabet, letter 10, ya is a Y, while letter 11, qaf, is an algiz (ʾ). Old Arabic thus codifies in letters the algiz symbolism found at the outset in the Zharkutanskies runes.

All this can be posed as a question: when do we use the charioteer and horses metaphor? Is it in May/June as with Phaeton or Usins (figure 28), in June/July linked with yang or in July/August with the cubic chariot of the Tarot? In any case, we note that if these first 9/10 letters are linked with summer and energy (yang), they are also implicitly pointing to control and balance. The letters of the sacred name, J H V H, in addition to their profound theological dimensions, have an agenda of bringing balance and equilibrium, to man, the cycles of nature and the universe. Here then, is a first answer how infinitely many potential letters, codified as 22, become mothered by 3 and ordered by a tetragrammaton of 4.

3.4.5. Ai, Ain and Ghayn

Seen cosmically, the second orientation (South – North), with twisted flax, can function as an ankh, a world tree, a tree of life, a caduceus, which brings us to our second detour. In Hebrew, ain is a consonant. In Aramaic, O = Ain - "the Eye or Fountain" or wellspring is "a vowel, not a guttural."⁵³⁸ In both languages, it is letter 16. To understand this seeming confusion between vowel and consonant we need to understand the etymology. AI begins as a Sanskrit vowel (figure 75a ff.) and ga begins as Sanskrit consonant 3. As these move westwards⁵³⁹ via Urdu, Sindhi Arabic, Pashto, Farsi, the Sanskrit vowel becomes attached to a consonant as ain, and appears alongside ghain (cf. ayn –ghayn). In Persian, this becomes eyn – gheyn, as shape 9, letters 21 -22. In Arabic, this becomes Ai – G, again as shape 9. In Kufic, the same principle recurs with a change in letter form. The two letters recur in Tifinagh. In Egyptian Faraonic, ayn – ghayn recur as two letters, the latter linked with a cobra.

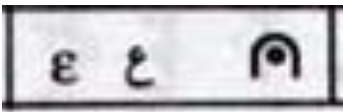
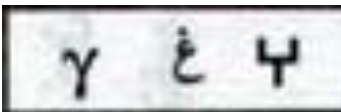
Meanwhile, Sanskrit consonant 3 (ga), becomes final ga (Akkadian), gain (Ugarit), becomes h. (Egyptian) and then Dj (Djim or jiim). It is represented as twisted flax and occurs in a cluster with ra, jiim, shin, dad. Shin is linked with the star Sah, Sirius, variously associated with Sopdet, Horus Sah, Isis and Orion as Father of the gods. In Ancient Hebrew, ayn becomes letter 16, while ghayn (as twisted flax) becomes letter 23. There is one small difference. The Egyptian version has 3½ coils in keeping with the tradition of kundalini yoga. The Hebrew version has 2 ½ coils.

In Sanskrit, the vowels e –ai are aligned firmly with Cancer (kataka, figure 48a). In the trinity of Brahma, Shiva, Vishnu (symbolized by vowels E AI O), ai is Shiva the destroyer. These associations continue when the sounds reach Egypt. In the alphabet of the Magi, the hieroglyph, twisted flax, becomes linked with the Hebrew letter 8, Heth, zodiac sign Cancer and alchemical process, solution (figure 65 c). Even in Ibn Arabi's much later lunar mansions, almost the same letters recur as Jim, Shin, Ya, Dad (mansions 9 10 11 12) now in Cancer – Leo.⁵⁴⁰


a.-c.    

Eyn					21	9
gheyn					22	

d.

e.-f.  

g.-h.  

i.-j.  

k.-l.  

Figure 75. a. Sanskrit AI, b -c. ghain - 'ain (Urdu, Sindhi Arabic, Pashto, Farsi d. eyn- gheyn (Shape 9,Persian), e.-f. ayn - ghayn (Tifinagh), g-h. ain-ghayn, i.-j. Ain and Ghayn linked with Hebrew letter 8 (Heth) and with the Egyptian hieroglyph for twisted flax (Faraonic, cf.figure 65i), k.-l. ayn – ghayn (Ancient Hebrew).

Ghayn as twisted flax becomes linked with the star Sirius, the New Year (25 July), with the birth of Isis⁵⁴¹ (17 July, 30 July) and the birth of Osiris. Symbolically, ghayn becomes linked with a symbol for infinity,⁵⁴² the living, the land of life⁵⁴³ and the ankh. In terms of our story, ai, ain, twisted flax, and the ankh now align with the central column and both parallel the symbolism of a caduceus. Such transformations in the course of a letter help us to understand why correlations between Sanskrit and Western alphabets are not always obvious.

3.4.6. Orientation of Letters and Breathing

We saw that the Hebrew letter, Aleph, serves as a visual symbol for the lungs and the whole breathing process and that the sequence 1 5 9 leads to breathing metaphors. In terms of sounds it leads to Hebrew Aleph, Heh, Teth, or A Ha Tha. The Tha is linked with th, thorn, thurisaz, a giant, who “is the forward-thrusting force of destruction of powers hostile to cosmic order.”⁵⁴⁴ So if the first 6 months are linked with growth and increase, the second 6 months are linked with decrease and forces that threaten cosmic order. The cosmic dimension is that these are the months that the sun is heading away from the galactic centre (cf. chapter 5).

All this helps us to look afresh at magic squares and breathing. Thus far we have considered one magic square. A second square (figure 77d) would begin with letter 11 (as kaph or k). In Brahmi, letter a has the form of letter k (in English). So the letters beginning the first and second squares are closely related in form (figure 77 h).

Two such squares lead to the sequence: 1 5 9 10 15 19 20, with the Phoenician (or Hebrew) letters Aleph, He, Teth, Yod, Samek, Koph (Kuf or Qoph), Resh. Letters 15 19 (figure 77d) are effectively a blueprint for an ankh on top of a djed (figure 78 b, cf. 78 h where they recur in the Coptic crux ansata). If we place letter 21 on top of this it serves as a crown on the head (Shin resembling a W) and letter 22 serves as a second crown (Phoenician Tau resembling an X, cf. the double crown tradition of Egypt). Hence, applying the magic square principle to Phoenician suggests a Man of Letters in the 17th c. B.C. long before Bureus’ versions in the 17th century A.D. Thus, the breathing metaphor, which takes us to a central column of vowels (spirit) in some languages, also leads to further letters and symbols connected with life and breathing metaphors.

This leads to a more specific question: If we link letters with cosmology where exactly does breathing take place? As we have seen, one answer is along a central column. The Chinese associated life and the breath of life with fire. Accordingly, the etymology of their letters for human and fire are related and the symbol for fire is linked with the imagery of lungs (figure 76a ff).⁵⁴⁵ Indeed, Chinese inner alchemy takes as a starting point the image of a triple burner, three inner fires, that keep the body in balance. Meanwhile, fire imagery is associated also with the zodiac animals dog (directions 19-21) and pig (directions 21-23). The symbol for pig (hai) again has parallels with both the pictogram for human and fire⁵⁴⁶ and the word hai is etymologically linked with hay, haya, chai (life) and breath.

We have considered the chakras as energy nodes, associated with lotuses containing letters of the Sanskrit alphabet. Connecting the chakras are three channels (nadis) called ida, pingala and shushuma. A typical way of illustrating this is two snakes surrounding a central column.

a.-c. 亻 儿 人



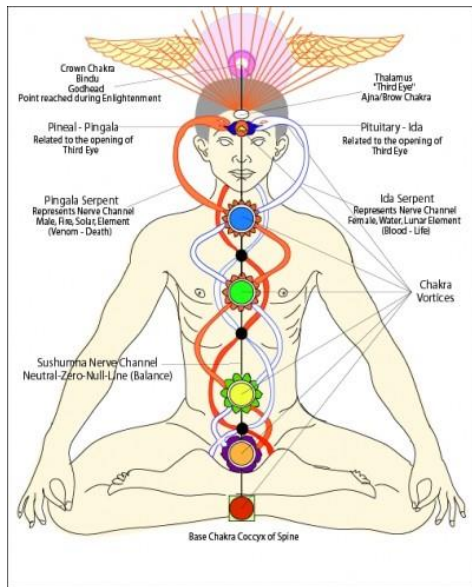
𤇗 火 火

d.-e.

火

亥

f.-g.



h.-j.

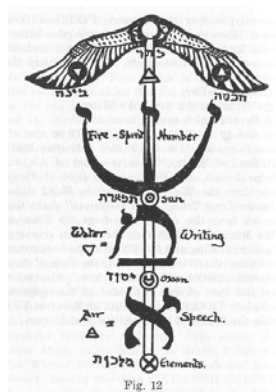


Figure 76. a-c Etymology of Chinese characters for man and fire, d.-e.: Chinese characters for fire and pig, f.-g. Caduceus and chakras, Caduceus of Veles, h. -j. Hebrew letters: Aleph, Mem, Shin, Hebrew Messianic Seal of Jerusalem.

In technical discussions, this is about moving the kundalini upwards through 3 ½ coils which, in Sanskrit, are linked with letter Ch (cf. Hebrew letter 8: Cheth or Heth). In the Slavic tradition, the serpent imagery is associated with Veles, with grids and occasionally with the birth of a young man (figure 76d, cf. Phanes, divine child). In the West, the intertwined channels are variously called a caduceus, kerykeion, rod or staff of Hermes or Aesculapius, nehustan, brazen serpent. The serpent imagery is multivalent: sometimes it is about abstract energies in the body, sometimes it is about symbolic treatments of Draco and Hydra (with 7 or 9 heads) or forces on a cosmic scale.

In the Isiac Tablet, this becomes linked with the Ophionian Triad (IYNX) linked with a range of epithets, Constructive Wisdom, Intelligible Divinity, Pantomorphous Redeemer, Soul of the World, Universal Existence,⁵⁴⁷ the letters V S W and the Hebrew letter Yod (Yud, Yad). This 10th letter of Hebrew is associated with Month 6 (Elul, August- September) and has a deep significance:

The letter *yud*, a small suspended point, reveals the spark of essential good hidden within the letter *tet*. Subsequent to the initial *tzimtzum*, the contraction of G-d's Infinite light in order to make "place" for Creation, there remained within the empty void a single, potential point or "impression." The secret of this point is the power of the Infinite to contain finite phenomena within Himself and express them to apparent external reality. Finite manifestation begins from a zero-dimensional point, thereafter developing into a one-dimensional line and two-dimensional surface. This is alluded to in the full spelling of the letter *yud* (*yud-vav-dalet*): "point" (*yud*), "line" (*vav*), "surface" (*dalet*). These three stages correspond in Kabbalah to: "point" (*nekudah*), "spectrum" (*sefirah*), "figure" (*partzuf*). The initial point, the essential power of the *yud*, is the "little that holds much." The "much" refers to the simple Infinity of G-d hidden within the initial point of revelation, which reflects itself as the Infinite potential of the point to develop and express itself in all the manifold finite phenomena of time and space.⁵⁴⁸

Yod as the first letter of the sacred Name (YHVH) is one of the central letters of the alphabet. It also illustrates beautifully the paradox that we mentioned at the beginning of the chapter, concerning the quest to make visible the invisible motions of life. In Hebrew, Yod is written as י, that recalls a similar paradoxical use of the nada, anusvara, visarga in Sanskrit (ॐ, ॐ, ॐ),⁵⁴⁹ or the Arabic hamza, where the tiniest signs entail some of the greatest concepts.

In terms of magic squares, if letter 9 completes the empty spaces, letter 10 summarizes their completion and implicitly heralds a next sequence beginning with 11. The relation between Hebrew Yod (letter 10) and Arabic Ya (letter 11) is thus no co-incidence. Both letters mark a transition. In Hebrew, the transition is to Kaph (to tame or subdue)⁵⁵⁰ and Lam (Lamed), to yoke and a shepherd's staff in the form of ל (J).⁵⁵¹ The number of letters for the transition varies. In Latin, the move is directly from I to K. In alphabet of the Magi, letter 10 (Yod) summarizes 3 letters: I, J Y. In early Cyrillic, the transition is in the 5 letters following E (exist), namely: zhivete, zemlje, ize, i/izei, gerv. In Persian and Arabic, this is the domain of shape 9. The moment of balance, which begins with celestial stem 6 and animal 6 (snake) of the Chinese system shifts to Hebrew, month 6 (Elul, August – September), linked with a snake through letters teth and yud.⁵⁵² The metaphors of snakes becoming staffs with Moses are more than stories of tricks of the priestly class. They are about stages of creation and taming at the levels of body, mind and spirit.

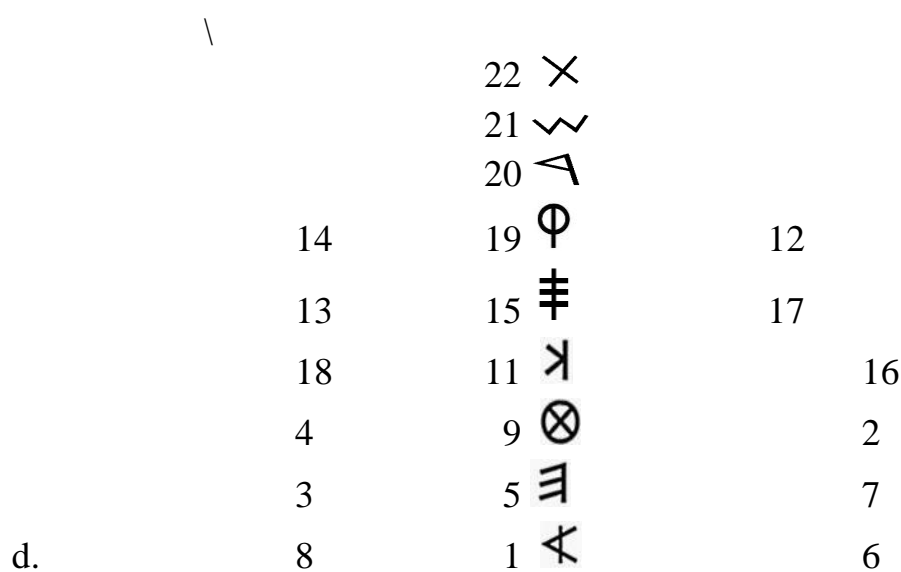
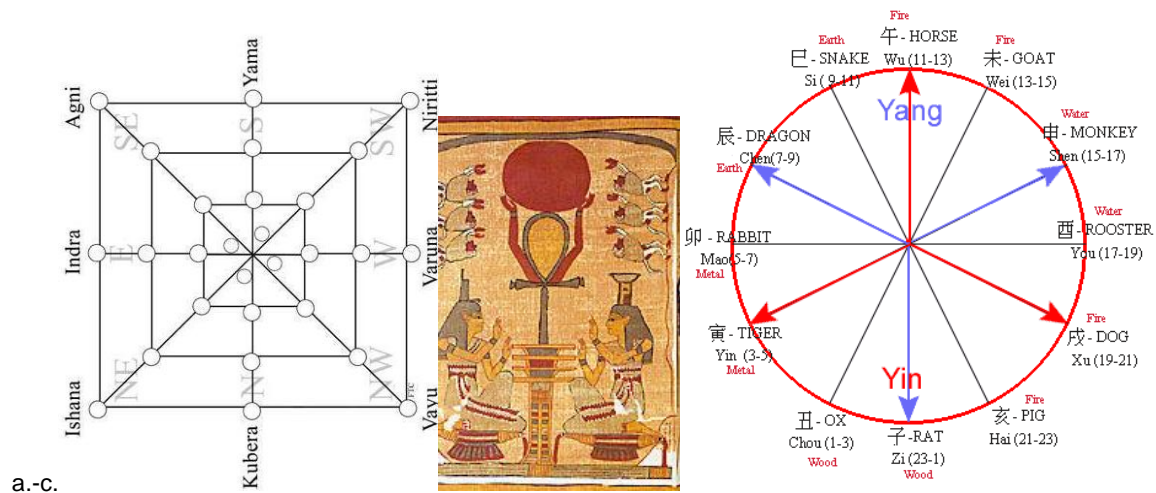


Figure 77 a,c Indian and Chinese Orientation, b. Worship of ankh. d. Magic square numbers and letters of 1 5 9 10 15 19 20 21 22 in Ktav Ivri, e. Letter 6 in same, f. Ugaritic- Old Arabic alphabet, g. y (Old Slavonic), h.-j. Brahmi a and reversed forms.

3.5. Ankhs

In these breathing metaphors, ankhs play a seminal role. While we tend to think of the ankh as a simple object, it is a particularly brilliant example of the contradictory aims of making visible the invisible and comes with a range of connotations. Sometimes, a cosmic ankh effectively summarizes the ten steps of sephiroth or it represents the sun as OPS (figure 78 a-c ff)⁵⁵³ or summarizes a combination of fish and goat in the zodiac sign Capricorn. As a symbol of eternal life, it can be poured in the form of a dry shower. Or it can be implicit in an Arian baptism, where the head symbolizes fire, the torso, air and the lower body immersed in water. It can be a symbol of the secrets of the cosmos. It can function as a little man in a hatha yoga pose. It can function as a summary of the human condition, like a sophisticated shaman stick figure, now with a central Djed column and a was sceptre, which in conjunction with an ankh means all pervading, all knowing.⁵⁵⁴ Sometimes, it is simply the familiar ankh symbol and sometimes this is reduced to a symbol for the planet Venus.

Ankhs are found elsewhere. We noted their presence in the Slavic Veda (figure 58). In his study Karlsson has shown how Tors (5) represents one, while Brygdal represents a dual form of god. Two Tors signs together lead to a version of Phi or Fita. In Babylonia, Lilith, Goddess of the night, holds a Tors sign in her left hand,⁵⁵⁵ while Shamash, God of the sun, holds a Tors sign in his right hand. In Egypt, the goddess Isis, holds an ankh representing breath and eternal life in her left hand in front of Queen Nefertari. So a demi-ankh becomes a symbol of breath, its direction gender specific; a name of the supreme god, a runic letter and the letter thorn (Þ, þ, cf. Brahmi: ष).

In the Scanzianum runic alphabet (figure 69a) the supreme god, Tors, appears as rune 3, with a gematria of 5, representing letter 6 (F). Meanwhile, in Russia, the symbol of Tors is replaced by a yin-yang symbol in the form of a fita (letter 9),⁵⁵⁶ Hence, whereas theta becomes associated with 9 and an extreme, fita remains associated with the centre, with jara and xa-txa (figure 79 h-k). Indeed, the jara symbol as the yoga rune becomes a first letter in the word, Yudzhiizm (Юджизм), one of the earliest recorded religions (figure 11 p).

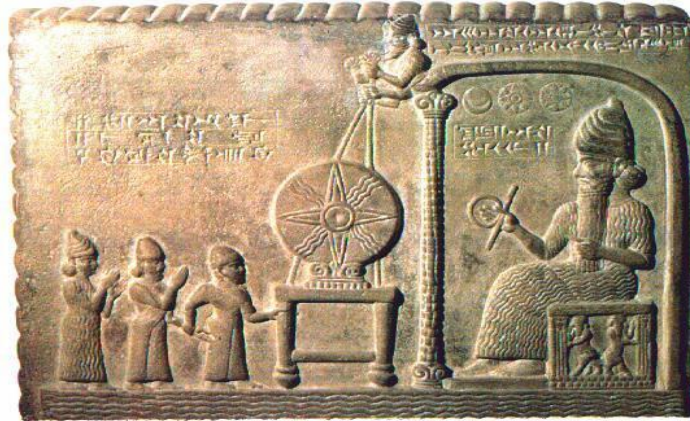
3.6. Changes in Cosmic Man

In order to understand this wide range in ankh symbolism, it is important to sketch very briefly shifts in the concept of cosmic man, without plunging into a history of yoga. The one sentence version is a shift from cosmic man as a model of the entire universe, to man as a symbol of annual cycles (e.g. zodiac man, blood-letting man), to a metaphor of persons discovering an inner universe. This shift entailed a change in scope from the universe as a standing man, to part of a standing man and finally only a seated person. A few examples will illustrate how this shift takes us back to the themes of ankhs, a cut-off point, and to two versions of ouroboros. A return to a standing Vitruvian man will help us to look afresh at the cutoff point of Anglo-Saxon rune beofre ending with swords, control and descent.



Figure.78a -i The Ankh from cosmos to symbol. . Isis knot,Arian Baptistry

a.-c.



d.-f.



g.-j.

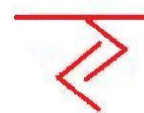


Figure 79a-c. Lilith with ankh in left hand, Shamash with ankh in right hand, d-f. Two ankhs, Two shen rings Isis and Nefertari g.-j. Yin-yang. Fita , Jara, Xa-Txa.⁵⁵⁷

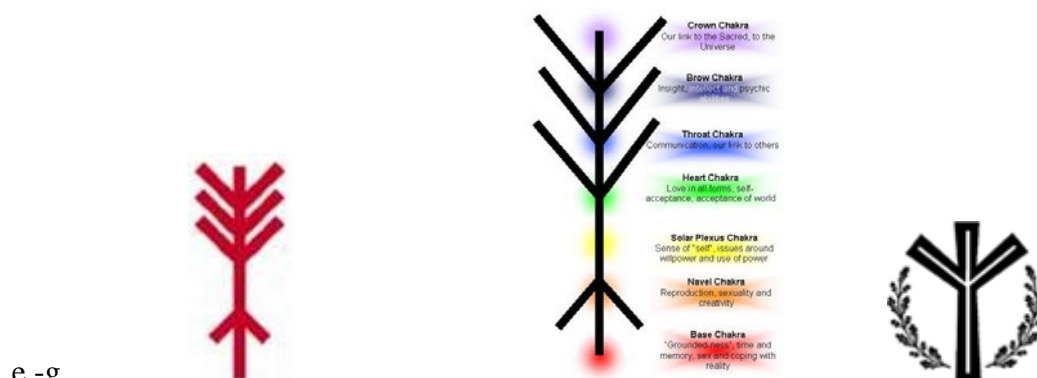
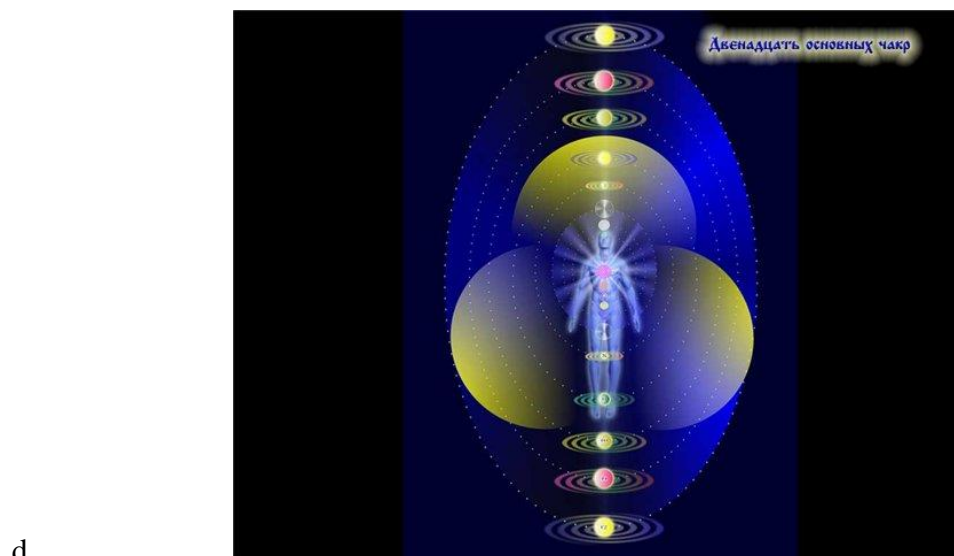
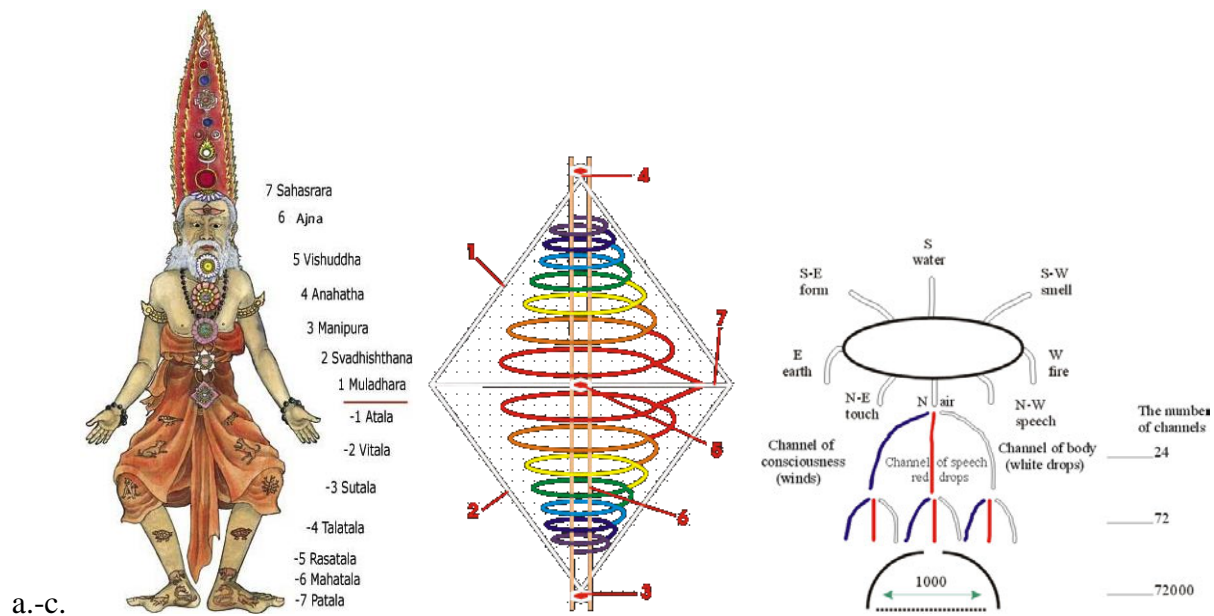


Figure 80a-c. Cosmic man, 14 worlds of shaman, Tibetan channels. d. Hatha Yoga, e-g. Yggdrasil Bind Rune, Dragon Rune and chakras, Yggdrasil rune.

The original Indian vision entailed a cosmic man with 14 divisions (figure 80 a). Seven chakras in his upper frame went from Muladhara to Sahasrara. Seven chakras in his lower frame went from Atala down to Patala. Later versions “cut off” or simply ignored the seven lower chakras. Meanwhile, cosmological versions linked these 14 divisions with 14 worlds of constellations, with Maha Vishnu and simsumhara kundali:

Out of the 14 worlds of constellations of Cosmos symbolised in the body of Simsumara kundali, Dhruva (Polaris) is at the end of the tail at the north pole (Vishnuloka) while the Lord resides as Anantha in the lower most Patala i.e. south pole where the head and hoods of Simsumara Kundali are present. Dhruva is succeeded by the sages Dhata, Vidhata, Indra, Agni, Kasyapa and Dharma (Ursa Minor), and then by the sages Marichi, Vasista, Angirasa, Atri, Pulastya, Pulaha and Kratu of the Saptarshi Mandala (Ursa Major).⁵⁵⁸

While these names are modern, it is useful to recall that the idea of seven worlds above and 7 worlds below is said to go back to the voyages of shamans through the universe (figure 80 b ff), and continues in some branches of Slavic hatha yoga. A quite different diagram from the Tibetan tradition (figure 80c) offers further insights into a cosmic vision of reality. Here an upper horizontal oval where we would expect the head indicates the entire horizon as eight directions. The four cardinal (quarter) points are linked with four elements: air, earth, water, fire. The four cross quarter points are linked with smell, form, touch and speech respectively. These 8 directions are linked with 3 channels (nadis): channel of body (white drops), channel of speech (red drops), channel of consciousness (winds).

Multiplied together this leads to 24 channels which, multiplied by 3, leads to 72 channels. This number multiplied by 1000, leads to 72,000 channels. Once again, we encounter 72 as a key number in the organization of time and space. Almost predictably, the West creates simplified versions of this cosmology. For instance, in the dragon bind rune, the 7 upper chakras are linked with points on the world tree. Simplifications are called the Yggdrasil bind rule and the Yggdrasil rune, which is an algiz rune with minor trimmings (figure 80 e-g).

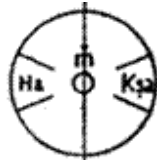
In India, the 7 basic chakras are linked with Sanskrit letters and with seed syllables (48c). Connected with this is a seed syllable (bija) visualization, whereby the progress of the kundalini up the spine is linked with letters.⁵⁵⁹ The uppermost of these chakras is the ha-m-ksa or hamsa (figure 81a). In some versions, it is linked with three letters: ham aum ksha and with the third eye. In some interpretations, Ha-m-ksa, is the beginning of the trinity, generating ka-pa (potentiality, carriage), ka-ma (desire, love), and ka-la (time figure 81d).

Hamsa becomes a starting point of a yoga of breathing in and breathing out (prana – apana):

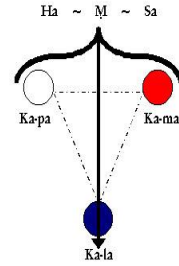
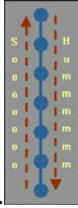
so ham Sa in Sanskrit is the combination of the "lifeless" (or, static) consonant S with the dynamic vowel A – that is, with the meaning of prana or vital force. Also Sa is Vishnu and Shiva according to the Vedic Nirukta. The Sandhi means Yoga (union) or self realization.⁵⁶⁰

In terms of the alphabet, it involves the last two consonants, sa H (letters 32 33) and the last two vowels ah am (vowels 14 15). Combinations lead to sa - ham, sa ham (this is I), so ham, (thatness, I am that); so aham (that I am) and aham as in ahamkara (individuality). From this comes a soham mantra, which leads to a complex metaphysics.⁵⁶¹

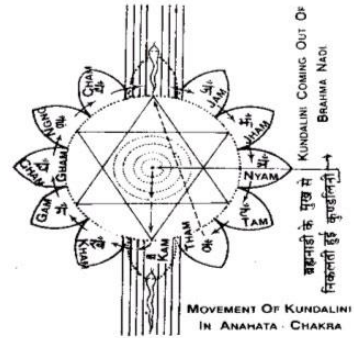
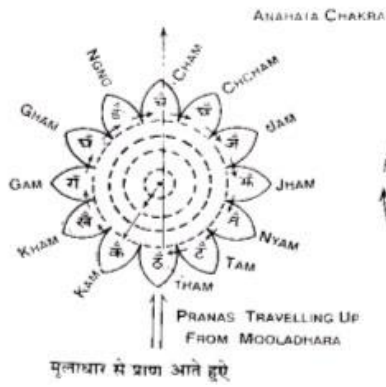
a.



b.-d.



e.



f.-h.

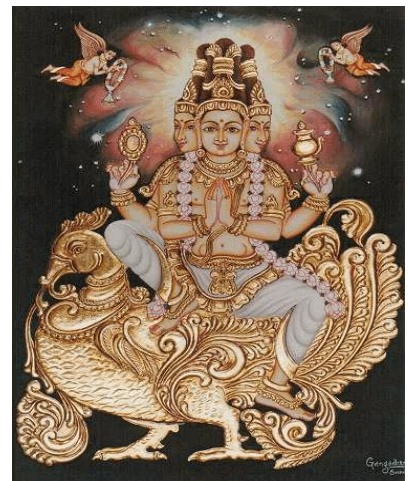


Figure 81. Hamsa as letter, meditation and as bird: a. Hamsa, b. Soham mantra, c. Ajna chakra, d. Beginnings of trinity, e. Seed Letters in Anahata Chakra, f-h Thurathati, Sarasvati and Brahma on a Hamsa, Brahma on a hamsa.

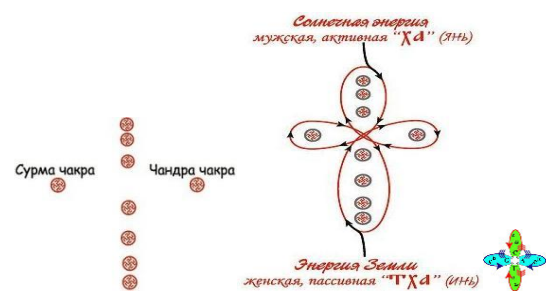
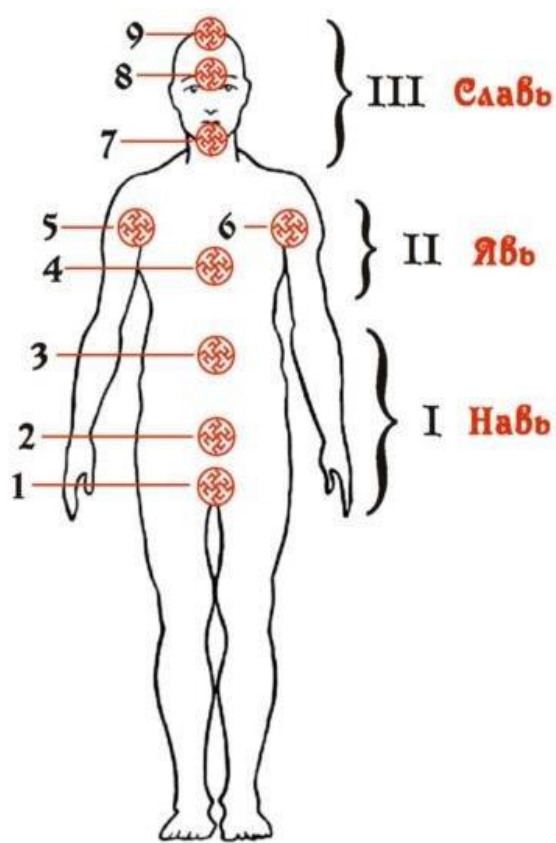
Hence, the ha-m-sa, which begins as a union of letters on a chakra becomes a breathing practice of yoga associated with the names of gods and ultimately with a symbolic bird representing union. In India, this hamsa bird is a swan-geese and the mount of Sarasvati, the goddess of letters, learning and wisdom. This image spreads throughout Asia, including Myanmar (Burma), where the 33 letters become linked with the 33 gods and are represented by the goddess Thuyathati (figure 81 h).⁵⁶² So hamsa, which symbolises the upper-most chakra, can also be hamsa that integrates the entire alphabet. Hamsa also contains 3 letters A M Sa which become the 3 letters A M Sh in the top manda of the Mandaic (Aramaic Hebrew, figure 44a) alphabet and become the 3 mothers A M S (Aleph, Mem Shin) in Hebrew.

The Slavic tradition includes 9 chakras, which have been linked to Northern India.⁵⁶³ The chakras reach from the base of the spine to the top of the head. Even an introductory description reveals that this has a complex foundation:

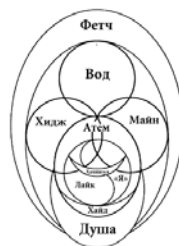
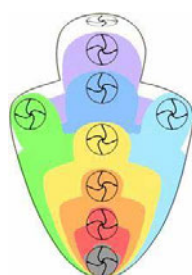
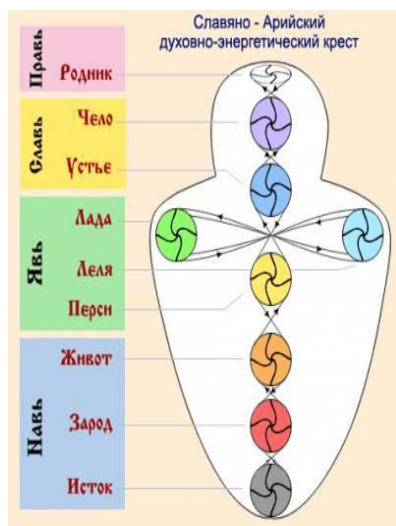
The Slav system of energy centres is more extended, than the eastern system. It contains 37 basic energy centers: 9 are predominating, and 28 - determining. Everyone together they create an energy cross. Moreover those predominating are divided into three structures: first lower 3 [chakry] answer for the physical development of man; average 3 [chakry] answer for the sincere development; upper 3 [chakry] answer for the spiritual development. Let us examine 9 predominating [chakras]....
...Eastern system drives away energy from lower [chakry] to the mouth and is let out it under the guise that resounding of " [M]" , in the form [mantras]. In Slavs the energy goes further upward. [Tao] cross symbolizes energy cross and person, who covers peace. Flower of fern the Slav symbol of the connection of energies ha and [Tkha]. Right hand emits HA (+) and [poglashchaet] [Tkha] (-). Left hand emits [Tkha] (-) and it [poglashchaet] ha (+). Two flows ascending and descending ensure the interchange of energies. In the region of heart - the energy Of [tkha], t to heart chases energy, also, in this case it is heated.⁵⁶⁴

Hence, the 9 chakras become linked with three levels of development, associated with Nav, Yav and Slav (3 worlds). Chakras five and six are linked with the solar and lunar energies. These are found also in India as Ida and Pingala. But here they are linked with the right and left arms and are represented sometimes as a cross, sometimes as an ankh form that indicates a breathing cycle. The ankh form is linked with inhaling and exhaling, a downward xa (Ha) and an upward txa (Tha) in a yogic cycle. So here the ankh is much more than a static object. It traces a dynamic process of breathing as a symbol of the vital breath of life itself. One version of the ankh form is associated with four levels (prav, slav, yav, nav), another resembles the Russian dolls interlocked within each other, another entails 9 slender bodies. In some cases, the ankh, suspended in the heavens in the Slavic veda (figure 58), becomes aligned with the chakras themselves (figure 82 f).

Here, we are not concerned with the complexities of the yogic practices linked with individual chakras, but rather to outline a shift in the treatment of cosmic figures. Early cases show energy coming from the heavens affecting the entire body (figure 82a); or where the body is clearly metaphorical, with a world tree on its head. A next stage shows the body aligned with emanations (sephiroth) stretching from kether above the head to malkuth at the level of the feet. Another class of figures focuses on chakras in the upper half of the body, beginning with the base of the spine and ending at the head.⁵⁶⁵ The lowest chakra in the cosmic female corresponds to the muladhara in Sanskrit, is called И, istok (source), in Slavic and corresponds to the I rune, at the bottom right in a table of 18 early runes.

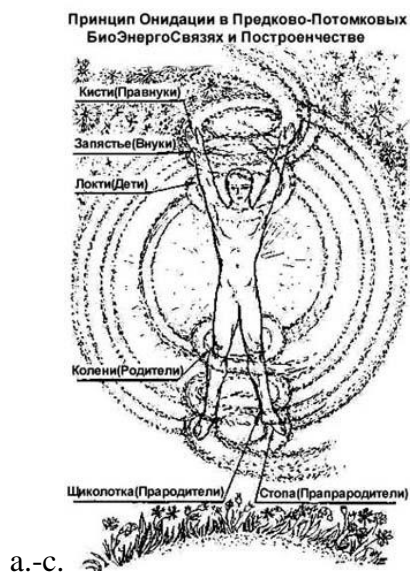


a.-d.

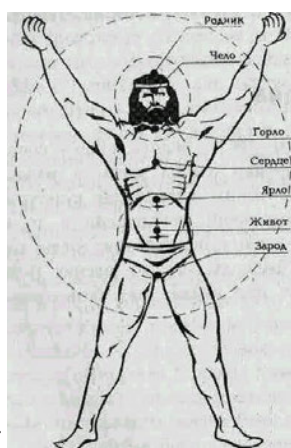
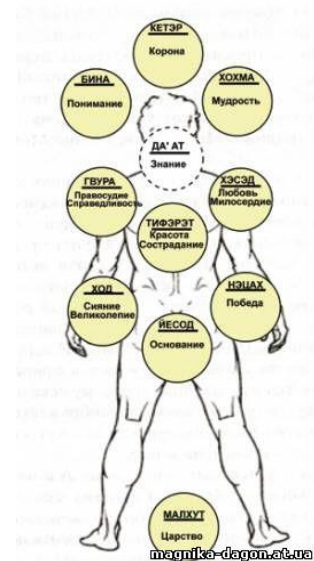
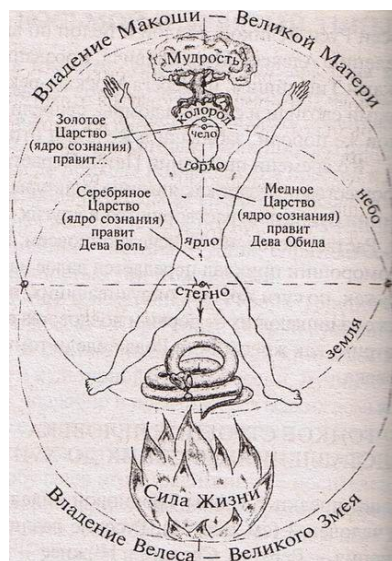


e.-h.

Figure 82. a. Slavic man with 9 chakras as slav, yav, nav, b. Xa-Txa (cf. Hatha) as an ankh form, c. Forces connected with 10 Sephiroth, d. 9 chakras as prav, slav, yav, nav, e. as Cross, f-g. variant version as 9 slender bodies, h. ankh and chakras.



a.-c.



d.-f.

Мир	У	М	Берегиня	Б
Чернобог	Ц	Ч	Уд	У
Алатырь	А	Л	Леля	Л
Радуга	Р	Ж	Рок	Ж
Нужда	Н	Опора	О	О
Крада	Г	Дажьбог	Д	Д
Треба	Т	Перун	П	П
Сила	С	Есть	Е	Е
Ветер	В	Исток	И	И

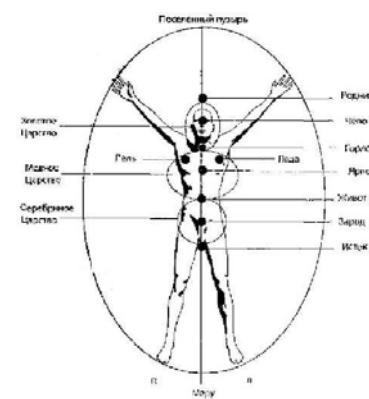


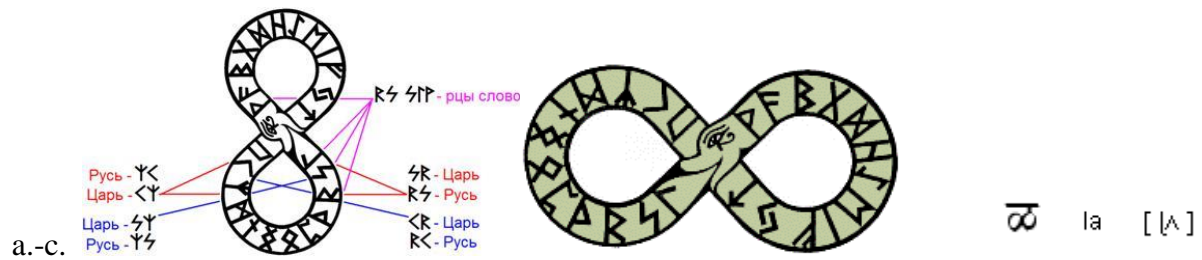
Рис. 1. «Поселенный гуздырь» человека. Ядро сознания и эжоготические центры



g.-i.



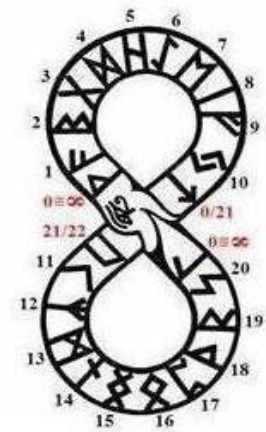
Figure 83. a-c, d, f, h. Slavic cosmic figures, e. Runic alphabet, g, i Zarod.



Рунный ряд

0	1	2	3	4	5	6	7
Ово, Рцы Wunjo	Аз (AnZus) Mag	Веде Bersana Жрица	Глаголь Gebo Императрица	Добро Dagaz Император	Иже Hagalaz Жрец	Зело Eihwaz Влюбленные	З-емля Ehwaz Колесница
8	9	10	21(300)	22(400)	11(20)	12(30)	13(40)
Иже Isa Справедливость	Фита Fehu Отшельник	И-дес Jera Колесо Фортуны	Твёрдо Teiwaz Шут	Ук Uruz Мир	Како Kano Сила	Люди Algiz Повешенный	Мыслете Mannaz Смерть
14(50)	15(60)	16(70)	17(80)	18(90)	19(100)	20(200)	23
Наш Nauthiz Умеренность	Кси Inguz Диавол	Он Othila Башня	Покой Perth Звезда	Червь Thurisaz Луна	Ры Raido Солнце	Слово Sowulo Суд	Л,Од Laguz

Змий - полевой гено



1b



d.

Figure 84. a. Ouroboros as figure 8, b. Horizontal Ouroboros, c. Sanskrit letter Laa. d. Ouroboros and 23 runes. Диавол - Башня

The lowest chakra shown in the cosmic male is called is zarod⁵⁶⁶ corresponding to the svadisthana (chakra 2) in Sanskrit and to the generative organs. Images of Zarod entail the hands of god symbolism explored earlier (figure 83 g, i, cf. figure 7 h-k). Sometimes almost flippant diagrams showing an Indian yogi and an itinerant Russian merchant confirm that Indian chakras, Slavic energy centres and runes are related.

3.6.1 Ouroboros

The ouroboros as a snake biting its own tail is typically associated with eternity, the soul of the world, the first living thing, the sun god Atum and at death, as Sato (son of the earth),⁵⁶⁷ and as the infinity symbol or lemniscate. In Sanskrit, Hindi, Urdu, the ouroboros symbol is used for (consonant) letter 34. So A is vowel 1, L is consonant 29 (gematria 50), Ha is consonant 33 (gematria 100) and Laa is consonant 34 (figure 84c or sometimes consonant 36, cf. Pali 35).

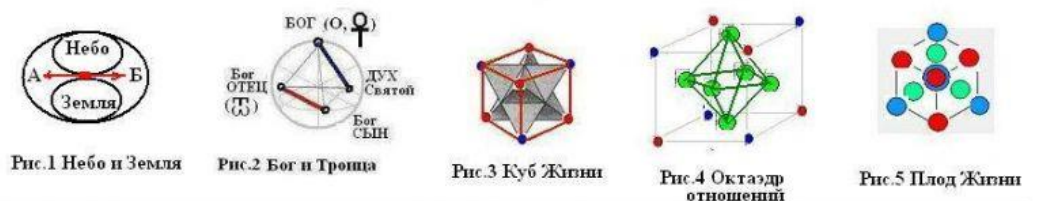
In the Cabala tradition, the Ouroboros is sometimes associated with 9 letters around the circle with I (yod) functioning as a central column (figure 87g). The studies of Alexander Skorokhodov link the 9 letters of the ouroboros with the 9 spheres of the tree of the Sephiroth:

Together they create the continuous dual spiral, which in the occultism is symbolically depicted as [uroborosom] - the snake, that swallows its own tail and that reflects laws governing the closure (cyclic recurrence). In this figure one additional remarkable component is present. Boundary by the points of the I and A it is clearly examined, as white flight it is transformed into the black, and black - into the white. Already it is evident from this figure that we deal from " By Rosa [Mebiusa]". Fig. 5 Now more attentively let us examine some properties of flights. Each of the flights is divided into nine equal parts; moreover odd values are represented by the roman numerals (A, C, E, G, the I), and even - Arab (B, D, F, N). Since, on Hermes's study [Trismegista], beginning and end is the same place and state, numbers 0 - void 9 - completeness form identical value, namely the moment of ingestion. Space between the rings Of [uroborosa] is nine spheres of the [kabbalisticheskogo] tree Of [sefirot], which are the infinite forces of united god. These forces are such: A [Khokhma], or wisdom; B In the faults, or development; C With [Khesed], or mercy; D - [Geburakh], or justice; E [Tiferet], or kindness; F - [Netsakh], or eternity; G - motion, or prosperity; H Of [yesod], or base; I It is i-th They [malkhut], or reign.⁵⁶⁸

If early cultures attempted to catalogue the energies and forces of creation in terms of basic symbols, here, the tree of the 10 Sefiroth is explicitly equated with the infinite forces of God. Hence, the Slavic alphabet is a direct descendent of a much older process. Earlier, we found a single circle ouroboros in connection with the Slavic Veda (figure 58). In the Slavic tradition, the double ouroboros is also aligned with 23 runes in either a horizontal or a vertical version (figure 84). To analyze these would again take us too deeply into complex traditions.

1	.5				
1	2		1	8	16
1	2	3	1	10-11	20
1	3-4	5	1	15-16	32
1	5-6	10	1	18-19	36

Table 18. The half and the double.



0	1	2	3	4	5	6	7	8	9
Ово Рцы Wunjo	Аз (AnZus) Mar	Веде Bergana Жрица	Глаголь Gebo Императрица	Добро Dagaz Император	Есть Nagalaz Жрец	Зело Eihwaz Влюбленные	Земля Eihwaz Колесница	Иже Isa Справедливость	Фита Fehu Отшельник
10	11(20)	12(30)	13(40)	14(50)	15(60)	16(70)	17(80)	18(90)	
I-дес Jera Колесо Фортуны	Како Капо Сила	Люди Aldiz Повешенный	Мысли Mannaz Смерть	Наш Nauthiz Умеренность	Кси Inguz Дьявол	Он Othila Башня	Покой Perth Звезда	Червь Thurisaz Луна	
19(100)	20(200)	21(300)	22(400)	23	24	25	26	27	23
Ры Raido Солнце	Слово Sowulo Суд	Твердо Teiwaz Шут	Ук Оу Uruz Мир	500 Ферт Ферт	600 Хер Хер	700 Пси Пси	800 От От	900 Ц, Цы Ц, Цы	Л, Од Laduz
28	29	30	31	32	33	34	35	36	
Ш	Щ	Ъ	Ы	Ь	Э	Ю	Я	У	Ижца

Ряд букв детских энергий

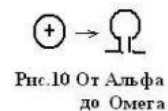
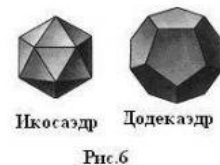
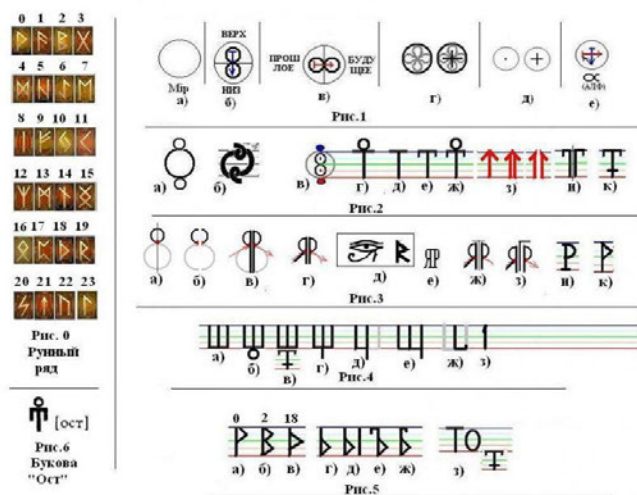


Рис.7 Рунный ряд

a.



b.-c.

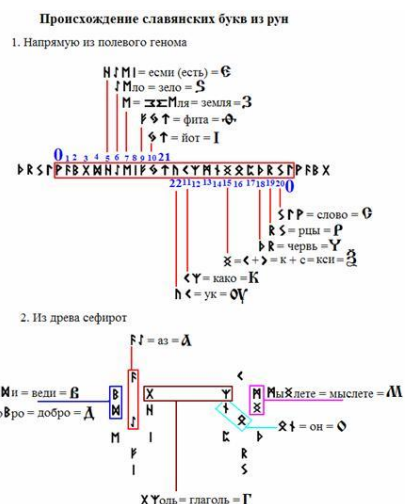


Figure. 85 a. Slavic runes and Cyrillic letters, b Rune formation, c. Rune Structure.

For the moment, we are interested in three elementary observations. First, runes and alphabet letters are systematically aligned with each other and with a gematria that bears comparison with earlier discussions. For instance, in the Slavic Veda, and rune Raidho, letter Рѹ and number 19 are aligned. The same alignment is found here and invites comparison with division 19 in the Perun Calendar (figure 22), symbol 19 in the Lebenskog Vira alphabet, decan 19 on the Egyptian planisphere by Kircher (figure 74) and letter R of the word T A R O T on the wheel of fortune (figure 156). Multiples of 19 are 39, 72, 144.

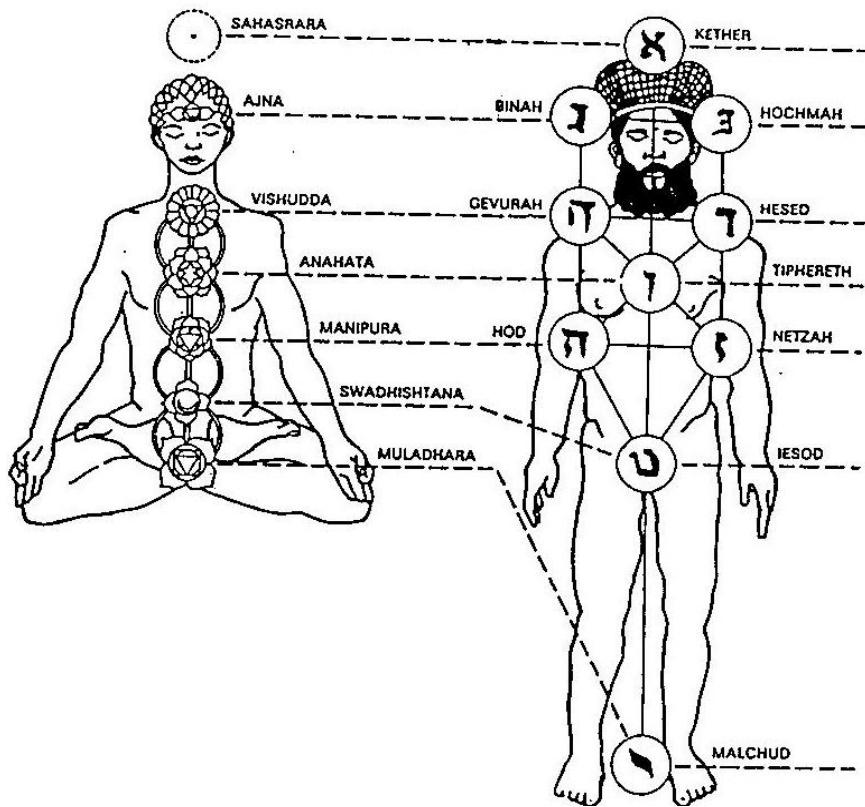
Second, there is clear evidence that this Slavic system of runes, letters and numbers have a deep theoretical basis.⁵⁶⁹ If the Cabala was an important source, geometry was another. The learned work of Skorokhodov, mentioned earlier, reveals that the Slavic word for God (Бог) is linked with the letter O, with an ankh figure and a pyramidal figure (figure 85a). He demonstrates how the stickman approach, which we traced back to the shamanic tradition, is linked with the Cyrillic letter, Г, and connected with a series of other Slavic letters. Indeed, he reveals connections between letters and other regular solids, notably the octahedron, dodecahedron and icosahedron as well as the star tetrahedron, which plays a key role in the merkaba meditation (figure 348-349). His work also places the 22 letters of the ouroboros figures within a larger alphabet of 36 letters.

A third reason for considering the lettered version of ouroboros here is to understand cosmic orientation and the problem of cut off points. A first clue comes from the letter Ksi (Кси), linked with Inguz Rune, numbers 15 (60). Here it is called Devil (Диавол, i.e. literally Diabol, double or dual). Earlier we saw that this letter also occurs as letter 8, hh (Brahmanicum, Hebrew 3) and letter 18 (Lebenskog Vira).

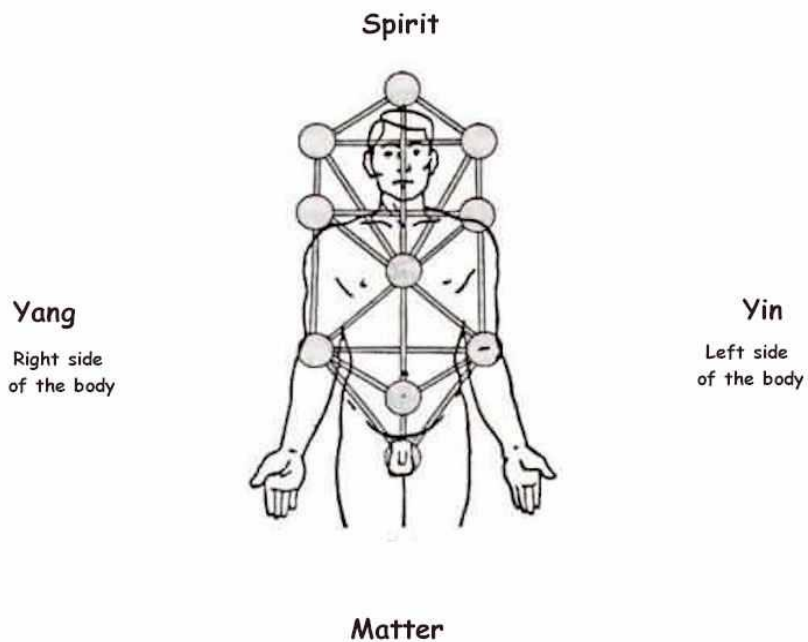
Karlsson has explored the underlying philosophy with respect to Tors and Brygdal in Scandinavia.⁵⁷⁰ If unity is good then duality is bad. If A is 1 and good then B is 2 and bad/evil and so is half. This principle continues as numbers increase. So if the deity or principle is 5, then 3 may be bad (cf. the negative connotations of Gimel). Or the valuation may be split between the half way point and the number immediately before or after. So 5 is positive and 6 tends to be negative. Or 15 is negative and 16 is positive as is the case here with Ksi and Othala (table 18).

8 is more than 4 + 4. It is also the infinity sign in vertical form and begins a sequence 8, 16, 32, 64... If there are 32 paths then 16 is the half-way point. If a cosmic man is 32 units high, then his mid-point is at 16. In the Slavic Veda (figure 58) rune/letter 16 (Othala, ОН) is situated at the generative organs of the seated yogi. Simultaneously, rune 16 is connected with the mouth of the ouroboros serpent. Elsewhere, the mouth of the serpent is linked explicitly with the Ingliya rune (figure 87i, cf. fig. 11). In Amharic, letter 16 is also connected with the vowels (a u i a e e o, figure 243).

Returning now to the upright ouroboros (figure 84a-c) we see that runes 15 and 16 are at the bottom of the loop and hence must correspond to the summer solstice. This is in a sequence of 22. If the sequence were 32 paths (or decans), then 16 would be at the half way point. The



a.



b.

Figure 86a -b. Chakras, Cosmic Man, Sephiroth and letters.

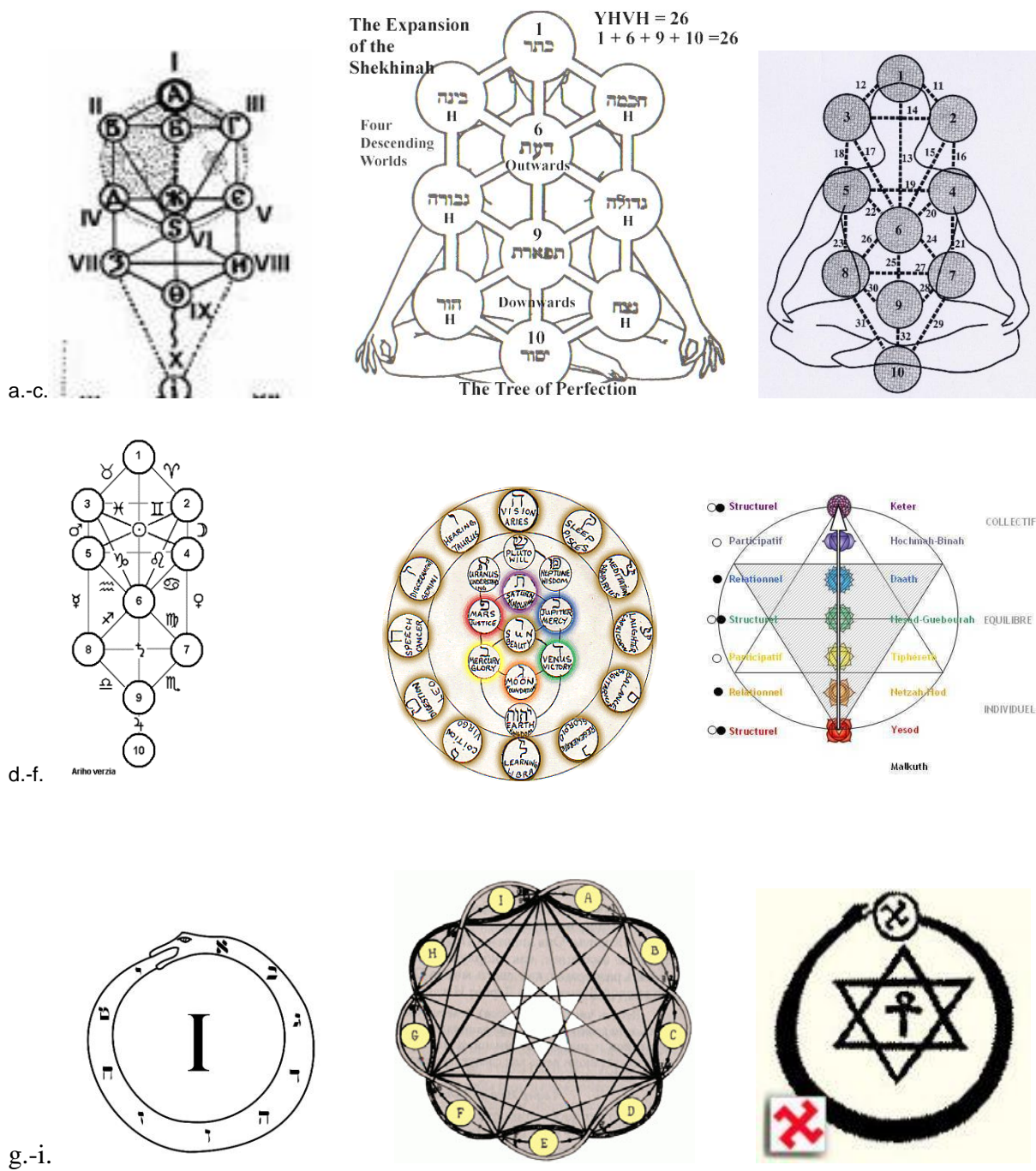


Figure 87. a. Detail from Slavic azbuka, b. Tree of perfection, c. 10 Centres and 32 paths. d-f. Sephiroth alignments, g. 10 letters of cabala, h. 9 Letters of Hebrew cabala, i. Ouroboros.

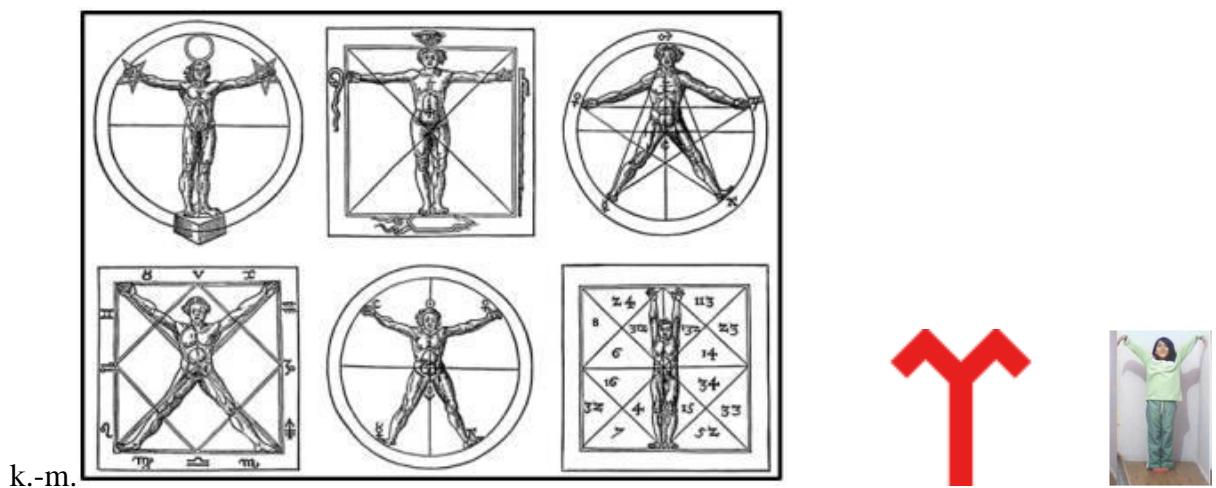
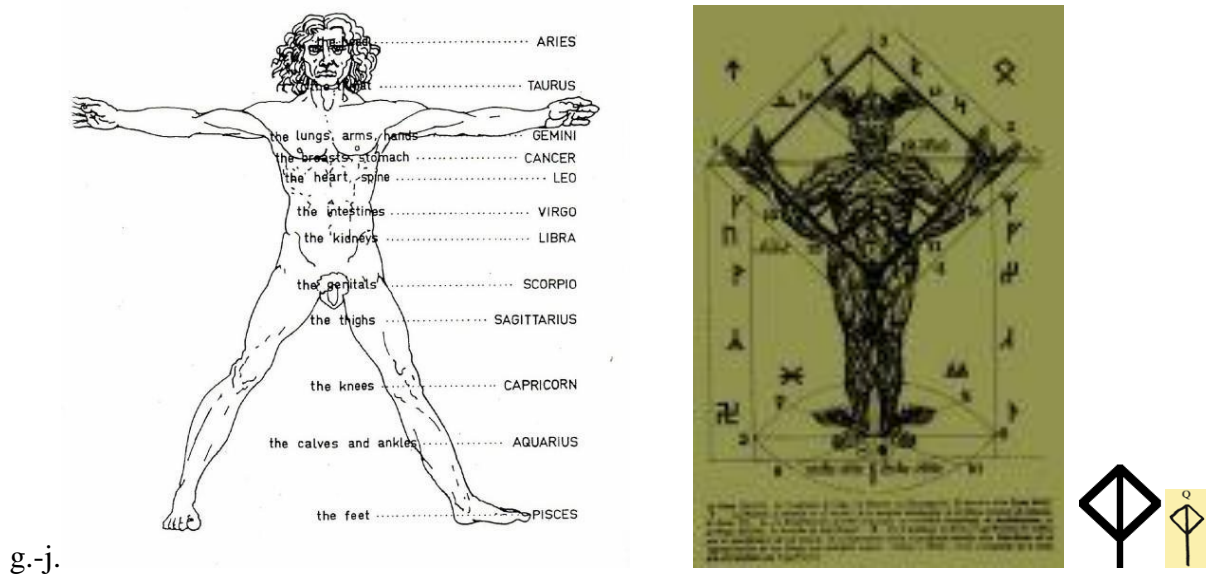
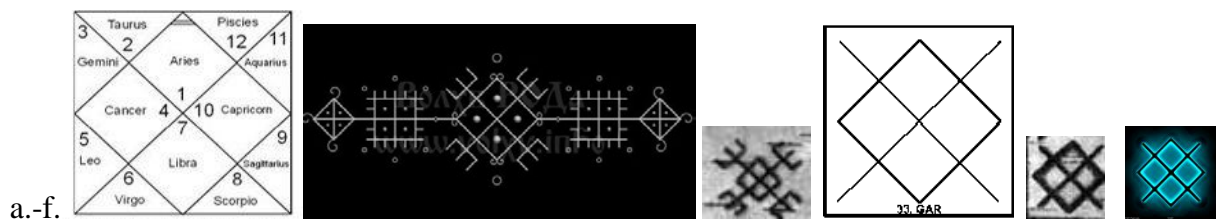


Figure 88a. North Indian astrological chart, b. Makosh, c. Veles, d. Gar (Rune 33), e. Perun. f. Gungnir g. Vitruvian Man, h. Runic Version of Vitruvian Man, i-j Mann Rune, Q Rune, k. Vitruvian man in Agrippa l. R of Tengri m. Girl as letter R of Tengri.

consequences of these seemingly unnecessary metaphysical musings are not minimal. They lead to a clear shift in yoga figures. At first (figure 86a), there is an attempt at 1 to 1 mapping between chakras and Hebrew cosmic man (Adam Kadmon). Hence, Sahasrara becomes Kether and Muladhara becomes Malkuth (Kingdom). At a next stage, sefira 10 is moved upwards so that it becomes synonymous with Chakra 2 (Svadisthana), an approach that is maintained in some versions of the sefira and paths (figures 86b).

The arcane Slavic azbuka (figure 87a, cf. 58) offers us a next stage in this process. We have already seen (figure 57) that Shem, Ham and Japheth, which many associate only with names of tribes, also represent parts of the body: Nou (Slavic Hou) from the neck upwards, Shem (Сѡм) from the neck to umbelicus, Ham (Хам) from the umbelicus to the knees and Japheth, from the knees to the feet and implying a next generation. The arrangement of the first 10 letters above the head in the Slavic azbuka is interesting for three reasons. First, there is a clear allusion to the yin-yang in the background. Second, certain letters are not counted.

Third, and of particular interest for our story figure (87a-b), this results in a sequence of the letters along the central column, as 1 6 9 10. This is also one version of the J H V H sequence in the Tree of Perfection with the minor difference that 6 (which was originally the 6 of sex and the snake in Chinese cosmology) has now moved upwards to such a height that it can be labelled the outwards movement of the lungs. We have only to look at earlier examples (figures 86-87) to recognize that much has changed. The covenant of circumcision is about more than an event linked with the bar mitzvah of an adolescent boy. However, since our topic is neither anatomy or Hebrew religion, we shall continue with our story.

3.6.2. Vitruvian Man, Runes and Cosmos

In the North, the story is different. The concept of the cosmic man is not cut in two by metaphysical concerns. Yes, there are changes. Initially, the traditional astrological chart, which went south to become the South Indian astrological chart was turned by 45 degrees to become the North Indian astrological chart (figure 88a ff.), corresponding also with the diamond shape of Makosh symbolism and with the diamond shape of Gar, which becomes rune 33 of the Anglo-Saxon runes.

The West, following the model of the Kalpurusha,⁵⁷¹ created a cosmic man with a head in Aries and feet in Pisces, resembling what is now called a Vitruvian man in the style of Leonardo Da Vinci. The North created a modified version with hands reminiscent of a hatha yoga position, providing a model for the Man rune and Q rune. The Renaissance philosopher, Cornelius Agrippa explored a series of variants on this theme. While seemingly original, the Turkish tradition explored similar imagery in the context of its tamganin (cf. chapter 4).⁵⁷²

Viewed cosmically, the 33 runes of Anglo Saxon Futhark reveal an implicit knowledge of an original zodiac chart, with its matrix of 16 squares (Figure 89 a- e). If we start at Sagittarius, then Gemini is the seventh month, experienced on earth as the summer solstice. From the cosmic viewpoint of the zodiac square this creates an X, which becomes rune 7 (g, Geofu, Gifu, Gibu, gift).⁵⁷³ If we continue and go to the end of zodiac sign 11, Libra, we arrive at the

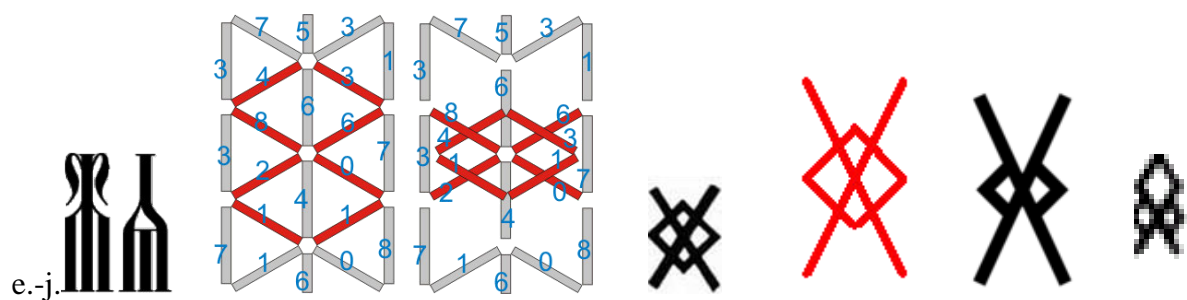
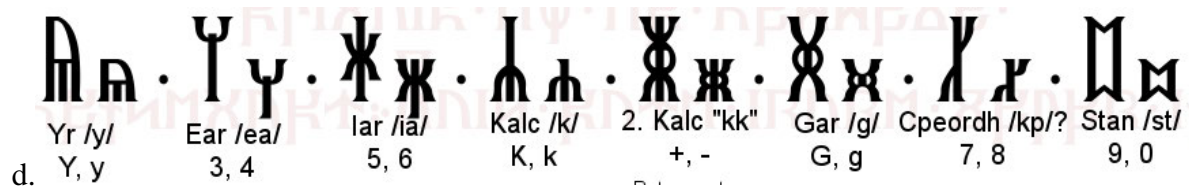
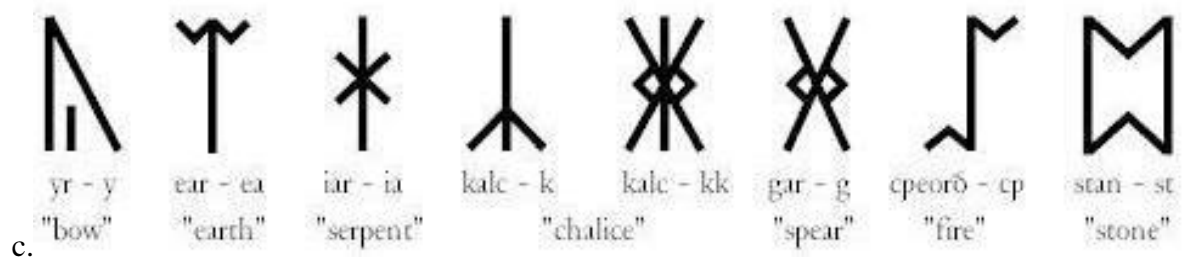
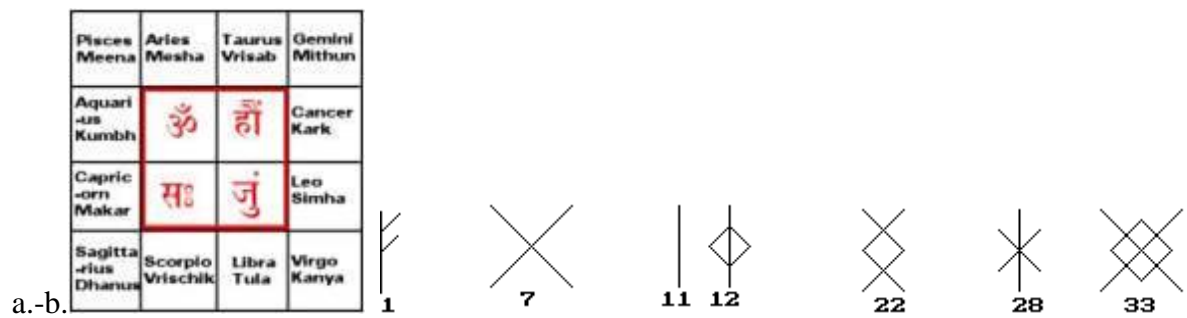


Figure 89a. Zodiac Square, b. Futhark Runes 7, 11 12, 22, 33 (Geofu, Is, Jara, Ing, Gar), c. Futhark Runes yr- stan, d. Futhark runes in serif, e.-j. y yr Ä, Big Yus, Slavic Gar, Muin (Nennius), Gungnir, Gar.

cutoff point of the year, which becomes rune 11 (Is, Isa). It is in the same axis as rune 12, (jara, year) because the end also marks the beginning of the next. If we continue our journey, 22 is at the solstice between Cancer and Leo, which becomes rune 22 (Ing, ng, earth). Continuing further we arrive at Gemini, which represents the outer limits of the galaxy. This becomes rune 33 (Gar), related to symbols of the Goddess, Makosh, the god Veles and the Kon Rune (Руха КоѠ, cf. figure 105) again related to beginning and end. If we take away the three pronged tridents (trishulas), we have a symbol of the god Perun, which is effectively the same as gar.

Gar gives us garden as in the backyard today, and as in *hortus conclusus* in literature of yesteryear. In Russia, it is the protection rune, voina (Война). Visually we see that the diamond shape in 12 and the diamond in 33 are related. The diamond in 12 is the garden of paradise (para is Sanskrit for beyond, Sanskrit dix = 10). Etymologically i j y and g, j and y are connected. Hence, English garden is equivalent to French jardin. In the Hebrew tradition, the emphasis is on the river, which needs to be crossed to get to the goal. Here jardin becomes yarden, yorden and ultimately Jordan. *Eiver ha-yarden means on the other side of the Jordan* and one who is on the other side (ha-ivree, ha-ivri) is given as one of the etymologies of the Hebrew⁵⁷⁴ and also refers to Abram who crossed and became Avraham, Abraham (or A-brahman according to some).

This sequence of 1, 7, 11, 22, 28, 33 reveals that the seemingly co-incidental strokes of the runes are part of a systematic treatment of space, which leads us to look afresh at the last eight runes of the 33 Anglo Saxon runes (figure 89 c ff.). At first sight, they look almost haphazard. A glance at the Serif version suggests that more is involved. Closer examination confirms this. The first rune in the sequence is y –yr (bow). Alternative versions are u and y. One version of yr looks like half a house. Mirrored it is a house form.

Some of the runes represent semivowels: ear-ea is earth, iar – ia is serpent. The serif version aligns these with 3,4 and 5,6 respectively. In the 10 heavenly stems of China, 3,4 are bing, ding, while 5,6 are celestial stems 5,6 wu, ji, the latter corresponding to animals 5,6, namely, dragon, snake. So the semivowels and diphthongs at the end of the Anglo- Saxon runes, have parallels with the Chinese stems and branches.

Kalc-k is marked as a chalice. We recognize it as an inverted algiz sign and as a inverted vase (khumb). Its companion, kalk-kk (+ -) is an upright chalice, corresponding to the horn of plenty (cornucopia) at the harvest, which also resembles the Cyrillic Big Yus (Юс малый). A Russian version of the Gar rune shows a matrix on which it is created, which we shall explore in the next chapter. Meanwhile, the kalk-kk runes without the central pillar becomes gar-g (spear). This form of the spear identical to Odin's famous Gar 'g' Spear which, "is sharpened by stone, reinforced by fire, rusted by water, cleansed by earth, unresisted by air."⁵⁷⁵ The Muin rune in the Nennius alphabet is a variant. Another version is identical to the Gar rune:

Gungnir, Odin's Magical Spear," a Dwarven Magical Weapon given to Odin by Loki. Related to Thor's Hammer, the Spear never misses its mark, and always returns to Odin's hand. Gungnir was also considered to be the Cosmic Pillar, an axis linking the various realms of the Universe: the Heavens and the Underworld. Its magical meaning is the stable reference point, which is at once all around, internal, external, micro and macrocosmic; the beginning and end of all things. Gar was used as a magical word for bringing magic into being.⁵⁷⁶

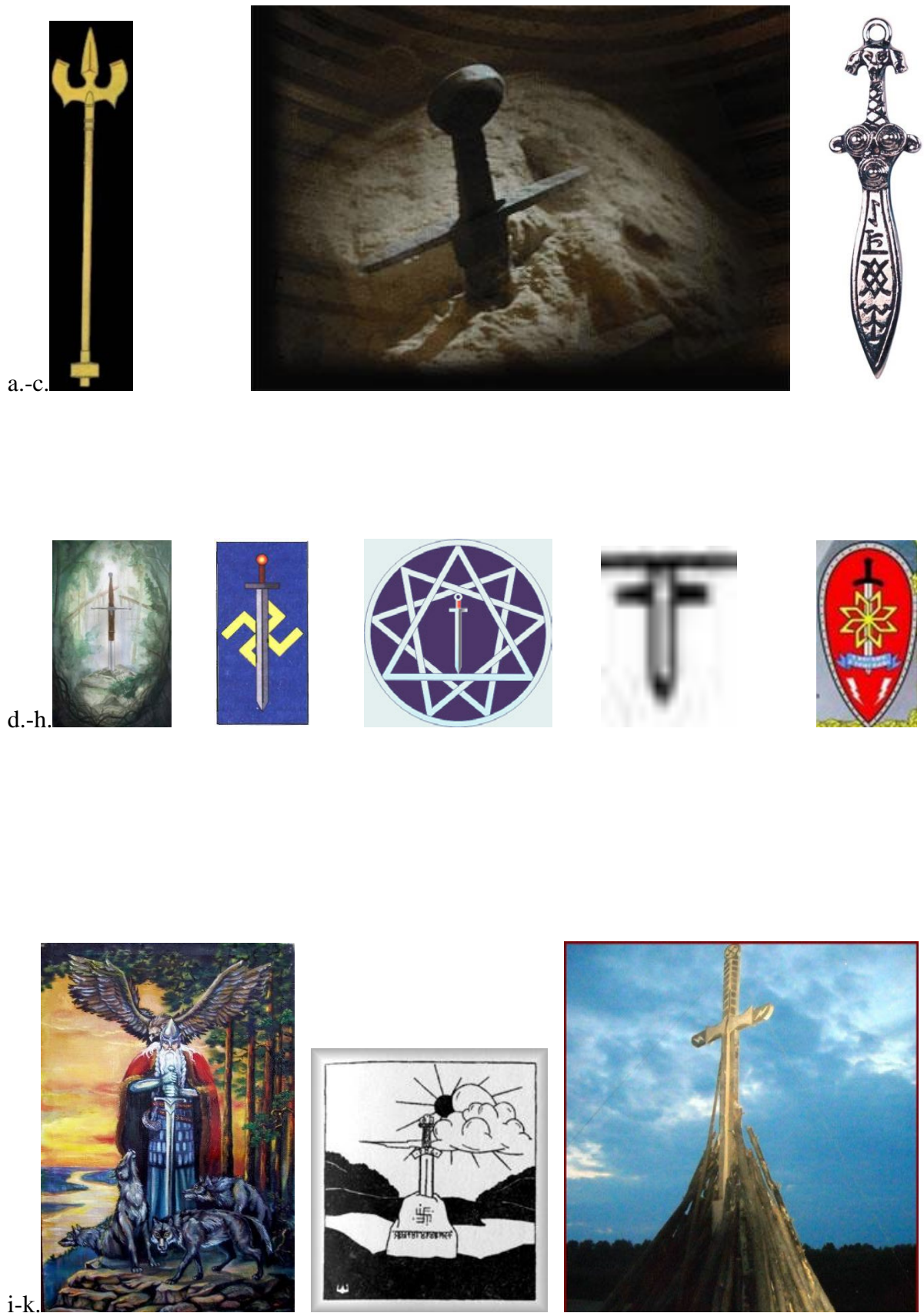


Figure 90a. Spear of heaven, b Sword in the stone, Monte Galgano (Tuscany), c. Odin's spell sword charm, d. Excalibur: King Arthur's sword in the stone, e-f. Spear of Perun, g-h. Magic sword. i-. Sword and stone.

Hence, i.e. one version of Gar uses a narrow X form, while the other uses a diagonal X, as in the fixed signs (St. Andrew's Cross), and the mutable signs (St. George's Cross). The gar g spear is complemented with the st of stone or altar stone which: "deflects spear, resists fire, sheds water, returns to the earth, falls through air final."⁵⁷⁷ Thus, the spear and stone, which end the sequence of Anglo-Saxon runes, also play a magical role as elemental runes. Taken together the last eight runes tell a story that alludes to cosmic laws, reflects the cycles of nature, and marks the role of man within this framework. Fittingly, it ends with a stan rune, or an ST stone, which are simultaneously the 2 last letters of early alphabets, the stan of stand and the stan of countries such as Afghanistan, Kazakstan, Pakistan, Turkmenistan, Uzbekistan.

3.6.3 Sword in the Stone

Meanwhile, the central column, which functions as the cosmic pillar is associated sometimes with a spear in heaven and more often with a sword. The gar rune recurs on Odin's spell sword charm. More specifically, there are links with a sword in the stone. In the Anglo-Saxon world this story is closely associated with King Arthur and his sword Excalibur. But the sword is found equally in Monte Galgano in Tuscany. In Middle Asia, the sword in the stone is found among the tribes of the Ossetes, Alans, Sarmatians and Scythians.⁵⁷⁸ In Russia, it is linked with Perun and Peruna, is found in the symbol of race, in the star of Yinglia and in the Roc symbol of the four great peoples (figure 23 g). In Russian folk traditions, an enormous sword is the central pole of the summer solstice bonfires. Letters, runes and symbols define, and symbolically defend boundaries (figure 90).

Alphabet letters, runes and symbols are thus closely interconnected. One of their common functions is to define limits to the cosmos. So two diagonals can denote a letter X, a rune (gifu, gebo), define the limits of the cardinal signs, and also symbolise boundaries to be defended by a spear. A vertical line can denote a letter I, a rune (Isa, Isaz), a root chakra (Istok), a sword, that functions as a boundary and also as a sign of arms set down, if not writ in stone. Function often determines which of the three is used. If the emphasis is on the boundaries an image or symbol is used. For an outline of the principle, a rune suffices. For an allusion in passing, an alphabet letter many be used.

A		K	Kartikai
Horse			Yoked Horse
A	Aswin Twins		Aswin Twins under the Yoke
A	Aries	L	Libra
	Bull		Tame Bull
T	Taurus	Tau	Cen – Taurus
A	Aleph	L	Lamed
	Ox		Ox Goad, Ox Herd
Lion			Tame Lion
M	Leo Maior	N	Leo Minor
	Mu		Nu
	Manas		Nied

Table 19. Correspondences between wild-tame animals, zodiac signs, alphabet letters (cf. table 20).

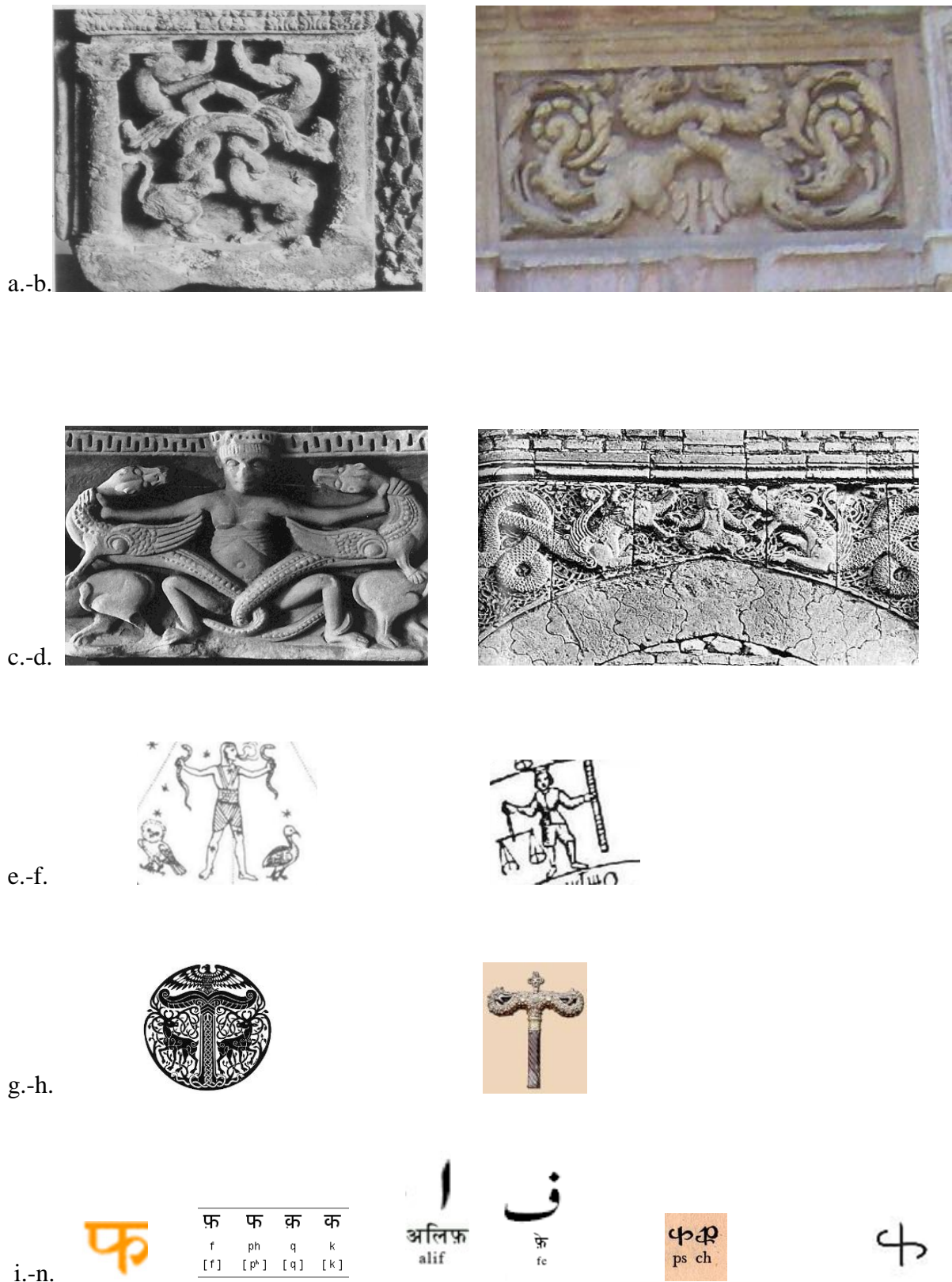


Figure 91. Cosmic Taming. a -b) Serpens Caput and Serpens Cauda as knots, c-f) human intervention; g –h) the beginnings of Libra in Egypt; i-n.Irminsul which becomes the bishop's staff (pateritsa); Sanskrit letter 22, in Urdu, Armenian, and Dead Sea Scrolls letter 22.

3.7. Control

At an early stage the concern was more basic: with taming and control, i.e. creating the conditions for boundaries and limits, which can be defended and upheld. Long before there was a mechanization of the world picture,⁵⁷⁹ there was a taming of the world picture. The winter months were the wildest months. Accordingly, they became associated with a giant land beast and a giant sea beast that need somehow to be controlled, subdued, and, if possible, vanquished and tamed (table 20).⁵⁸⁰ The names vary in different cultures (e.g. Aurochs, Chisel Teeth, Mahisasura, Leviathan), but the principle remains the same: a quest towards domination and domestication.

This taming process involves two fundamental metaphors. First, there is a cosmic taming of Nature. Second, there is a taming of the beasts within. The taming of Nature typically begins with monsters and serpents (figure 91). The depiction of this taming has a distinct evolution. For instance, with serpents, the process begins with knotting the beasts. In the cosmic picture, these are the two parts of the dragon: head of the dragon and tail of the dragon (Rahu and Ketu in Sanskrit). These become linked with specific mansions (cf. Appendices 2,3).

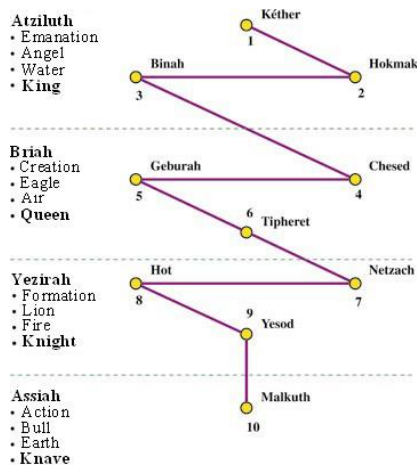
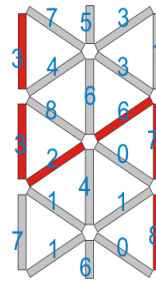
In a next stage, good beasts supervise bad beasts. Then there is intervention of gods and heroes starting with wrestlers, ending with tamers. In Europe, the Minoan Snake Goddess and Ophiucus are perhaps the most obvious examples, but this imagery is found also in Coptic calendars and ranges from the gates of Baghdad to the portals of Christian churches. Next, we find examples with a human scale, serpents in trees or on columns. Irminsul and Yggdrasil are the most famous cases. This in turn is simplified into symbols such as the brazen serpent, tau cross with a serpent and an apple tree with a serpent. These symbols are then made portable. The bishop's pateritsa in the orthodox church and bishop's staff in the Christian tradition are obvious examples. These in turn are miniaturized so that they become pins, jewelry and symbols that can be applied almost anywhere. The abstract versions of these symbols become letters of alphabet.

In India, for instance, the theme of a tree with a coiled serpent becomes Nakshatra 9: Ashlesha in Cancer, the serpent god, called Naga, Adishesha and considered the birth star of Ketu.⁵⁸¹ In Sanskrit, this image of a serpent entwining a tree becomes consonant 22, pha as in al-pha-bet (फ). We can trace this letter/sound as it travels West through a series of languages sometimes as pha, sometimes as fe, ps, psi, even as part of alif. We find it in Sindhi Brahmi, Devanagari, Urdu, Nasta'liq, Armenian, Armeniacum, Syrameniacum, Atticum where it is x, Aegyptiacum where it is z and in the Dead Sea Scrolls where it becomes tau, the final letter of their early version of Hebrew (figure 44d).

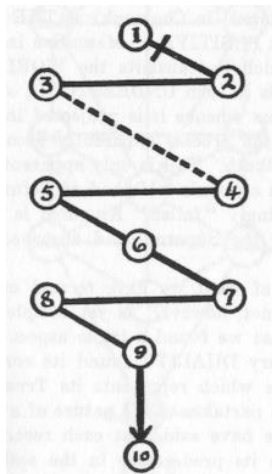
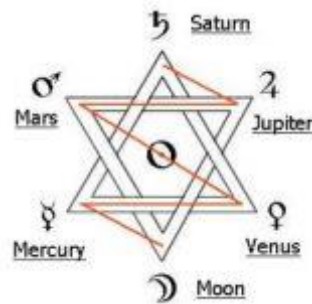
Galileo said that the alphabet of nature was written in the language of geometry and used this metaphor to found early modern science. A much more ancient tradition of geometrical patterns of matrices and grids helped create the nature of the alphabet. A first step in this process was a division into two: beginning and end, inhalation and exhalation, night and day, waxing half of the moon and waning half of the moon, winter and summer, waxing half of



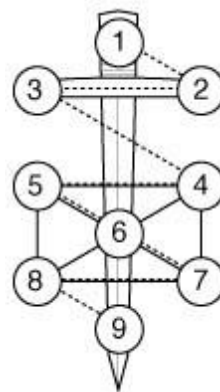
a.-b.



c.-d.



e.-f.



g.-h.



Figure 92. a-b. Sila Rune, c-f. Lightning bolt and planets, lightning bolt and Sefiroth ,g. h. 3 pillars , 2 pillars

year and waning half of year, North and South, first letter and last letter: A and T (in the early Western alphabets).

In India, the Amrita (the nectar of immortality) is associated with the Asvins, who are symbolically physicians of the gods, as well as horses and horsemen. The Asvins give their name to the first of the mansions of the moon and then to month 6 (or 7) directly opposite them on the zodiac.⁵⁸² Here, we have the theme of wild horses and yoked horses, the theme of chariot and charioteer, an imagery goes back to the Upanishads. In Latvia, as we saw, this becomes Usins and Martins (cf. Saint Martin in the Christian tradition).⁵⁸³

The Asvins are complex symbols. Sometimes they are horses. Sometimes they are the riders: sometimes charioteers, sometimes the chariot. To speak in terms of the Bhagavad Gita (Ch. 7, Verse 5) they symbolize “the superior and the inferior natures; the field and its knower (spirit is the knower of the field; matter is the field).”⁵⁸⁴ In Hinduism, the deity unites the field and its knower. In the West, this image of the charioteer is popularized by Plato in his Republic. In terms of Sanskrit, the March - October axis is associated with A (the first vowel) and K (the first consonant, Table 10). In all this, there is a complex interplay between letters and the names associated with them. A and K, first vowel and first consonant, the first number (ak) are associated with Asvins and Kartikai. The concrete names help us to remember abstract concepts (table 14).

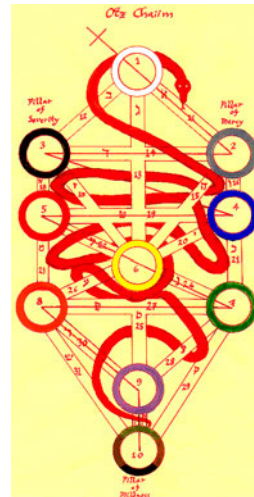
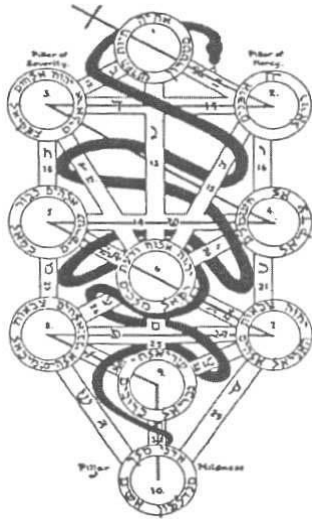
The taming of horses is paralleled by the taming of bulls or oxen. So the wild bull of Taurus becomes the Cen-aurus in Scorpio, where cen or ken as in kenaz, mean restrained as well as knowledge (do you ken?) and initiation. In the Hebrew alphabet, this becomes the contrast between letters A and L, Aleph and Lamed, Ox and Ox Goad/Ox Herd. In terms of the zodiac, A and L become Aries and Libra. In astronomy, the unbridled energy of Aries linked with a god of war (Ares) in March, is contrasted to a more peaceful, Ant-ares in October/November. The god of war (Mars) is balanced by the god of peace and communication (Mercury).

There is also the taming of lions: Leo maior and Leo minor. In India, this is the contrast between the lion in summer and the lion in winter, between the sun as roaring lion (Simha, Nakshatra 10. Magha) and the sun as crouching Lion (Nakshatra 19. Moola). In Egypt, the Aker Lions, two lions back to back, are the symbol of East and West, past and future. They sit on each side of the cosmic axis of the Djed Pillar (figure 142). As they move northwards and through time they take their places, sitting in a stoned position as the tamed and guardian animals at the portals of Romanesque churches. More recently, they sit in front of a New York Public Library and large bank buildings of HSBO in Canary Wharf. The symbolic function remains largely constant while the venues change.

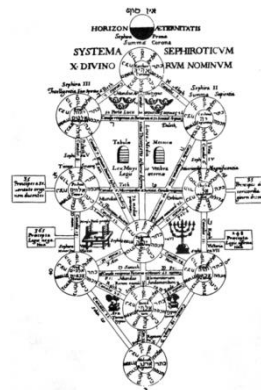
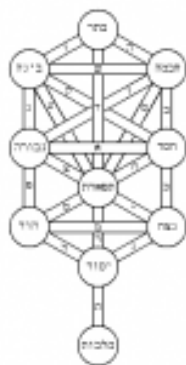
This tendency towards coupling, pairing of letters and concepts typically leads to cyclical complementary ideas, yin-yan, increase-decrease, growth-decay. In some cultures, this leads to dualism with opposites of light-dark, good-evil. More often they become linked in a threefold system as a continuum of past, present and future or more complex systems linked with other regular shapes and solids (cf. chapter 11).



a.-b.



c.-d.



e.-f.



g.-h.

Figure 93a Pingala – Shushumna- Ida, Caduceus⁵⁸⁵ b. Sephiroth on hexagram, c –f. Sefiroth as Lightning Bolt and Tree of Life, g-h Adam, Eve and birth of Gemini in alchemy, Three columns of freemasonry.

3.8. Descent

In Sanskrit, the vowels are celestial and the consonants are terrestrial. In the Old Slavic tradition, letters A to I are celestial (1 to 10); numbered letters 11 – 22 are terrestrial covering the range from head to navel and followed by other letters below. In the Cabala tradition, the first 10 paths are linked with 10 emanations (sefira, Sephiroth) such that path 11 becomes letter 1 and path 32 becomes letter 22.

Hereby, the principles used to create a framework for the world tree and the chakras are adapted to explain the descent of powers from the heavens to earth using the metaphor of a lightning bolt. A simplest version is the Sila rune (Руна Сила), analogous to the Sigel and Sowilo runes (figure 92 a ff. cf. figure 23). In the most familiar versions, the ten Sephiroth are connected by a zig-zag line. Sometimes the zigzag line is used to connect the planets beginning with the most distant (Saturn) and descending to earth. Alternatively, the numbers of the Sephiroth are given without their names. In these cosmic diagrams, a sword is typically used to connect the first and second sefira. Occasionally, the sword becomes the central column. Summary versions become the three pillars (Shin, Aleph, Mem) of severity, equilibrium and mercy or simply two columns Boaz and Jachin.

This descent in the macrocosm, is mirrored by descent in the microcosm as the nadis around the chakras of the body, or symbolically as a snake along points in a hexagram (figure 93 a-b). More complex versions use a snake to indicate paths along the descent. Classic versions tend to omit the serpent. Illustrated variants occur in alchemy and freemasonry. In alchemy, for instance, the light and dark columns of the sun and moon are linked with Adam and Eve and with the zodiac signs, Leo (lion) and Capricorn (unicorn), while the central column of the twins is linked with Gemini and the caduceus.

The central column, when numbered, now has the sequence 1 6 9 10 or simply 1 6 9, the same sequence that we encountered with the arcane Slavic alphabet (figures 87a and 58). Hence, a number symbolism used for the heavens above the human body in the Slavic tradition is superimposed on the human body in the Cabala tradition to arrive at key numbers for the tetragrammaton. By now, a complex imagery has emerged that obscures connections of early alphabets with magic squares, with 1 5 9, living elements, breath and breathing.

3.9. Conclusions

If the earliest markings often represented humans as stick-figures, early alphabets are often literally figurative, using images of balanced men and women as letters to illustrate principles of balance and equilibrium. Alternatively, they combine a series of letters to make a man of letters. Early alphabets are often also linked with arithmetic and geometry. There is evidence that they used magic squares (of 3 x 3 squares) to organize basic letters and concepts. When applied to a 17th century Swedish alphabet (Scanzianum), the central column (1 5 9) leads to letters connected with man.

Applied to the first nine letters of English, the central column of the magic square has the vowels A E I. With Old Arabic, we arrive at letters and rhythms connected with breathing and

yoga. A combination of two magic squares applied to Phoenician leads to insights concerning the sequence of letters. These breathing metaphors, in conjunction with decans, lead to insights concerning a division into 3 mothers, 7 double and 12 simple letters in Hebrew, reveal why numbers 17 18 19 have special significance, and offer clues into the multivalent meanings of ankhs. In the Slavic tradition, for instance, an ankh shape is connected with breathing in Hatha yoga.

This concern with breathing as a symbol of life led to shifts in the conception of cosmic man, from a standing to a seated figure, led to a cutting off of the lower body and a corresponding shortening of the alphabet. The ouroboros helped to define these new limits. A more subtle consequence was that letters of the arcane Slavic azbuka which had been applied to the space above the head were applied to the seated body. The central column, which had been aligned with 1 5 9 in the magic square, now became aligned with 1 6 9 10, leading to the letters IHVH of the tetragrammaton. Added together these numbers make 26, which is also the gematria for life (chai) in Hebrew. In short, cabbalistic numbers linked with life such as 18, 19, 26, which seem capricious and mysterious in isolation, acquire new meaning when we recognize their connections to breathing within an astronomical framework. The story of descent of the powers of heaven is linked with these developments.

The Northern tradition pursued another route, linking runes with standing figures and key metaphors such as a double spear or a sword in the stone. Indeed, an analysis of the final eight Anglo Saxon runes reveals that they are also closely linked with astronomy. They help define and impose boundaries and limits that sometimes need to be defended. They reflect an earlier stage when the story of the skies was a taming and controlling of elemental energies and forces.

Chapter 4. Movements and Matrices

From where do the figures and namesakes in the explanation of the B, L and N Ogham? From the branches and limbs of the Oak: they formed ideas which they expressed through sounds. So as the stalk of the bush is its noblest part, from them they formed the seven chief figures as vowels: A, O, U, E, I, OI,... and they formed three others which they added to these as helpers, formed on different sides of the line like this: UI IE AE,... The branches of the wood give figures for the branches and veins of ogham, chief of all.⁵⁸⁶

Book of Ballymore (1391)

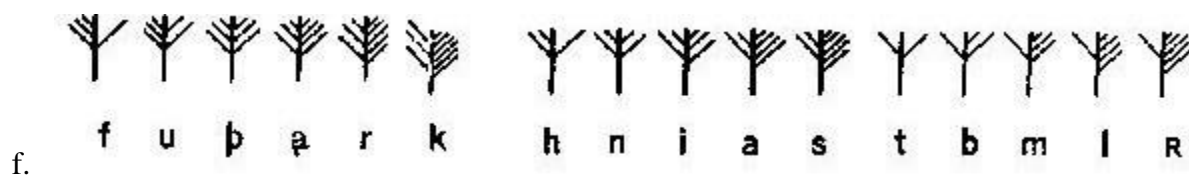
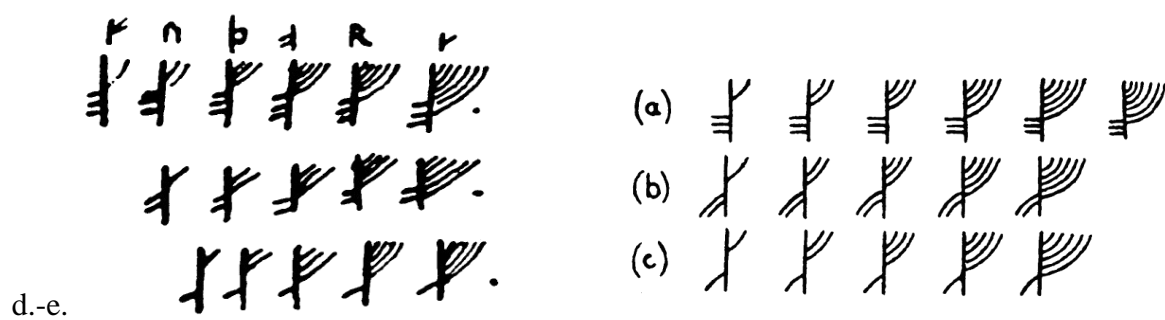
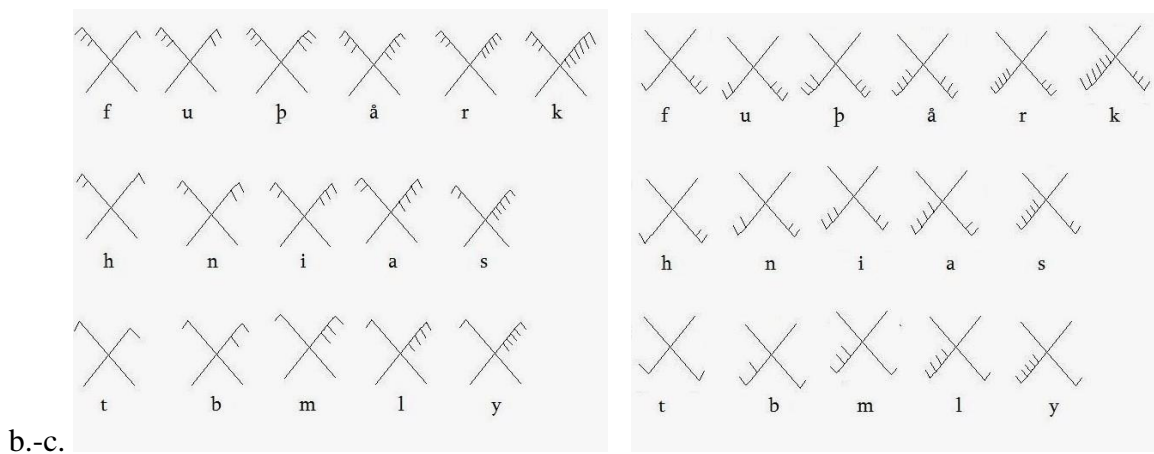
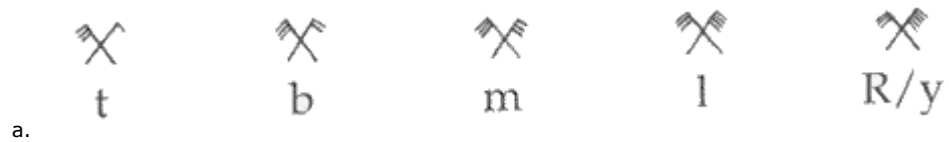
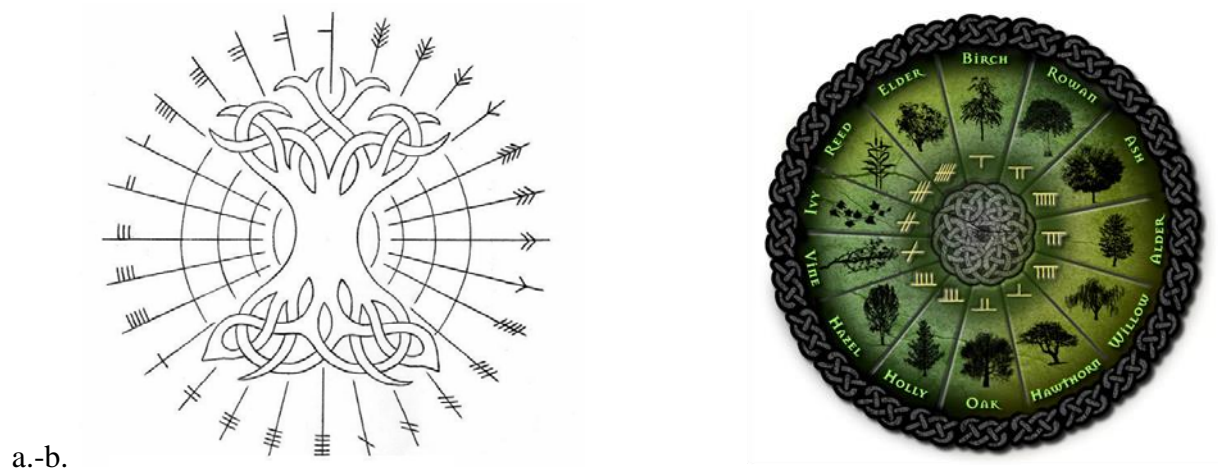
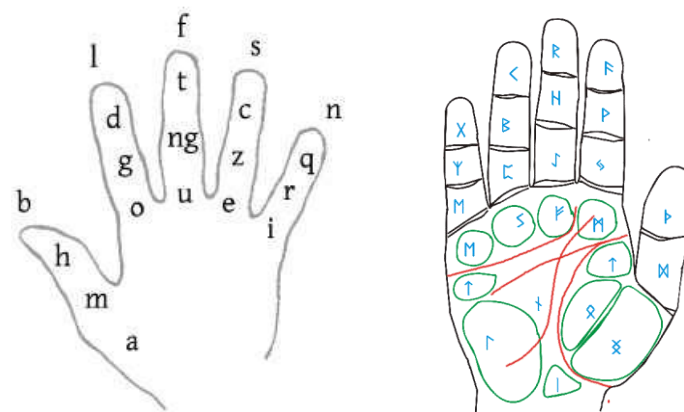


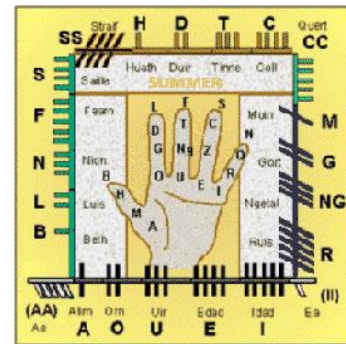
Figure 95 a-g. t b m l R/y (Icelandic Runes), Tjald runir, þrí-deilur, Kvistrunir, El-Mushajjar, Slavic Futhark.



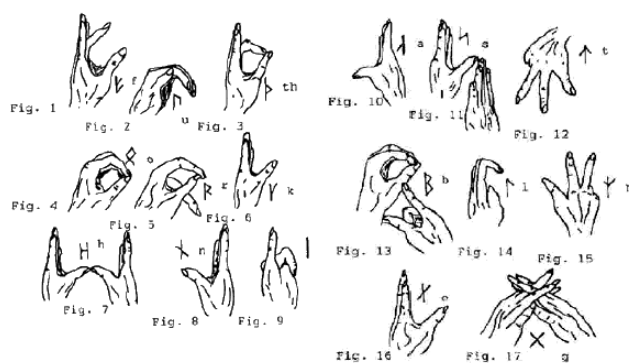
a.-b.



c.-e.



Mystic Runes (Other Consonants)					
4	H	M	F	R	M
Engis	Uma	Avara	Quaba	Avan	Kemur
Spirit Runes (Vowels)					
*	Φ	I	Q	N	Q
Alm	Laka	Iska	Qum	Lua	Yun



f.-h.

Earth Runes (Palatal-Nasal Consonants)				
1	2	3	4	5
Luis	Ruis	Nuin	Julara	Shorin
Air Runes (Guttural Consonants)				
1	2	3	4	5
Hmothe	Koll	Galad	Chakris	Queris
Water Runes (Labial Consonants)				
1	2	3	4	5
Fearis	Vuin	Mor	Pagis	Reith
Fire Runes (Dental Consonants)				
1	2	3	4	5
Timne	Dair	Thor	Sulan	Zalis

Figure 96 a-b. Tree Ogham, c-e. Hand Ogham, Finger Runes, Odin Runes, f.finger runes, g.-Elemental runes.

4. Movements and Matrices

Chapter three explored connections between early letters, runes, breathing, and yoga as expressions of life in a static position. In this chapter, we examine letters and runes in relation to human movement and explore evidence of runes in connection with matrices and systems.

Some explanations for the origins of runes, such as the above passage from the Book of Ballymore, are deceptively simple. A much more elaborate history is outlined in the two volume *Barddas of Iolo Morganwg* (1892) which, alas, is said to be largely forged.⁵⁸⁷ An introductory description of Elvish runes explains that in addition to being letters with phonetic values they are also ideograms, simultaneously concerned with marking and hiding:

THE ALFERIC RUNES or rianar (singular riana, meaning both "carving" and "mystery") comprise a system of magical writing native to the Elves known as Sarithin. The rianar are designed as a graven system of letters, but are also scribed in ink. Each system of letters is based on a phonetic symbolism, but the rianar runes are -- like those of the Norse Futhark and the Celtic Ogham -- glyphs that function as ideograms. Each rune joins together (*ogmaro*) trees, birds, stones, times of the year, herbs, and abstract concepts into a web (*ohma*). The term ogham, which I take from the Irish Druidic term, does not simply refer to the "letters" and their phonetic values, but to the whole complex of correspondences which those marks invoke, and so we refer to the Rianar not as an "alphabet" but as an Alferic Ogham (1). This polyvalent quality of word-meanings characterizes Elvish languages at every level. For example, the word riana itself has multiple meanings and can be taken as a verb form as well as a noun form: "mystery," "treasure," "hiding," as well as "carving."⁵⁸⁸

In the West, some associate the runes with the Hyperboreans of Thule Island (the Shetland Islands, Iceland, Saaremaa).⁵⁸⁹ The received wisdom is that Ogham, B.L.F. (Beth, Luis, Fearn) and Q-Celt runes go back to c. 600 B.C.⁵⁹⁰ Tree runes are found in India (Rasa el-Hind, figure 94a ff.). There are tree cypher alphabets in Persia: e.g. tree-writing (khatt-i-shajari, El-Mushajjar) and cypress writing (khatt-i-sarvi)⁵⁹¹ and tree ogham is found in a Cairo manuscript. In the 9th century, Ibn Washiyya recorded the tree alphabets of Dioscorides and Plato (figure 94c-d).⁵⁹² In the past decades, there has been increasing awareness of a Slavic connection. Some have cautiously pointed to parallels with the Venetian (Venetic), Lydian, and Lycian Alphabets.⁵⁹³ Others have drawn attention to Bulgarian, Turkic and Hungarian runes. The fundamental work of scholars such as Amanjolv⁵⁹⁴ suggests that their origins lie in Central Asia. Meanwhile, the important research of B.A. Chudinov⁵⁹⁵ claims that the runes go back hundreds of thousands of years. At the very least, there is clear evidence in the Slavic tradition that runes cannot be dismissed as near haphazard markings of primitive nomadic Northerners. As in previous chapters, this is not a systematic history. The aim is simply to outline a territory that has been largely forgotten or overlooked.

4. 1. Trees, Hands, Systematic Marks

The opening chapter explored symbols for energy, force and power and noted that the letters E F G, especially if written as E F Γ could be seen as a spectrum from full to lesser energy as the number of staves on the pole diminishes from three (E) to one (Γ). To see this principle in practice it is useful to make a quick detour to Iceland (figure 95a ff). Here we see five runes, t b m l R/y consisting of crossed sticks. The left stick remains constant with 3 staves/arms/fingers. The right stick acquires one stave with each letter. In the Tjaldrunir, a variation of this approach is extended to include all three of the rune divisions. In the case of f u th a rk, the left crossed stick has three arms, while the right stick gains arms as it proceeds through the letters. In the case of h n i a s, the left crossed stick has two arms. In the case of

└ - А Арей	└ - Е Ермо, Ель
└ - Б Бож, Битва	└ - Ё Тело
└ - В Власть, Вель	└ - Ы Колены
└ - Г Гать	└ - Ъ Слабина
└ - Д Дид, Дый, Дело	└ - Х Хорс, Хворост
└ - Т Твердь	└ - Ж Жива
└ - К Коло	└ - Ш Шопот
└ - П Правь	└ - Щ Щур
└ - М Мощь	└ - Ч Честь, Четь
└ - З Зничь	└ - Ц Цельник, Царь
└ - У Уд	└ - С Сварог, Сила, Суть, Сыть
└ - Ю Юга	└ - Н Навь
└ - И Ирий	└ - Я Ярость, Ярило
└ - Й Йесть	└ - О Орей, Орун
└ - Ф Финист	• - Упор, служит также переносом
└ - Л Лад	└ - Раздел
└ - Р Руна	└ - Тын, ряд с новой строки

a.



b.h.

Figure 97a. Russian Futhark Runes -Cyrillic, b-c ., hh, d-e. Znych, Makosh e. World Tree Symbols, f. Union of Two Began, g. Jumis Earrings h. (Hunno-Scythian).

t b m l y, the left crossed stick has a single arm, while the right stick gains arms as it proceeds through the letters. So the three sequences mirror the loss of energy in the E F Γ (E F G) example. A first series is upright, a second series is inverted. The þri-deilur (3 part runes) are a variation on the same theme now adapted for a runic version of cryptography. The Kvistrunir shows yet another version of the same approach. A Slavic version of the Futhark with three sequences of five consonants followed by five vowels illustrates how this approach can lead to a subtle play of strokes to the left, right or on both sides of a central column. In the alphabet of Dioscorides (1st c. A.D.) these become linked with the abjad (figure 94 f).

From this approach evolve intuitively simple and nonetheless complex systems of signs and symbols. For instance, a combination of four sets of five symbols plus two final sets of four marks lead to 28 markings in a circle, corresponding to 4 week cycles (figure 96a ff). Alternatively, 13 trees are arranged in a circle to reflect the 13 moons of the year. These are marked by a series of 5, 4 and 4 runes respectively to create a simple annual calendar.

In other cases, the hand serves as a model. A top line defines five letters of the first aicme: b l f s n. A second line defines five further consonants: h d t c q. A third line defines a third set of five consonants: m g ng z r. Finally, a fourth line contains five vowels: a o u e i. More complex drawings align these letters within a square and identify the individual runes. Reading the letters of the left thumb gives us B H M A, which serves as an aide-memoire of the four aicmes (divisions of five): Aicme **B**eithe, Aicme **H**uatha, Aicme **M**uine, Aicme **A**ilme.

The elemental runes signal a further stage. Now four sequences of five runes mark the earth, air, water and fire runes, corresponding to the palatal-nasal, guttural, labial and dental consonants respectively. To these are added five mystic runes corresponding to other consonants (cf. semi-vowels) and five spirit runes corresponding to vowels. There are parallels and differences with Sanskrit. In the Tantric school, the five elements (earth, water, air, fire, space) are aligned with the first five Sanskrit consonants. Here, the 5 elements take up 25 consonants. In Sanskrit, there are 7 divisions of consonants. Here there are 4 divisions plus one for other letters (i.e. diphthongs). While the names are different, most reflect familiar runes. For example: Galad is the Fehu Rune, Sultan is Sigel or Sowilo, Zallis is Geofu. The sequence Alim, Edda, Ioho, Oum, Uru, Yum is better known as: Hagal, Inguz, Jara, Isaz, Othala, Ur, Jara (Пуна Ёра).

The ouroboros diagrams in the last chapter confirmed that Slavic runes and letters are closely connected in Russia. There are a range of different Slavic runes including runes of the eastern Slavs, Dalekarliyskie, Makoshi, Rasenskie, Skolotskie, Slavitsa, Velesitsa (Velesovitsa) and Vendskie (Vendic or Vendian). There are numerous tables that map between runes and Cyrillic letters.⁵⁹⁶ One of these for Slavitsa (figure 97 a ff.) divides the alphabet into four sets of five letters, one group of four, three groups of two runes showing opposites, the fehu rune as a Russian P and three special signs.

Here, the tendency to reverse letters has evolved into a mirroring principle that serves to structure the runes. Striking about this collection is not just that it links with modern Cyrillic letters but that it also takes us back to earlier letters and symbols: e.g. hh (Brahmanicum and Hebrew 3), symbols for Znych and Makosh, a World Tree, Union of Two began, the letter h as two lunules (Hunno-Scythian), the god Jumis as earrings and Ing Rune (Anglo Saxon). Implicit is a close interplay between letters, runes, symbols and decorations.

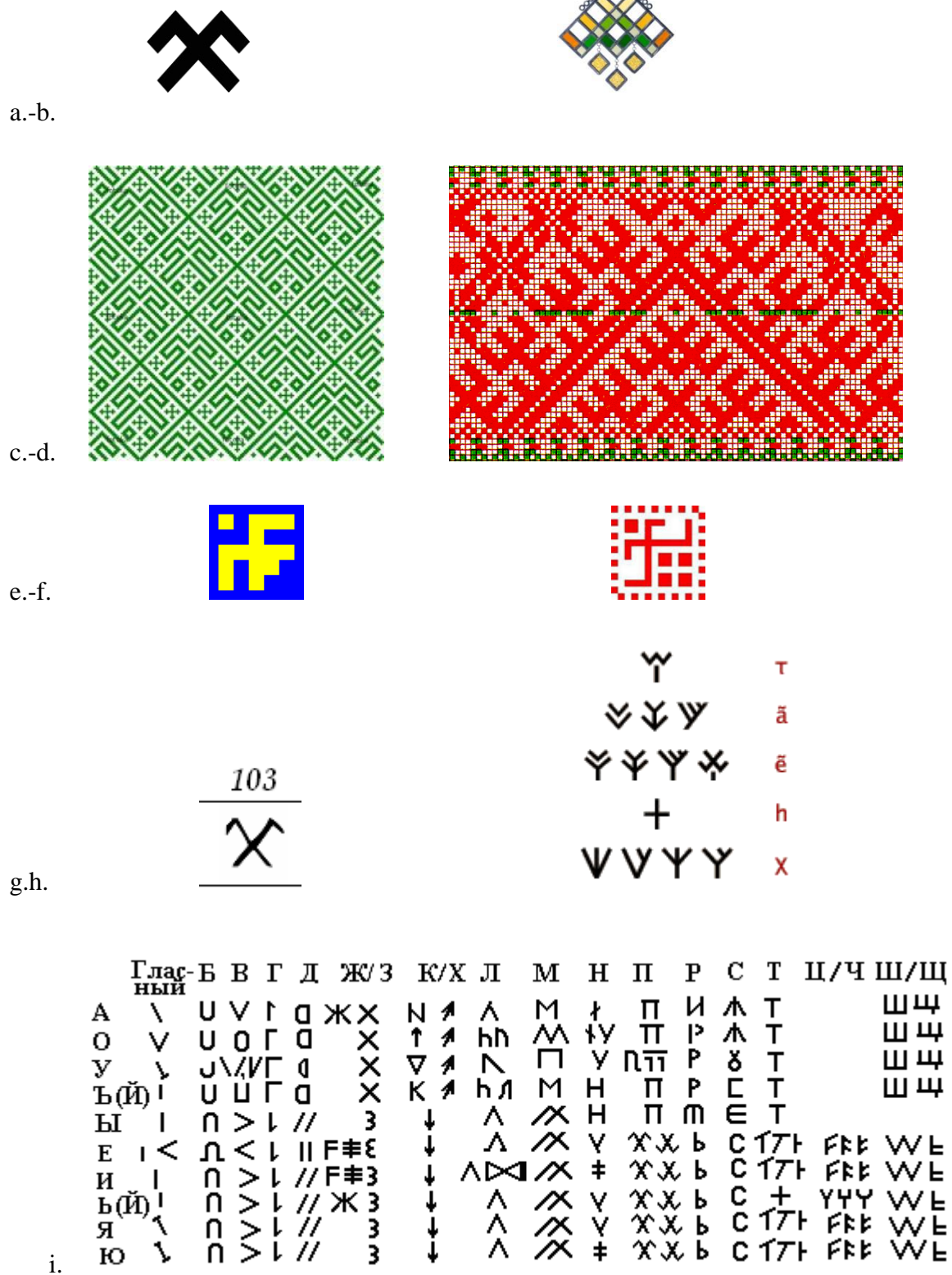
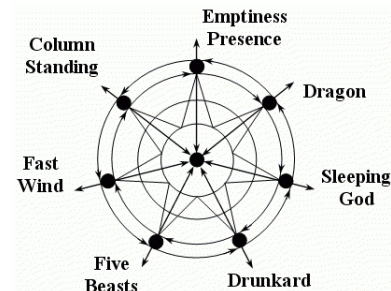
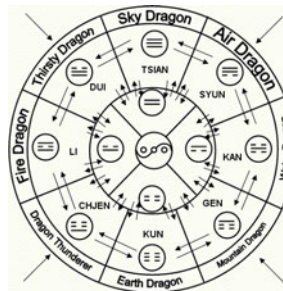


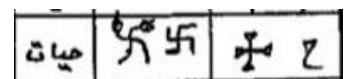
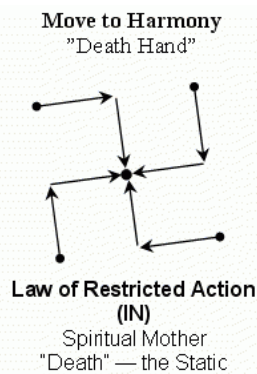
Figure 98.a-g Jumis h. Letter 103 (Bulgarian), h. Lycian Alphabet i. Syllabary of Makosh Runes (B.A. Chudinov).



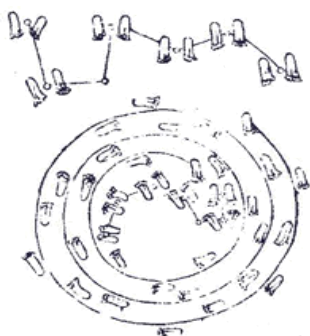
a.



b.-d.



e.-g.



h.-j.

Figure 99 a. Shaolin, b. 8 Animals, c-f. Big dragon system, g. letter Hayat (Old Arabic), h. Great Bear Polar Circle, i. Taoist Monk, j. Tengri as Tamga.

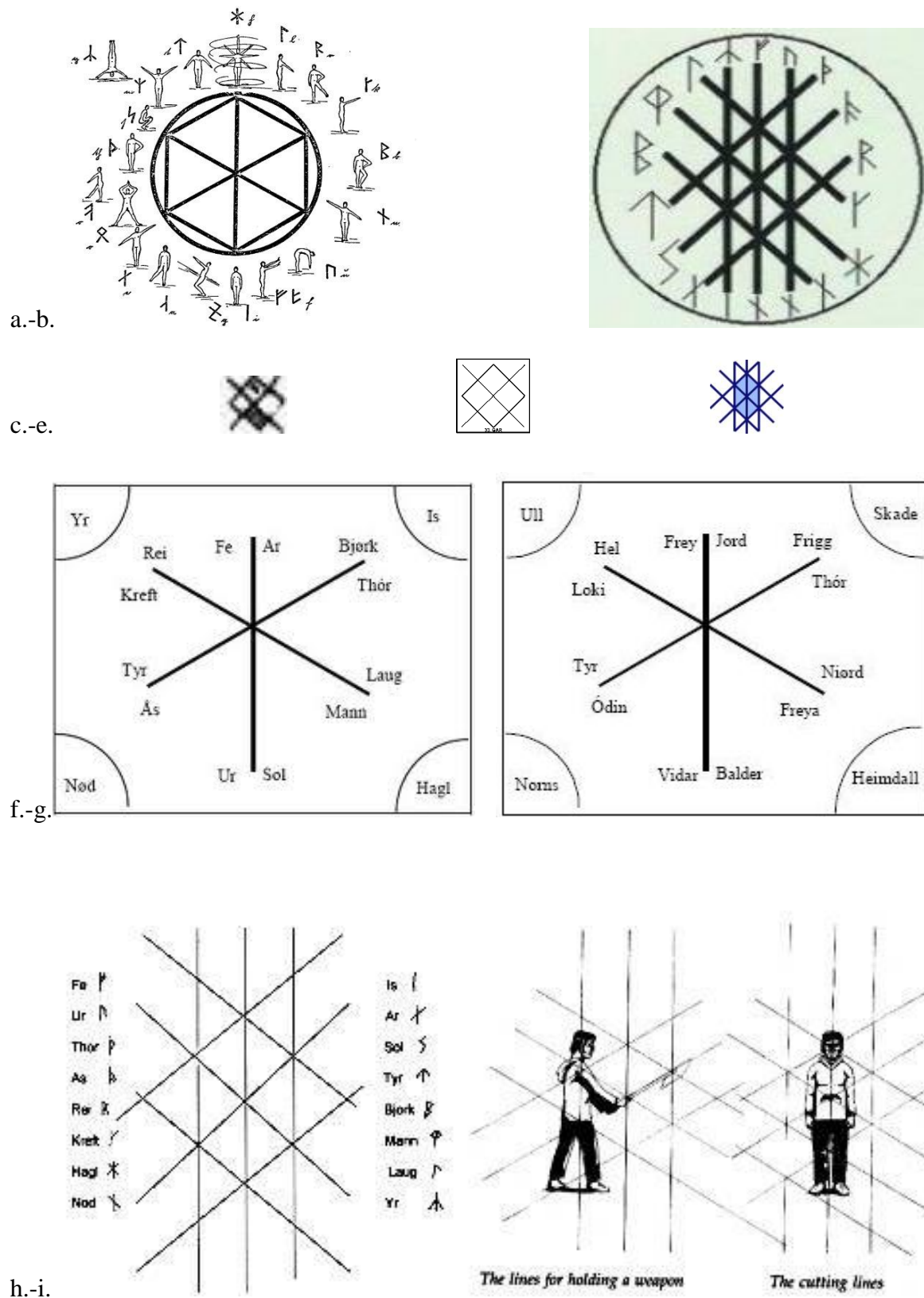


Figure. 100. Movements and Runes: a Yogic runes, b The Stav, c-e. Vinca, Gar, Stav symbol f-g. Stav, runes and gods, h-i. 16 stav runes and movements.

The painstaking research of B. A. Chudinov, takes us further in understanding these connections. By way of introduction, we return to the fertility god, Jumis, whom we met earlier (figure 27-28). One of the simplest versions of the god is in the form of two inclined Γ shapes or inverted L shapes (figure 98 b). This shape occurs in textile patterns. A similar motif with 3 arms becomes a motif for Latvian earrings as does an inverted version that is a Symbol of the god Dievs, and of abundance and recurs in both textiles and jewellery. Two such inverted Ls positioned at 90 degrees produce humanoid stick men. The crossed hockey stick-like Ls become Letter 103 in the Bulgarian runes. The inverted Ls of the abundance symbol become letter ē in the Lycian alphabet.

In the Chudinov syllabary (figure 98j), these upright and inverted forms are variants of the letter Π. A one sided variant is linked with letter M. Letters Ё and В show variants of U and V. Letter Γ shows how a Lagu rune ʀ is inverted as ʁ. Letter Ж shows variants on letter Samekh. Letter H shows variants on rune Nied, Y and a double cross. Letter Ј takes us to the dagaz sign. The letter C takes us to a downward form of the Algiz and Othala runes. Letters И and Ч include variants on Fehu and Ansuz. The letter Ш (sha) takes us to both Shin and W. The letter Ш (shtha) takes us back to variations on the letter F that we met earlier in our discussion of yod, ki and ku (letter 7). Hence, the syllabary of Slavic sounds incorporates a series of runes and, by now familiar, folk symbols from the annual agricultural cycle.

4.2. Movements

Such phonetic movements of the tongue are one dimension of a much larger story whereby movements of the body are also linked with runes and letters. A recent diagram (figure 100 a) showing yogic runes might suggest that this is merely a variant of new age fitness techniques, but there is considerable evidence for much older roots (figures 99- 100). In the Middle Ages, for instance, the 28 letters of Arabic inspired 28 movements in China known as Tantui:

Tantui ("flicking or spring leg") is usually used as basic training for Zhaquan (see above). Originally, there were 28 lines of tantui, one for each letter of the [Arabic alphabet](#); however, later on, the last 18, which were comparatively complex, were merged into two forms called Tuiquanshi ([Chinese](#): 腿拳勢), still practiced in Zhaquan.⁵⁹⁷

There is a 5th century Taoist Rite of the Great Bear Polar Circle, which is thought to be a source of Taiji Quan.⁵⁹⁸ In the modern version of Taichichuan, 8 Trigrams and 8 Animals are linked such that a person imitates the motions and rhythms of the universe. Evidence of such methods based on Taoism are also found in Russia. One is called Ramkharat (Tao-Izat-zu).⁵⁹⁹ Another based on Slavic-Tibetan traditions is called the Big Dragon system.⁶⁰⁰ Here the 8 forces of the natural world that symbolize Ba gua are shown as 8 dragons. An octangular star relates 8 points to 8 basic concepts. Of particular interest for our story is to note how this system integrates yang and yin in a Law of Free Action - Law of Restricted Action, alternatively called move to chaos - move to harmony, life hand - death hand, Spiritual Father - Spiritual Mother, Devil - Death, the dynamic - the static. The accompanying diagrams recall the Slavic letters Swastika – Posolon (figure 99, cf. figure 10).

The Big Dragon system entails the 3 worlds of sky, man, earth linked with 3 kinds of space (non-material, intermediate and material space). Sky is linked with the future, imagination and external alchemy. Earth is linked with “the past (memory, wisdom, ancient information, ancestors)”⁶⁰¹ and Inner Alchemy. Man is in between and can harness their essences to arrive

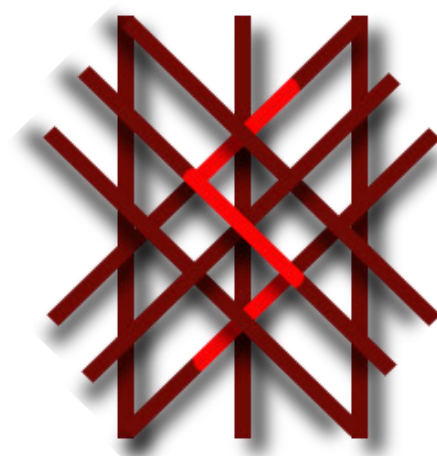
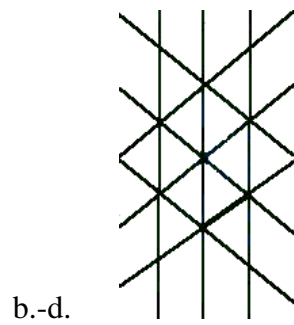
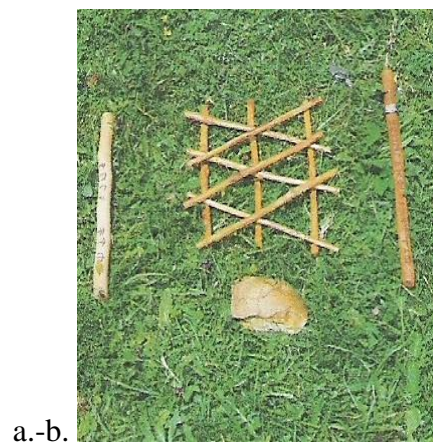


Figure 101 a. 9 glory twigs, b. 9 sticks, c. The Web, d Orlog, e. Stav symbol, f. Polish stavs and Sowilo

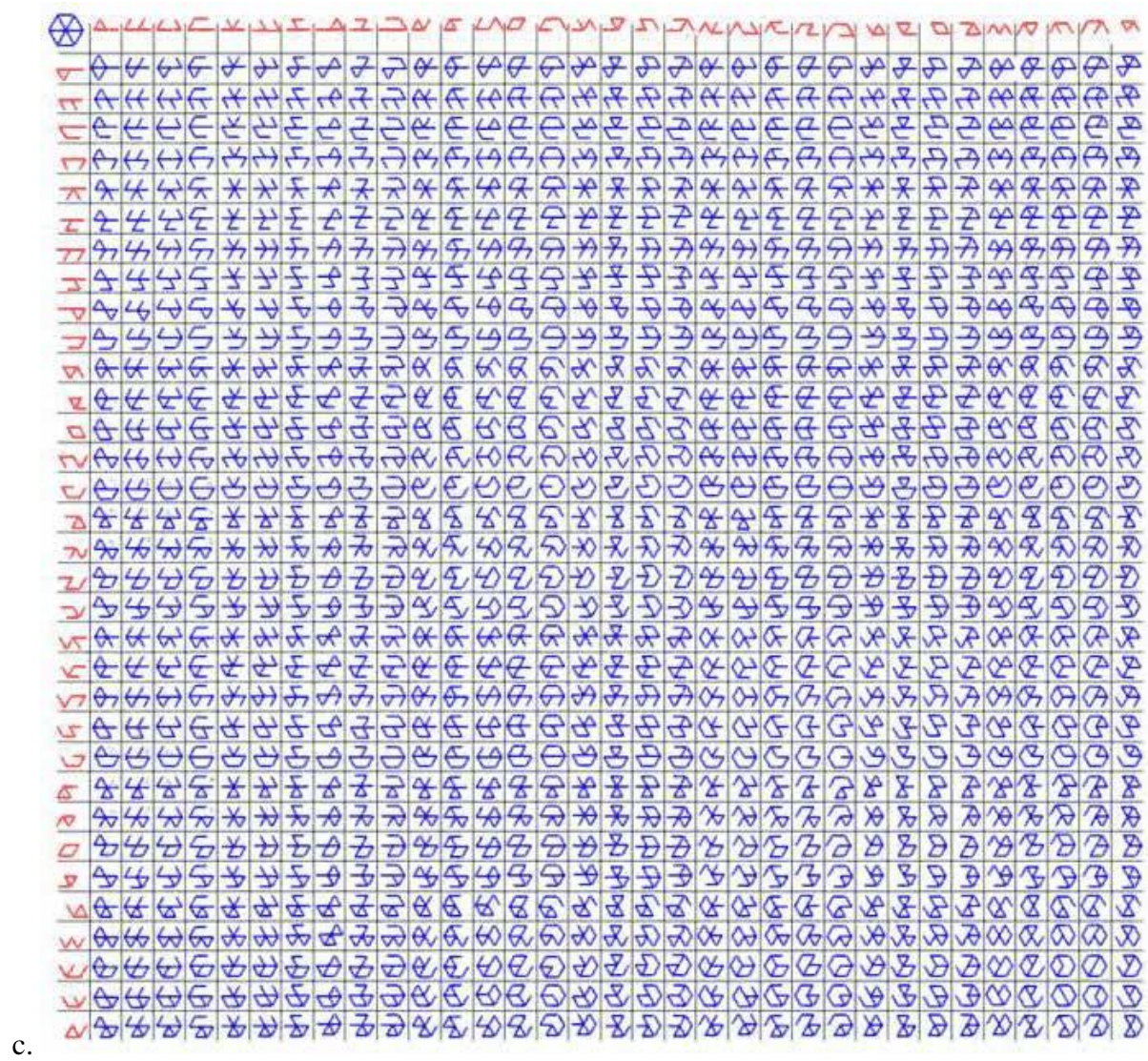
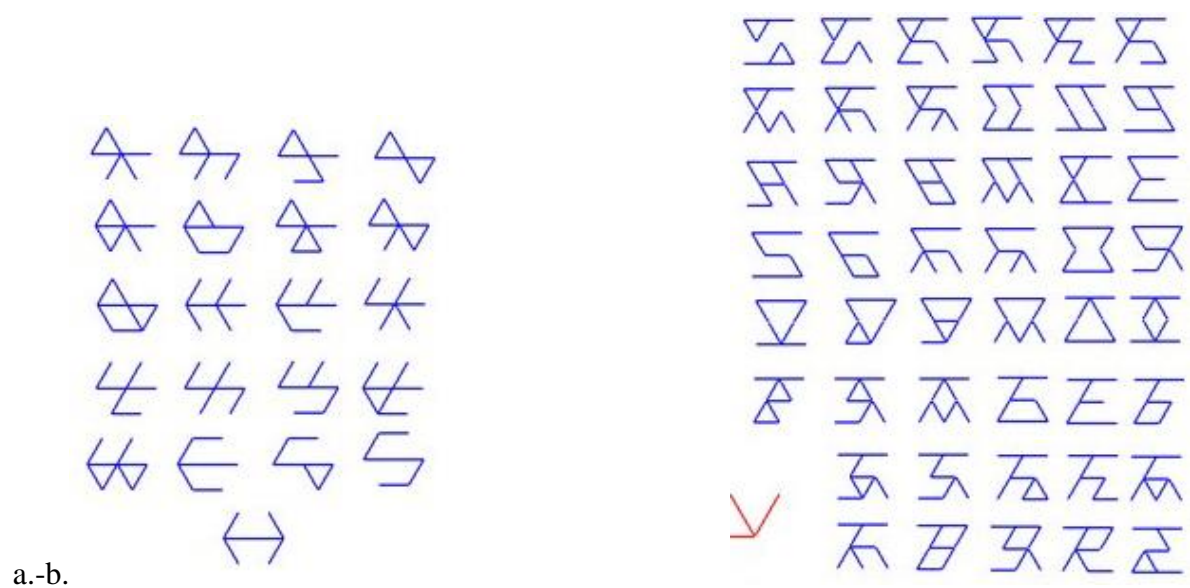


Figure102 a-c. Simple and Complex Matrices.

№	Написание имени руны	Манда́ла
1	$FENU = 6 + 5 + 8 + 3 = 22 = 4$ (Меркурий) $ФЕУ = 4 + 6 + 3 = 13 = 4$ (Меркурий)	
2	$URUZ = 3 + 9 + 3 + 8 = 23 = 5$ (Юпитер) $УРУЗ = 3 + 9 + 3 + 9 = 24 = 6$ (Венера)	
3	$THURISAZ = 2 + 8 + 3 + 9 + 9 + 1 + 1 + 8 = 41 = 5$ (Юпитер) $ТУРИСАЗ = 2 + 3 + 9 + 1 + 1 + 1 + 1 + 9 = 26 = 8$ (Уран)	
4	$ANSUZ = 1 + 5 + 1 + 3 + 8 = 18 = 9$ (Нептун) $АНСУЗ = 1 + 6 + 1 + 3 + 9 = 20 = 2$ (Луна)	
5	$RAIDO = 9 + 1 + 9 + 4 + 6 = 29 = 2$ (Луна) $РАЙДО = 9 + 1 + 2 + 5 + 7 = 24 = 6$ (Венера)	
6	$KENO = 2 + 5 + 5 + 6 = 18 = 9$ (Нептун) $КАНЬО (КАНО) = 3 + 1 + 6 + 3 + 7 = 20 = 2$ (Луна)	

a.

Figure 103 a. Runes and 9 dot Matrices:

7	$GEBO = 7 + 5 + 2 + 6 = 20 = 2$ (Луна) $ГЕБО = 4 + 6 + 2 + 7 + 9 = 1$ (Солнце)	
8	$WUNJO = 5 + 3 + 5 + 1 + 6 = 20 = 2$ (Луна) $ВУНЬО = 3 + 3 + 6 + 3 + 7 = 22 = 4$ (Меркурий)	
9	$HAGALAZ = 8 + 1 + 7 + 1 + 3 + 1 + 8 = 29 = 11 = 2$ (Луна) $ХАГАЛАЗ = 5 + 1 + 4 + 1 + 4 + 9 = 25 = 7$ (Сатурн)	
10	$NAUTIZ = 5 + 1 + 3 + 2 + 9 + 8 = 1$ (Солнце) $НАУТИЗ = 6 + 1 + 3 + 2 + 1 + 9 = 22 = 4$ (Меркурий)	
11	$ISA = 9 + 1 + 1 = 11 = 2$ (Луна) $ИСА = 1 + 1 + 1 = 3$ (Марс)	
12	$ERA = 1 + 5 + 9 + 1 + 1 = 16 = 7$ (Сатурн) $ЕРА = 6 + 9 + 1 = 7$ (Сатурн)	

a.

at a True man. Although this system is not directly connected with the story of the alphabet, it helps us to understand that the martial arts were traditionally immersed in the same philosophical traditions as those which concern us. Like the alphabet, they were concerned with birth, protection, and a higher quest for true man through resurrection, and rebirth.

4.3. Two Dimensional Matrices

Awareness of these traditions in the Arabic, Asian and Slavic worlds becomes all the more interesting when we turn to Scandinavia (figure 100b). Here there is a Hafskjold–Stav tradition,⁶⁰² which is said to go back to the 5th century:

The basis of the martial art is the use of five principals which are related to the five "classes" (Trel, Karl, Herse, Jarl and Kōnge) and five elements (Earth, Water, Fire, Ice and Wind) but in addition to this the use of sixteen postures and associated breathing techniques and "incantations" (called "galdor"). The sixteen postures are used to make the body form the shape of the 16 runes of the futhark (in the variation used by the Hosling).⁶⁰³

Stav literally means: "knowledge of the rune–staves"⁶⁰⁴ In its basic form, there are 9 staves (variously called stavs, staffs, sticks, rods, poles). Three are vertical (cf. 3 pillars, 3 nadis). Three are diagonals to the right. Three are diagonals to the left. This produces a matrix of lines with 18 extremities, each of which is aligned with a rune. The same matrix is used to create 18 stav stances. Hence, the same two-dimensional matrix that generates the runes, generates basic forms of human movement.

Thus far this is little more than rune-lettered movements. Underlying this is a deeper system. The 9 staves in isolation are called the Stav symbol. If we remove extremities we are back to the Gar Rune (cf. figure 88-89), which is also found among the Vinca Runes (c. 6000 B.C.). If we remove six staves we are left with 3 staves: 1 vertical, 1 left diagonal, 1 right diagonal. The 3 staves together are the Hagal rune (or Mother rune) and their extremities define the 6 basic directions (North, South, East, West, up, down) and contain 12 runes. The 4 corners of the rectangle contain 4 further runes. This same basic configuration serves to align with 12 gods on the extremities and 4 gods in the 4 corners of the rectangle. In short, the runes, linked with movements are also linked with a Scandinavian pantheon of gods within a cosmological framework.⁶⁰⁵ The central vertical is clearly also the world tree, variously called Yggdrasil, Irminsul etc.

This system in Norway is paralleled by another contemporary approach called the The Ar-Kan Rune-Lag system in England, which again links nine twigs, runes, and movements:

This system is based upon the 33-rune system usually attributed to Northumbria, but also found as the basis of the Old English Rune-Poem, which has 29 poems but a total of 33 runes. This system is based upon the Nine Glory-Twigs of Woden which holds all 33 rune-shapes. It can be broken into Four Aettir with the Gar-Runes as the Immovable Centre from which the four arms radiate. It can also be used as a Runic Web in which the runes can be found scattered around the concentric rings that radiate from the centre in eight arms.⁶⁰⁶

Wolf Ingessunu, the author of the system, links the runes with a matrix, produced by 9 glory twigs and further links these with a six pointed star and a serpent Ior⁶⁰⁷ (cf. Iar-ia in figure 89c). These English glory twigs and Norwegian stavs confirm that the yogic rune movements are more than a new age fashion. Laid out on the grass the nine glory twigs may still look like

an almost whimsical portable rune machine (figure 101a). In fact, they are the surface of a nearly forgotten history. In Scandinavia, Odin also has glory twigs and they are connected with his journey to wisdom: “When Odin hung upside down from the world tree, his rune staves fell from their pouch and landed on the ground beneath him. The pattern they formed contained all possible patterns of runes and rune tines. It was upon seeing this that he gained his wisdom.”⁶⁰⁸ Thus the Odin rune (figure 18g), linked with the Othala rune of abundance is also the source of wisdom and writing.

In Scandinavia, there is also a grid of 9 lines, called The Web, which represents the “symbolic underlying structure of all Creation.”⁶⁰⁹ It is linked to Skuld’s Net, also called the Web of Fate and a thick-lined version called the Örlög symbol, basic translations of which include: primal layer, first principle, natural law; as in ‘order’ and as in ‘either/or’ plus ‘log’ as in keeping records.⁶¹⁰

In modern Scandinavia, the runes for laf (law) and Orlog, are sometimes seen as simply a quest for law and order. But the original role of these matrices was much more profound. It was linked with ideas found in the Slavic world where fates and matrices are interwoven with the 3 fundamental principles of prav, jav and nav (law, material world, immaterial world). Orlog is linked with an idea of cosmic law (cf. Sanskrit, dharma) and also connected with the idea of cosmic battle and war, not skirmishes with individual enemies, but with forces threatening the harmony of the universe.

The same matrix is also called the Web of Wyrð, one of the 3 norns, like the 3 fates in Greece and the 3 goddesses of the sacred thread in India, who bind (Sanskrit, bindu) and unbind the strands of life. In India, this binding subjugates us to laws of time (yuga, which also means yoke) and the challenge is to be liberated. So we do yoga to escape yuga. In Greece, the words are different but the principle is the same. The web is called rete (also the Italian for the WWW) and the goal of life is to unwind, and become untangled, unbound. The person who achieves this is a-rete (beyond the web). Today, arête is synonymous with virtue and excellence, a fancy way of saying one is good boy or girl. Its original meaning is bound up and interwoven with stories and yarns of heroes and heroines, who use sacred threads to escape from labyrinths and achieve glory. The threads of a story are sacred speech which joins body, mind and spirit. Story-telling has become a simple recreation. Originally it was linked with the story of creation itself.

The Örlög symbol and the Stav symbol are effectively the same. The web of fate thus creates an underlying matrix for creation itself and for the creation of runes. Although we may associate this approach with Scandinavia, an almost identical matrix/grid is found in Poland.⁶¹¹ These traditions are found equally in Slavic lands,⁶¹² where there is also an Odin rune in the form of 9 sticks/rods and an Odin Matrix of $8 \times 8 = 64$ cubes.⁶¹³ Sometimes, the Odin rune appears simply as a matrix of 9 sticks. Alternatively, it is inscribed within a circle as a graphic formation of runes and runic matrix.⁶¹⁴

At first, the Slavic versions might seem merely a variant of Scandinavian, and Anglo-Saxon traditions. On closer inspection, three qualities set them apart. First, there is the sheer complexity of the variants. One series begins quite simply with variations on a hexagram (figure 102). These then become more complex. Then a matrix of 33×33 runic forms are

combined to create 1089 forms. There are also dot matrices linked with gematria to create runes (figure 103-104). Second, there is more evidence of an underlying system. China introduced stems and branches.⁶¹⁵ In the Slavic tradition (figure 105b), we find runes of stem, runes of branches, runes of roots⁶¹⁶ each of which has a clear function:

Runes of stem - [stozhara] - axis of universe, the order of increase, the stages of creation - reality. Runes of branches Krons - runes of creation, the runes Of [vesi] Of [vseboga], which is necessary into our peace from [Pravi]. The runes of the roots of tree - they feed our peace, reveal in the material [Viru] [Vsebogu], protecting from [Navi]. Interaction of the runes of tree creates all variety of the phenomena of the life of three peaces. This original are the runes Of [yimira], [Bogumira], [Dazhdboga] - aria. The force of runes is stored by the native land of Slavs - [Vanov], by the earth [Mokoshi]. The ore of runes flows in the veins of the earliest people, in the descendants Of [tursov] - [Volotov], earliest [Tarkhov]. Touching to these to runes, you open in your memory bylina ancient, you create your bylina, calling the God order Of [pravi] into the life explicit. With [Dazhdbogom]! ⁶¹⁷

These three sets of runes are aligned with the three worlds: prav, yav, nav. The Slavic runes are essentially the same runes as those of the Futhark familiar in the West. According to Russian scholars, this has a very simple explanation. They originated in Russia.⁶¹⁸ In any case, precisely the same runes occur on a background of 4 x 4 squares, with a diagonal set of 4 x 4 squares. From the Odin Matrix diagram we know that 4 x 4 x 4 = 64 cubic grids were also being used.⁶¹⁹

4.4. Three Dimensional Matrices

This brings us to the third, and most significant difference. There is unequivocal evidence that the runes were produced in a three-dimensional context using an isometric method. For instance, one drawing of the 3 aetts, shows two isometric cubes, one on top of the other, repeated 24 times, to produce a framework in which the 24 runes can be generated (figure 105).⁶²⁰

Not all depictions are unequivocal. In the case of the runic matrix of Kh'Arian (figure 106a), the images look more 2-D than 3-D. Nonetheless, the accompanying text leaves no doubt that spatial channels (meridians or nadis) of the human body are intended.⁶²¹

The same applies to a series of rune combinations (figure 106b, cf. table 21). Here, a series of runes and the combinations of individual runes that constitute them are displayed. This reveals that the methods for creating runes included combinations of individual forms to make more complex new runes. While these appear to be simple 2-D presentations, they relate to a larger tradition using 9 staves (cf. figure 101), a Slavic Odin⁶²² rune, and a more complex rune paradigm for h'Ariyskoy Karuna.⁶²³

В[і'е]да	= Инта + ЕСТЬ + ["Р"]
А-Г-Ни	= Асѣ + Г + Ни
Древо Миров	= Ман + Ширѣ + Ширѣ + Тис
Ни	= Надежда + Инта + Ни-Ид
Правѣ	= Мирѣ + Инта + Три-Главѣ
Р-Одѣ	= Р-Асѣ + Од-Ал
Радиация	= Ансуз + Феху + Бѣрка + Альгиз + Райд

Table 21. Slavic runes and the combinations of runes on which they are based (cf. figure 91b).

Other evidence leaves no doubt that there was a tradition of 3-D, isometric representation. For instance, we find alongside a magic square, a 3-D isometric version marked 3 x 3 square (Квадрат 3 x 3, figure 114a ff). We also find examples of $2 \times 2 \times 2 = 8$ cubes carefully marked and aligned with a flower of life pattern. Or we find a Glagolitic alphabet produced directly from a hexagon, three cubes or a $2 \times 2 = 4$ cubes. The same 8 cube matrix serves to generate an entire Cyrillic alphabet. Elsewhere (figure 113), a single cube generates 24 letters.⁶²⁴ Or a series of 4 cubes generates 24 cubes each with runes. The accompanying text explains “This approach is used for: isometric projections of energy flows, chakras, paradigms, elements in Yggdrasil.”⁶²⁵

The underlying principle is an isometric version of the Hagal cube (figure 107a ff.). In the Slavic tradition, two such isometric cubes together become the sacred spiritual matrix of the paradigm of Yggdrasil (Iggdrasilya).⁶²⁶ These isometric paradigms include a 2D paradigm, isometric chakras, isometric elements, and isometric energy flows of Yggdrasil. In other words, the Slavic world tree is much more than a cosmic metaphor. Its geometrical version as two isometric cubes permits a direct alignment with the 7 chakras, the 9 worlds and the 24 runes. In this approach, the elements are clearly organized. The 3 worlds generate 3 levels of awareness: unconscious mind, conscious mind and higher conscious mind. The nine worlds have a sun centre and a moon centre.

In other explanations, we learn that the 3 roots of Yggdrasil are a symbol of 3-dimensional nature, a guide to reality (nav) as triunity of energy-information-measure. These relate to 9 “peaces” (mьp), 9 regularities, or 9 emanations of the manifestation of the universe. Linking these are “24 connections between ‘the peaces’ - corresponding to twenty four runes of the Scandinavian runic system of the futark.”⁶²⁷ In short, as the connections between the worlds, the runes are simultaneously elements in the universe becoming manifest and serve as a sort of metaphysical glue to keep its harmonies in place. In a variant version, the 24 runes are also called 24 energy streams, are related to a cube law and compared to the 8 trigrams of the I Ching. Yet another analysis is geometrical. It uses the star tetrahedron linked with the Merkaba meditation (cf. figure 348-349) as a point of departure and relates the 24 runes to the polyhedron’s 8 apexes, 12 edges, 24 faces.⁶²⁸ Another system uses a matrix of 9 dots in combination with gematria to generate runes (figure 94 a- b).

The Slavic system is clearly anything but a simple copy of Scandinavian or Anglo-Saxon runes. It is an autonomous system with a complex philosophical base:

Runic matrix of [kh]’ Arian [Karuny] it has three basic vertical lines, which correspond to three main flows of energy flow: Man - ha (Ian, yang), female - T -Ha ([In,yin]) and To [tsentralny] “the stem of tree” - wasps or measure. These three flows are symbolically depicted so in “the staff of Hermes [Trismegista]” in the form two snakes - the energy flows Of [kundalini] and as central To [osi].[Eti] three flows (three gigantic beams of the emanations of Orel) penetrate eight [Chakr] (eight large strips) of man and therefore form $8 * 3 = 24$ all of the same connection between the peaces of the world ash, which was being called by the Scandinavians “Of [iggdrasil]”. These 24 connections correspond so to the functions of 12 basic [meredians] of sympathetic and 12 [meredians] of the parasympathetic nervous system of man. ($12 + 12 = 24$).⁶²⁹

	1 Эmm
	2 Эmm
	3 Эmm

a.

								С Т В О Л А
Орея	Бож	Веда	Глас Божий	Дело	Дом	Жар	Заря	
								К Р О Н Ы
Имя	Щит	Кон	Луч	Корень	Мир	Накал	Путь	
								К О Р Н Е И
Ар	Руда	Смысл	Тарх	Коловрат	Хорон	Цепь	Чело	

b.

								С Т В О Л А
Орея	Бож	Веда	Глас Божий	Дело	Дом	Жар	Заря	
								К Р О Н Ы
Имя	Щит	Кон	Луч	Корень	Мир	Накал	Путь	
								К О Р Н Е И
Ар	Руда	Смысл	Тарх	Коловрат	Хорон	Цепь	Чело	

c.

Figure 105 a –c Slavic rune matrices.

The Slavic system thus links the runes with chakras, a world tree, and nadis that include male and female (yang and yin, cf. ida and pingala). It mentions the kundalini, the two snakes of the caduceus (the staff of Hermes Trismegistus). Even more striking is that this method is linked with the kh'Arian karuny, an ancient system of 256 runes. Hence, the runes, which standard wisdom links with Northern Europe in 600 B.C. appear to be a subset of a much older system with a complex philosophical base.

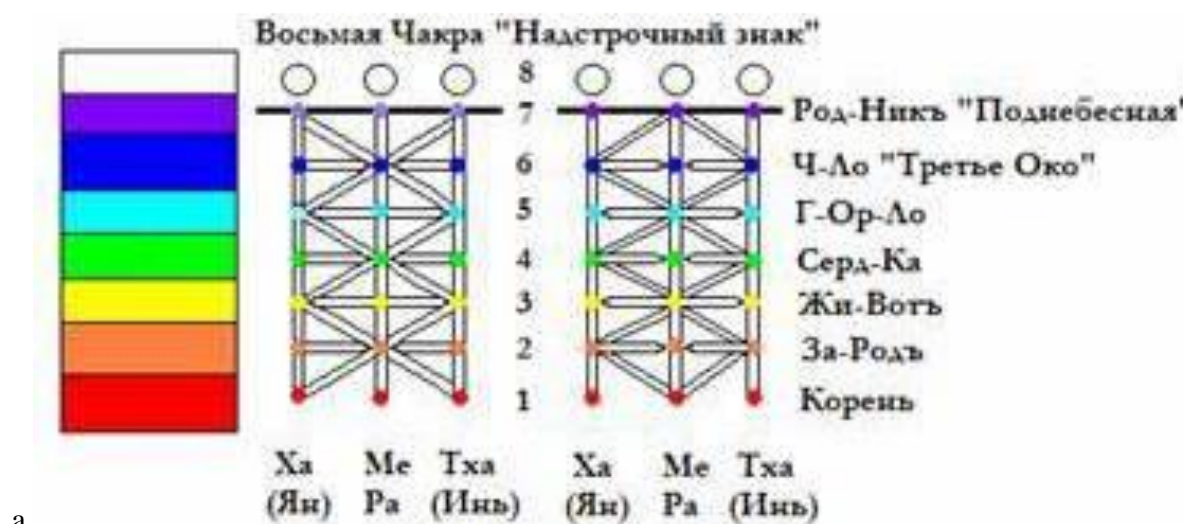
4.4.1 Three Dimensional Matrices vs. 2-D Trees

Once again, while the details of this system are beyond the scope of our survey, it is helpful to offer some glimpses into the approach. Whereas popular European examples typically have a single tree of the Sephiroth⁶³⁰ (in multiple forms), the Slavic version (figure 108 a-b) has one tree for Heaven and another for Earth, each linked with specific runes. These dual systems are also linked to a value for π (pi). The Slavic system emphasizes the importance of a three-dimensional cube of harmony also called a cube of Law (Куб Закона), which is aligned with the trigrams of the I Ching.⁶³¹ The discussions contrast this cube of harmony to a cube of disharmony, alternatively called a tree of life vs. a tree of Sephiroth. These have the shape of an orb and cross in upright and inverted form. Some versions depict a tree of Sephirot and a tree of Anti-Sephirot.

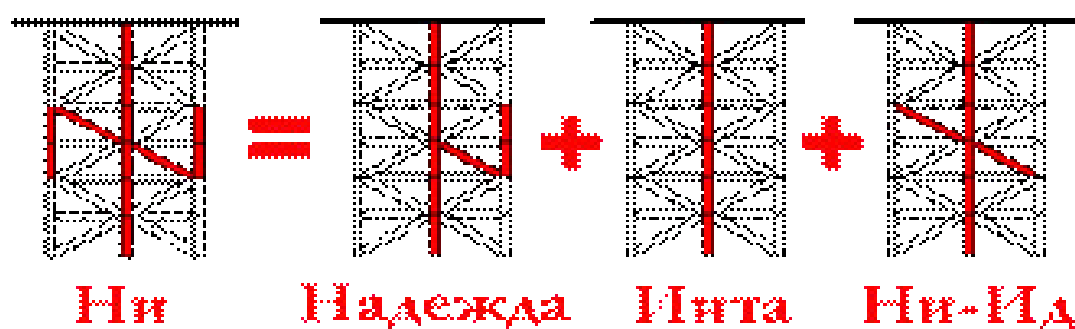
Modern Russian discussions contrast the three-dimensional Slavic methods to two-dimensional European versions.⁶³² This is used to explain why the Slavic method has 24 connections and letters, while the European method has only 22 connections and 22 letters. This lack of attention to three dimensional space, it is claimed, also reduces the complexities of the star tetrahedron in the Merkaba to a simple projection as a hexagon.⁶³³ The two dimensional diagrams lack more than depth. They do not have "the central life-giving rod – soul.....which reflects the integral sense of the concept of creation."⁶³⁴ In some cases, the cube of law leads to philosophical tracts on a united law of the evolution of dual relation (monad).⁶³⁵

An English company, Graphic Divine (figure 109), beginning with the hypotheses: "that the Tree of Life is a simple isometric projection" and "that the Sefer Yetzirah describes this isometric tree in a complete and cohesive manner,"⁶³⁶ has produced a series of illustrations, which reveal an Escher-like variant on two isometric cubes.⁶³⁷ These are used to illustrate seven directions (7 directors and their host) in relation to Genesis and Exodus) beginning with a seed of life. There are also a set of three trees to cover parts of the body, days/months and planets/zodiac signs as symbols of soul, year, universe (cf. mundus, annus, homo). Leaving aside philosophical dimensions, the English version is different than the two isometric Slavic cubes.

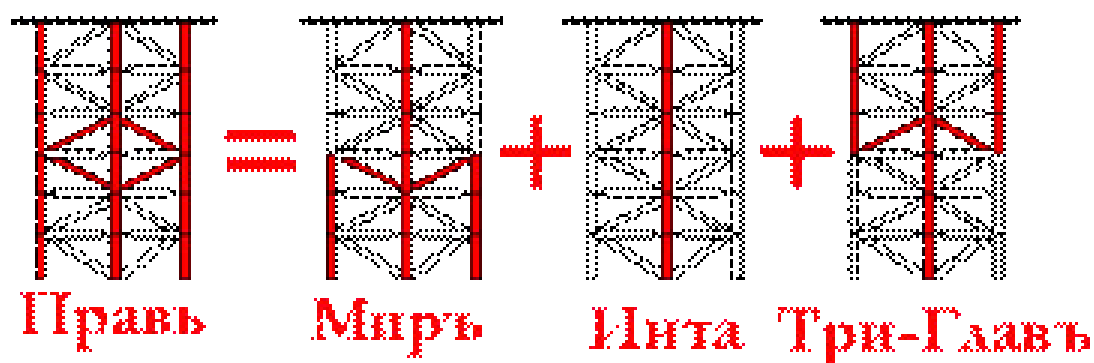
In the Slavic tradition, the seed of life begins as the Perun flower (figure 22). In some versions (figure 110), this seed of life originates in a rotating octahedron and its development is aligned with the 6 days of creation. The seed of life leads to a flower of life and an egg of life. Within the flower of life various shapes are inscribed including, Perun flower, an isometric cube and a tree of life. There is particular interest in a series of 19 circles: 1 circle, surrounded



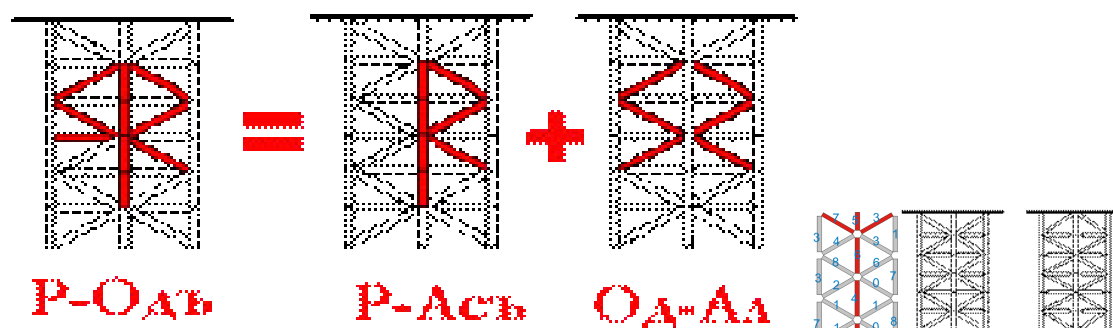
a.



b.

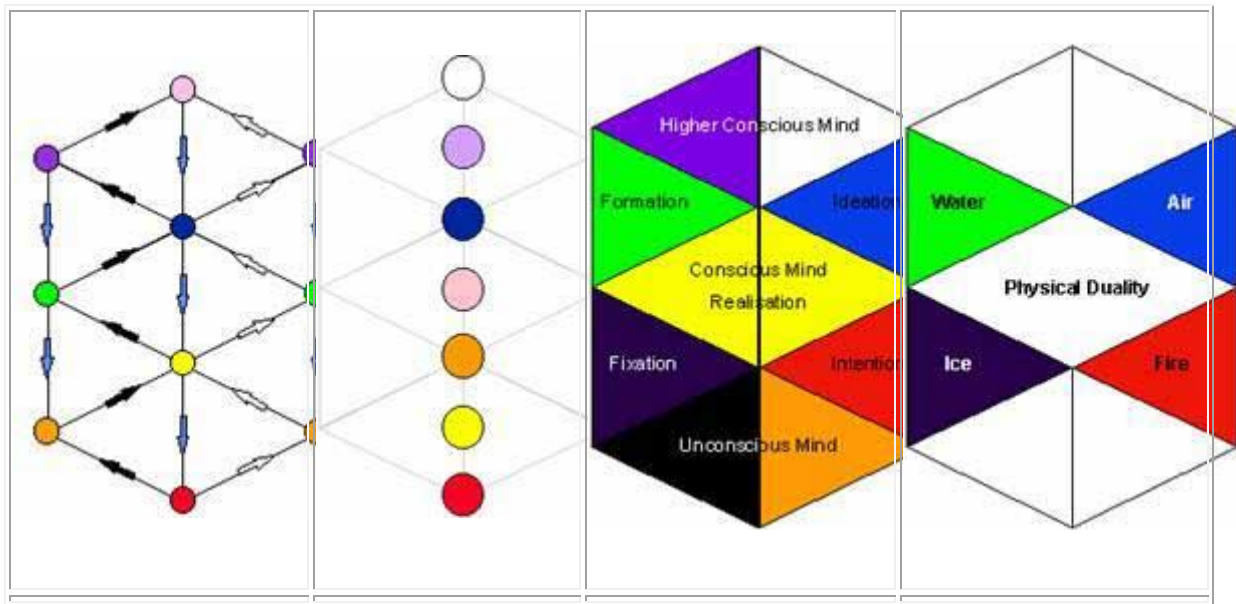


c.

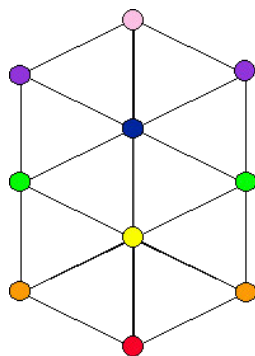


d.-f.

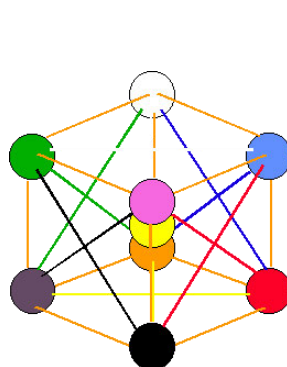
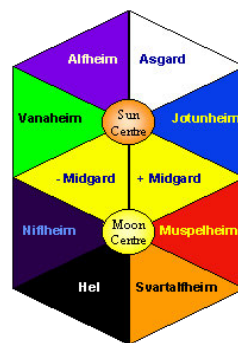
Figure 106a. Runic matrix of Kh'arian, b –d. Rune combinations, e. Mir Rune, f. Rune Paradigm for h'Ariyskoy Karuna



b.



c.-d.



e.-f.

*The Nine Worlds of Yggdrasil
and
The Twenty-Four Runic Energy Streams*

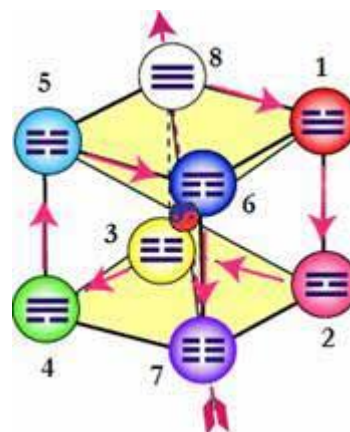
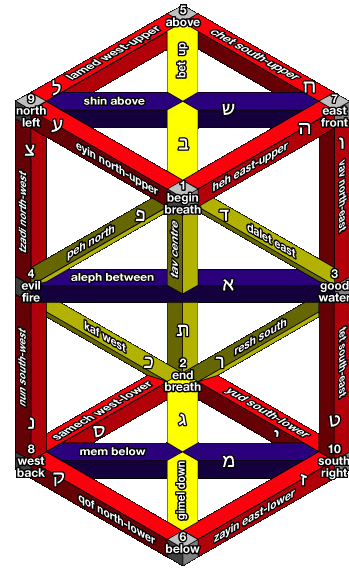
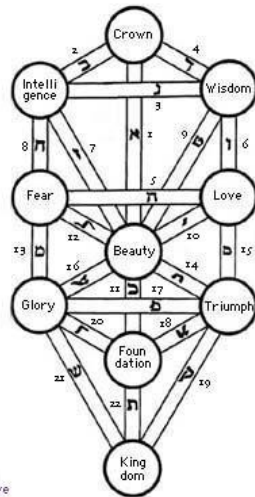


Figure 107 a. Isometric Hagal cube, b-g. 2 isometric cubes and world tree, h. 24 energy streams, i. Cube of Law.

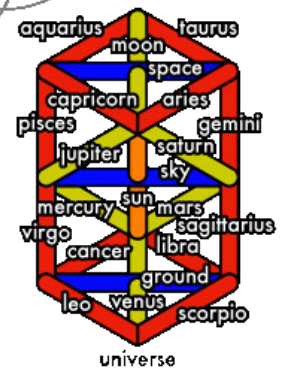
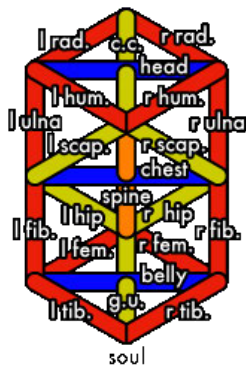
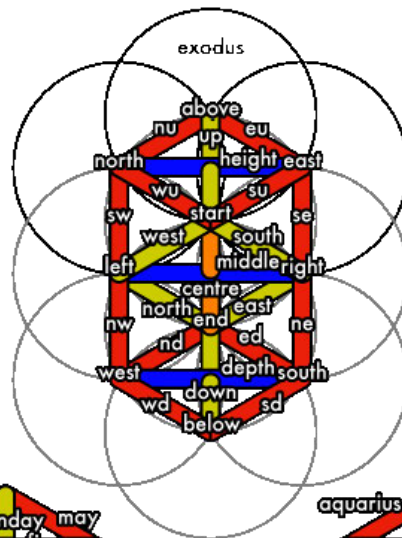
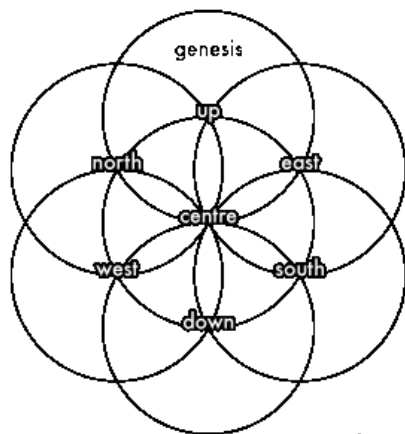
5. The Hebrew Alphabet

א 1 = ALEPH fiery	ל 12 = LAMED faithful
ב 2 = BETH transparent	מ 13 = MEM stable
ג 3 = GIMEL uniting	נ 14 = NUN imaginative
ד 4 = DALETH luminous	ס 15 = SAMEKH probation
ה 5 = HEH constituting	ע 16 = AYIN renewing
ו 6 = VAV eternal	פ 17 = PEH exciting
ז 7 = ZAIN disposing	צ 18 = TZADDI natural
ח 8 = CHETH house of influence	ק 19 = QOPH corporal
ט 9 = TETH spiritual activities	ר 20 = RESH collective
י 10 = YOD will	ש 21 = SHIN perpetual
כ 11 = KAPH conciliating	ת 22 = TAY administrative



a.-b.

Shown in blue are the associated 'Intelligences'



c.-g.

Figure 109a. 10 Sephiroth, b. Semi-isometric cube, c-d, genesis-exodus, e-g.soul, year,universe

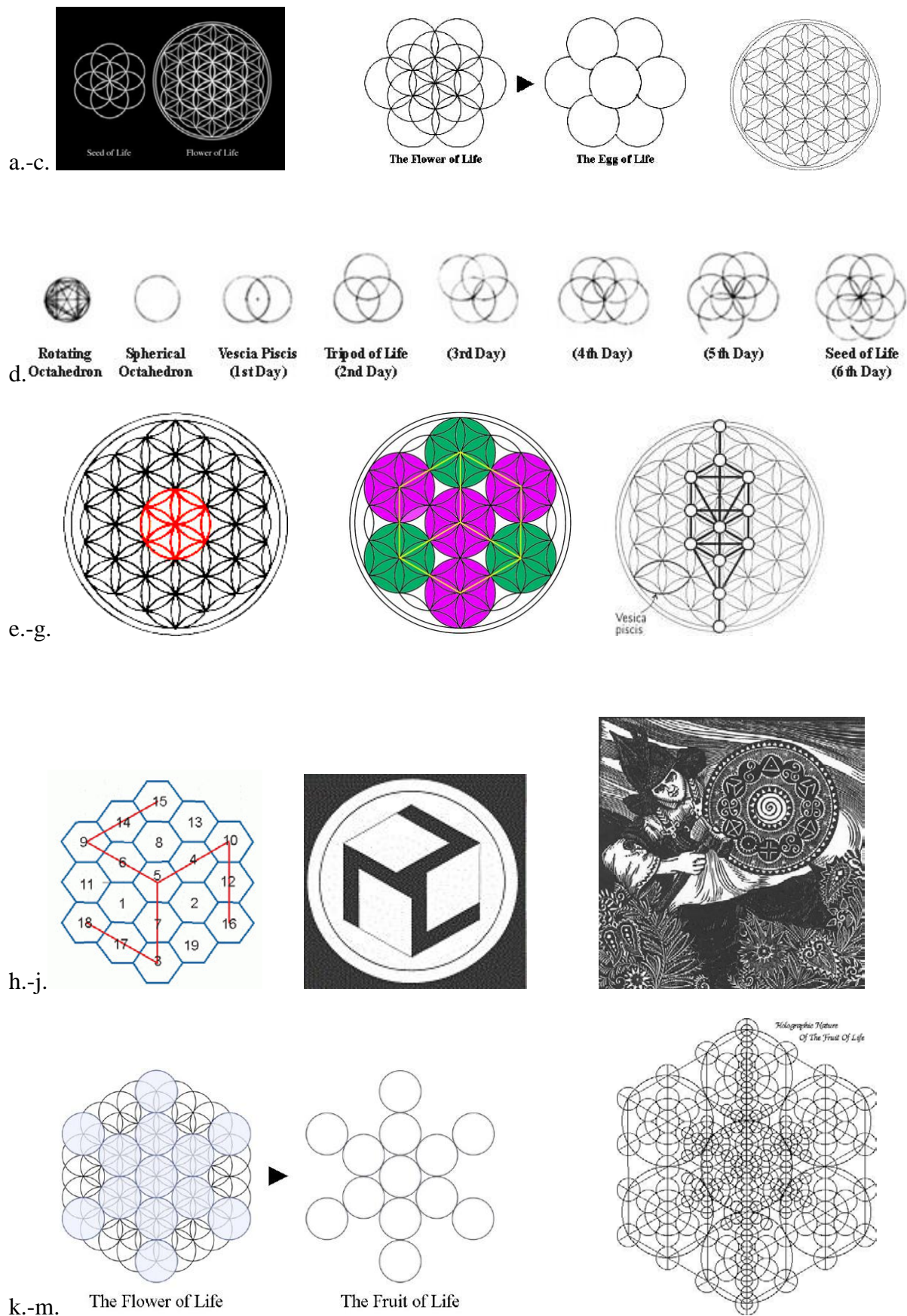
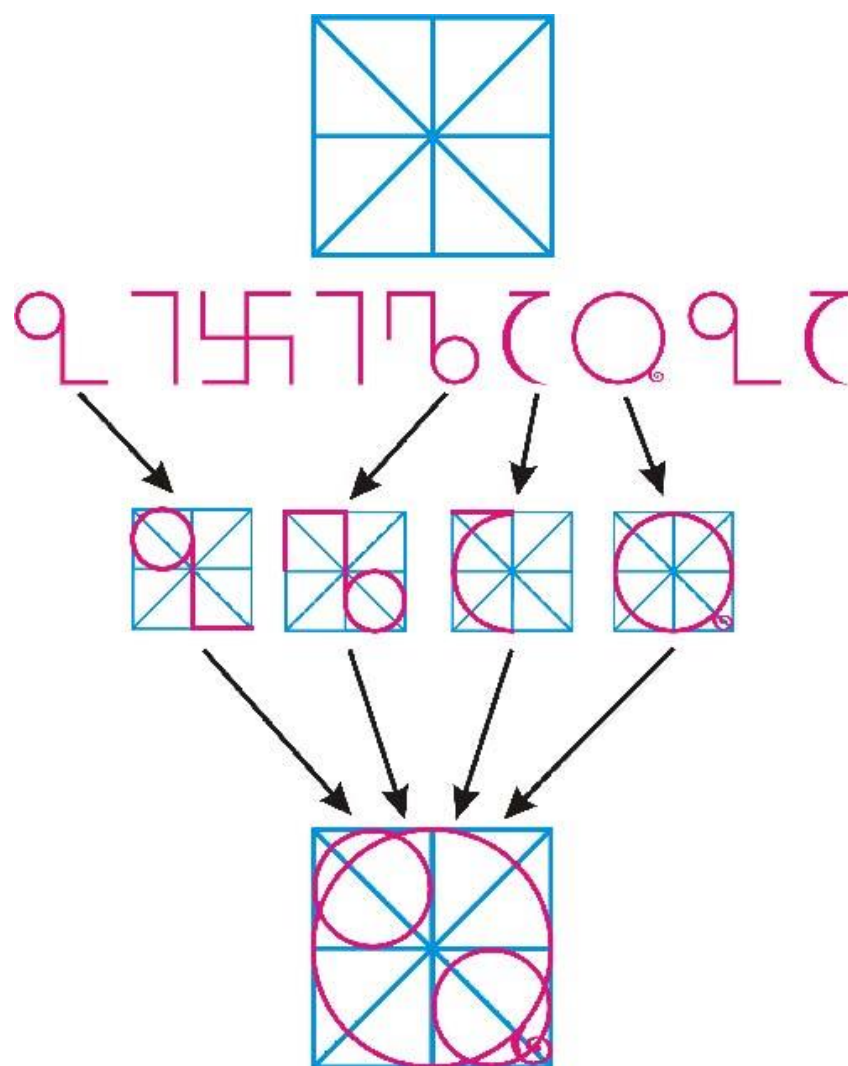
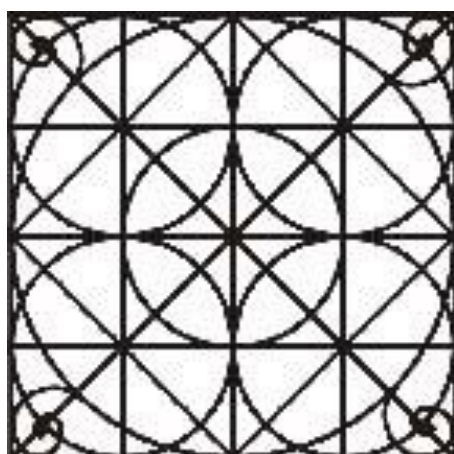


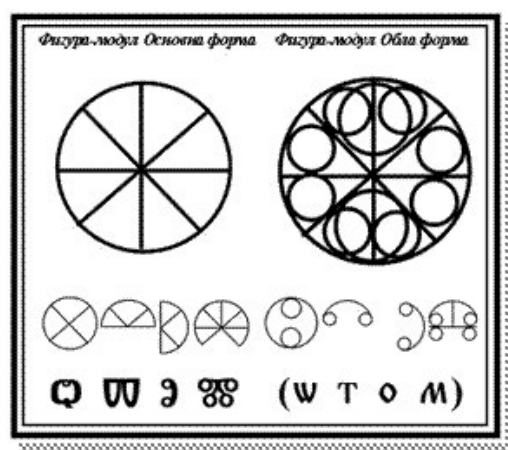
Figure 110a –c. Seed of Life, Flower of Life, Egg of Life. d. 6 Days, e g- Flower of Life, h-i. Antakahrana, j. Jarowit, k-m. Flower of Life- Fruit of Life.



a.



b.-c.



d.-e.

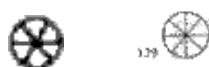
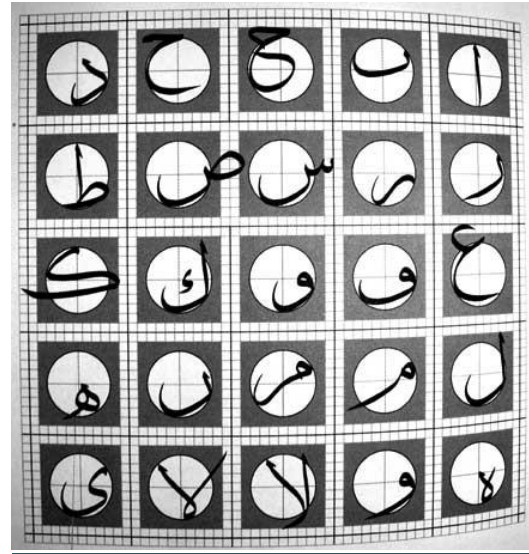
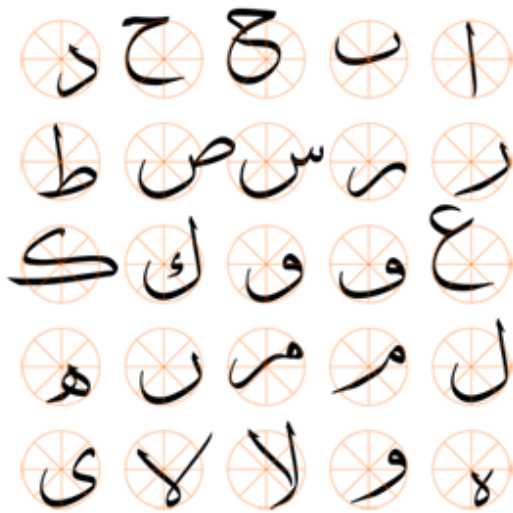
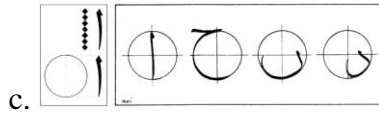


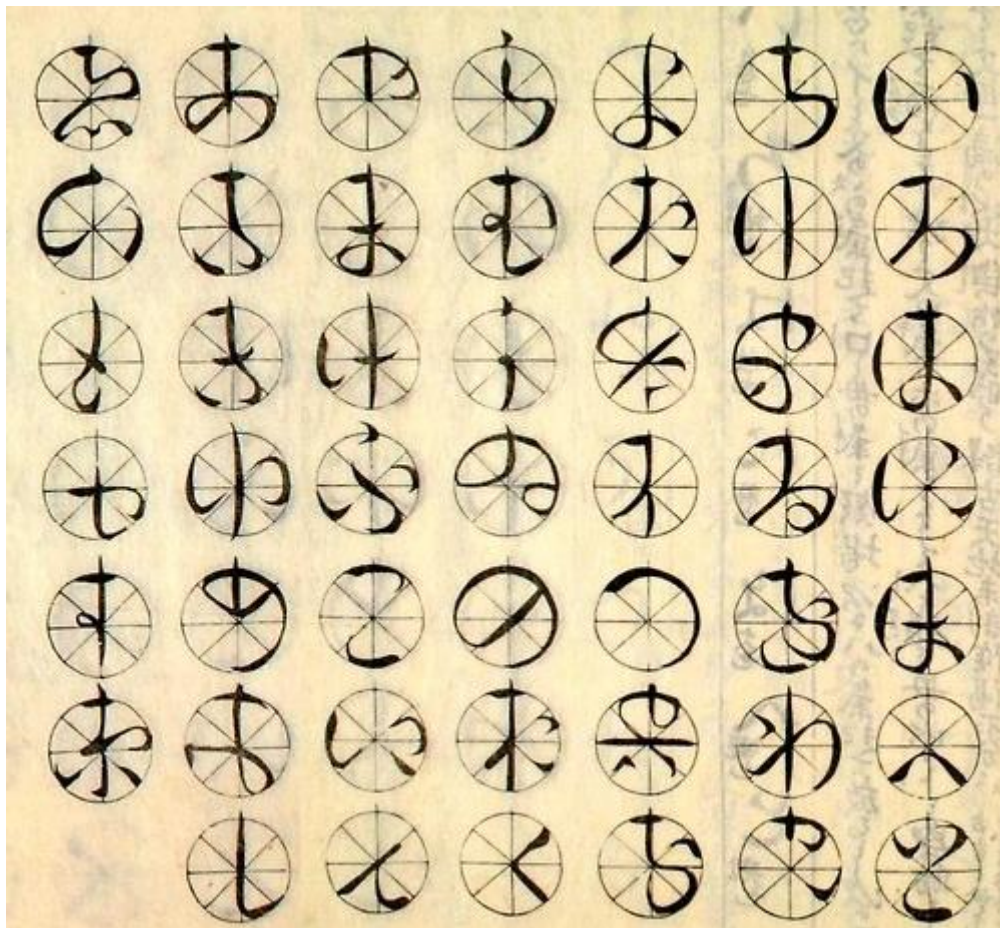
Figure 111 a-b. Principles of Asomtavruli (Georgian), c. Glagolitic, d. Chigir tamga, e. Abkhaz tamga 129



a.-b.



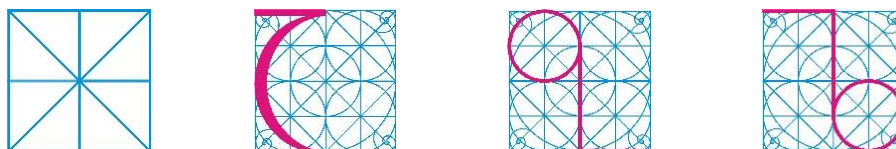
c.



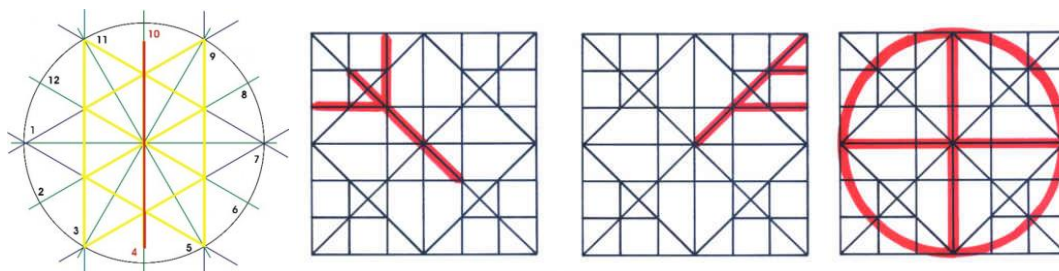
d.

Figure 112 a. Canon of Ibn Muqla, b-c. System of the Circle (Nizam al Dairah), d. Antique stroke Chart of Japanese Hiragana characters.

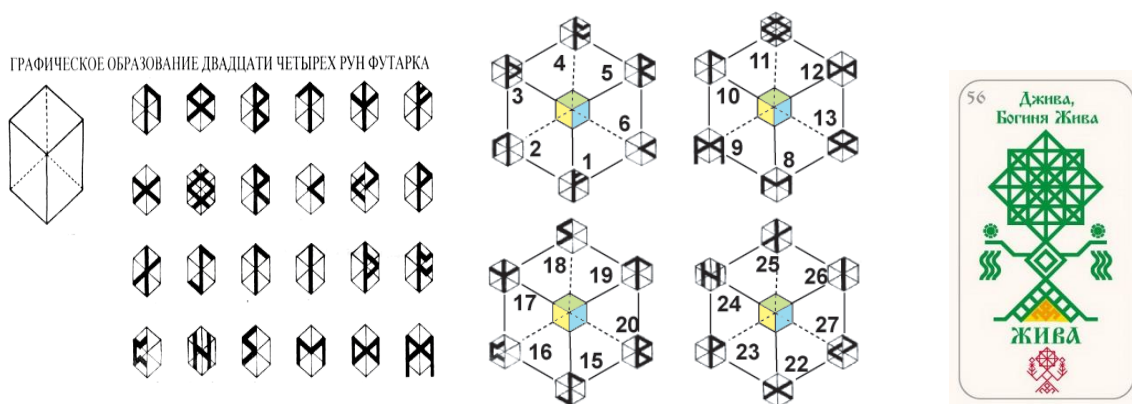
a.-d.



e.-h



i.-k.



l.-m.

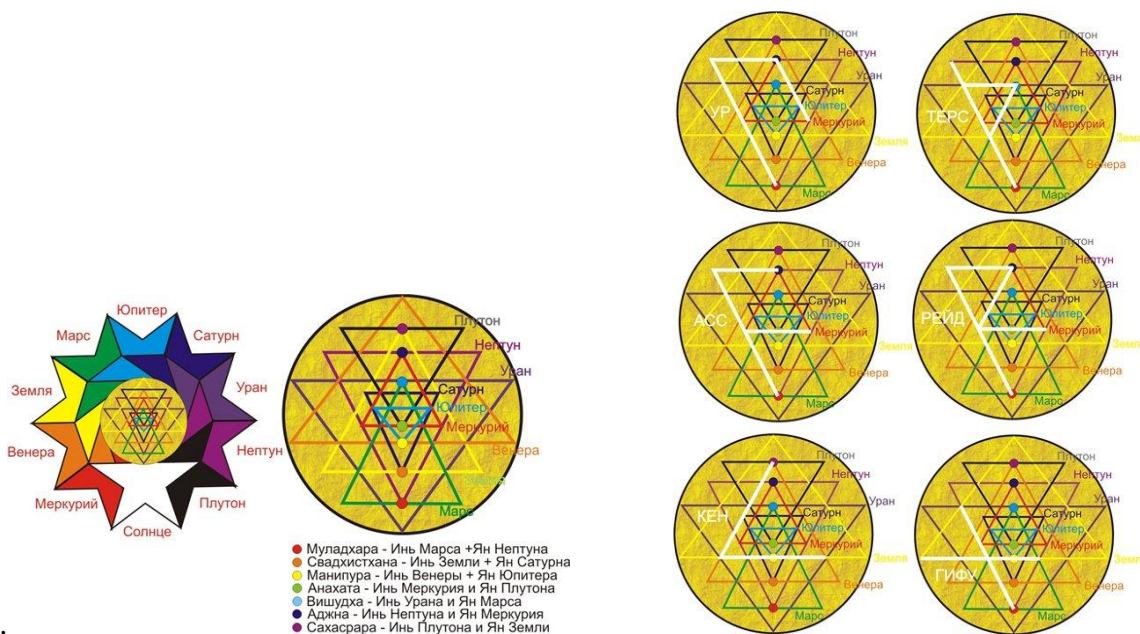


Figure 113 a-d. Asomtavruli Bikila, e. Circular e-h. Wiligut runes, i-j. 1 Cube Matrix and 27 Cube Matrix, j. 6 Rune matrices, k. Shiva. l-m. Sri Yantra and Planets, Runes

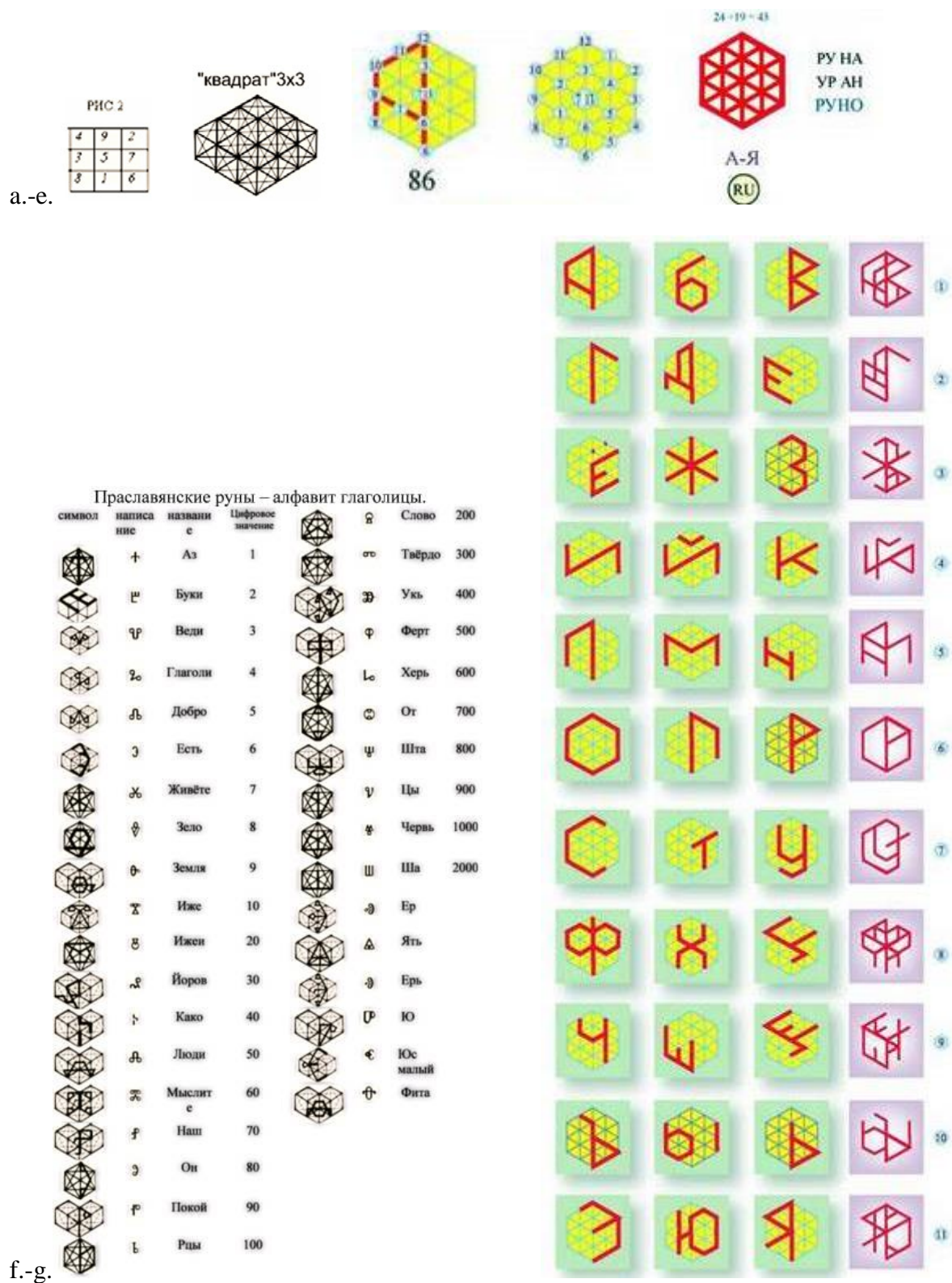


Figure 114 a-e . Magic squares, f. Glagolitic alphabet and regular solids, g. 8 cube matrix.

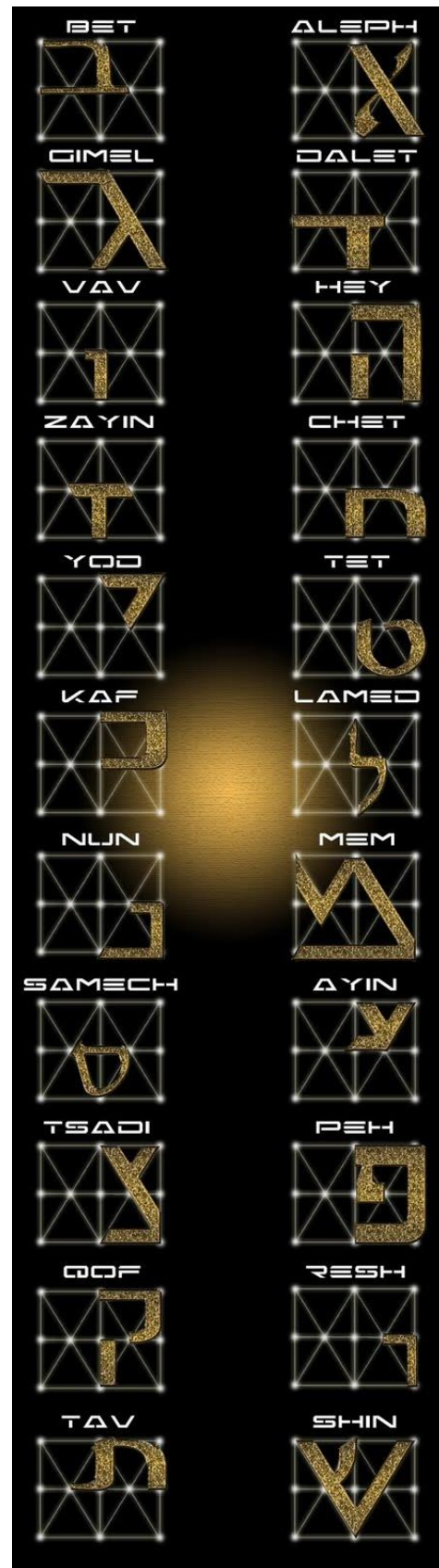
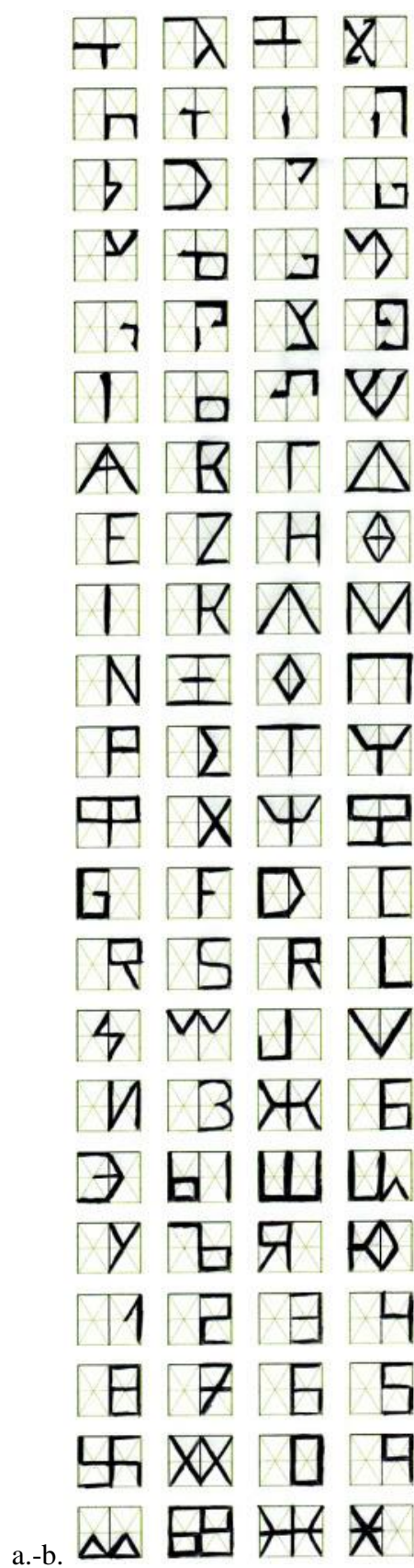
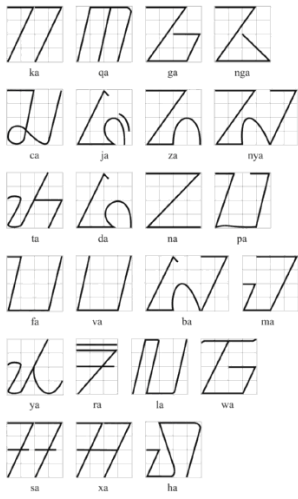
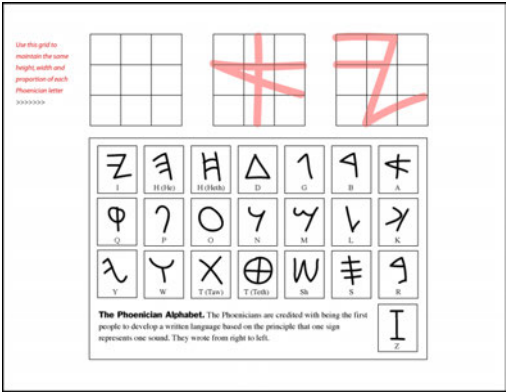


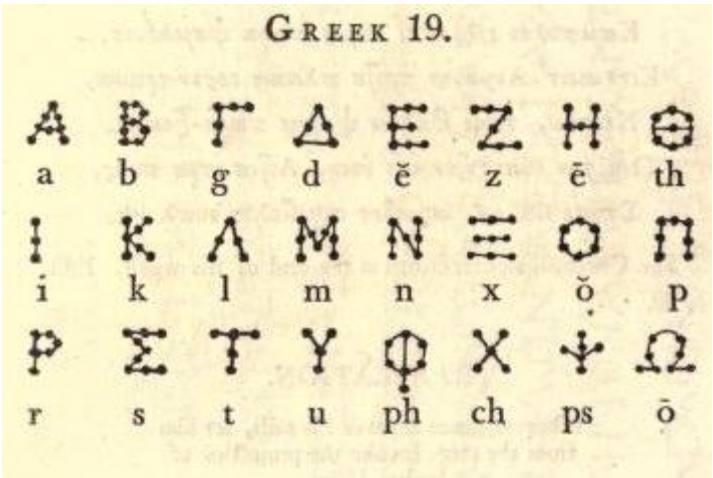
Figure 115 a. Geometric Alphabets: Hebrew Greek, Cyrillic; b. Hebrew.



a.-b.



c.



d.

Figure 116. Grids in a. Phoenician, b. Aksara Suna, c. Coptic, d. Greek.

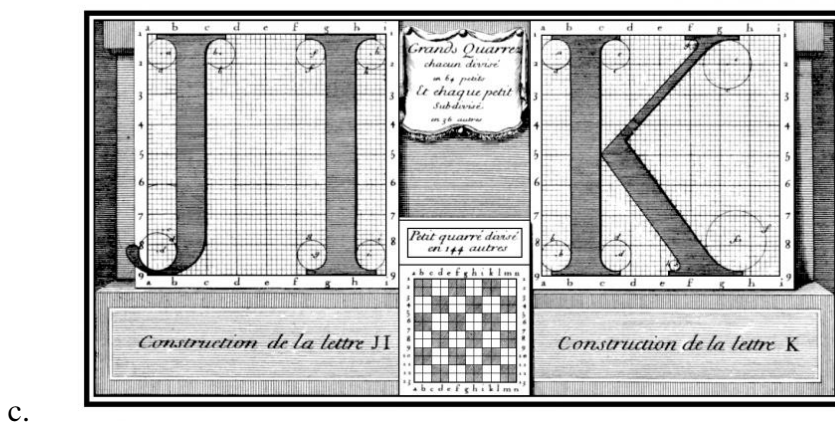
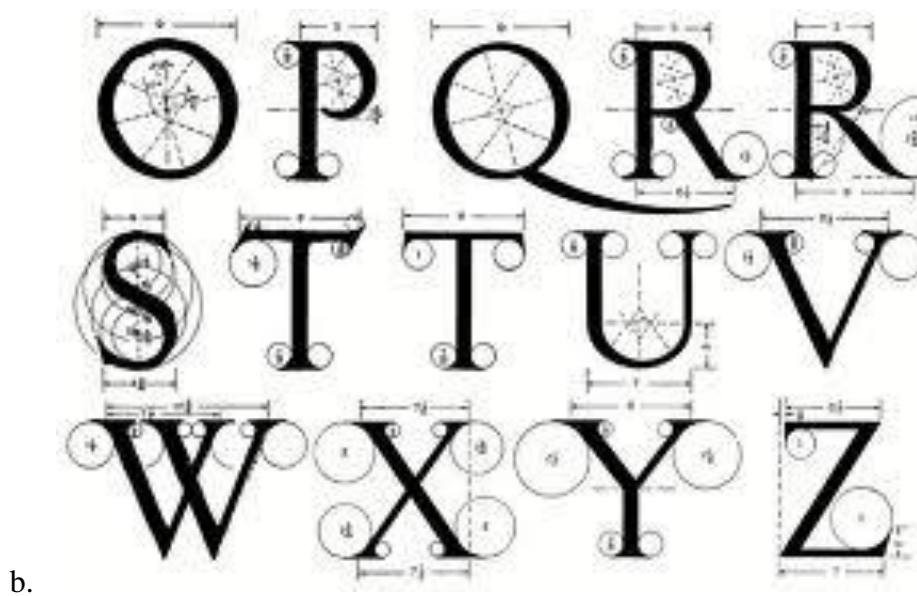
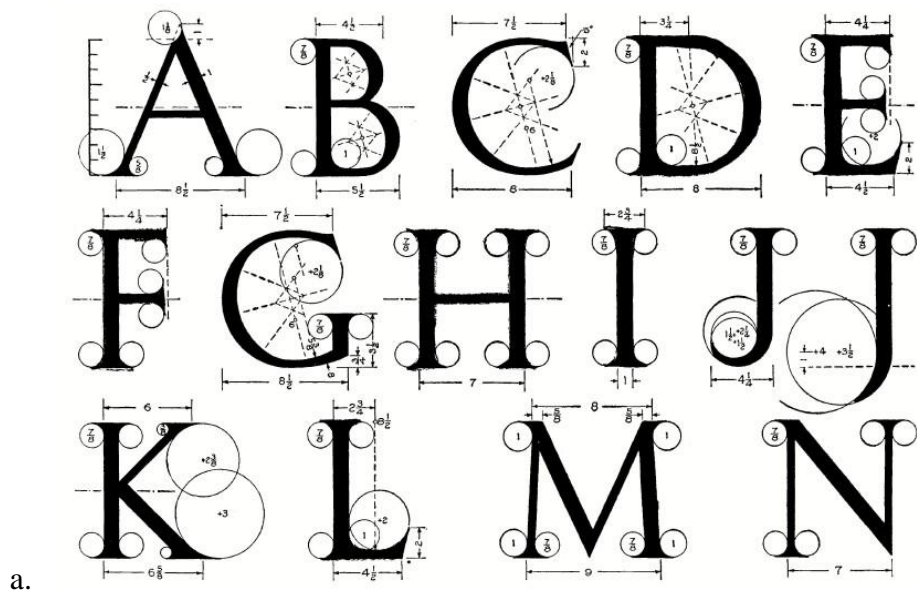


Figure 117 a.-c. Geometry in Renaissance and early Modern typography.

ایفغ . بکر . جش .
 ۱۰۰ ۱۰۰ ۱۰۰
 دمت . هنت . و سح .
 ۱۰۰ ۱۰۰ ۱۰۰
 زعد . حفص . طصظ .
 ۱۰۰ ۱۰۰ ۱۰۰

a.

۱ . ۲ . ۳ . ۴ . ۵ . ۶ . ۷ . ۸ . ۹ .
 ا . ب . ج . د . ه . و . ز . ح . ط .
 ۱۰ . ۲۰ . ۳۰ . ۴۰ . ۵۰ . ۶۰ . ۷۰ . ۸۰ . ۹۰ .
 ی . ک . ل . م . ن . س . ع . ف . ص .
 ۱۰۰ . ۲۰۰ . ۳۰۰ . ۴۰۰ . ۵۰۰ . ۶۰۰ . ۷۰۰ . ۸۰۰ . ۹۰۰ .
 ق . ر . ه . ت . ث . خ . ذ . ض . ظ . غ .

b.-c.

Egyptien I Λ A □ + = ++ ≡ T V □ O
 Arabe 1 2 3 4 5 6 7 8 9 10 11 12 O

d.

I Λ A □ + = ++ ≡ T V □

e.

Figures 118 a-c. Indian Numeral Alphabets (Treasury Office, Daftahar), d.-e. Egyptian numerals.

by 6 circles and in turn by 12 circles. This same configuration is applied also to hexagons which are then numbered from 1 to 19 (figure 110g). From a central hexagon (5), three lines are drawn 5 6 9, 5 7 8, 5 4 10. Each of these lines is then extended to draw an antahkarana, a sun symbol. In some versions these are 3 reversed L letters. In other versions, these are 3 L letters spatially aligned. A variant becomes a resistance and freedom symbol of the Afrikaner. The god Jarowit (figure 110 i ff.), holds a shield with 12 symbols including an antahkarana and a reversed version. In other versions, the flower of life⁶³⁸ is multiplied further and the principle of 19 circles is multiplied to create the fruit of life. The number 19, linked with life (chai) in Hebrew gematria, is linked with the geometry of life in the Slavic tradition.

4.5. Grids and Letters

Such systematic interplay of grids and matrices also plays a role in early alphabet letters. The important work of Kapiadnidge and Mibchuanani (figure 111 a-b), claims that the Sumerians developed a circular grid plan using a square, inscribed circle and 8 divisions for constructing letters geometrically. The basic 6 and 8 divisions of a circle are also found in tamgas (figure 111d-e). While the exact date remains a matter of debate, it is striking that a similar method underlies a) the construction of Glagolitic letters (figure 111c) and continues as the system of the circle (Nizam al Dairah), which was codified in the 9th century A.D. as the Canon of Ibn Muqla (figure 112a-c). An antique stroke chart of Japanese Hiragana characters uses the same method. Hence, Old Georgian, Old Slavic, Old Arabic and Japanese all employ a grid matrix analogous to that of the early Slavic runes.

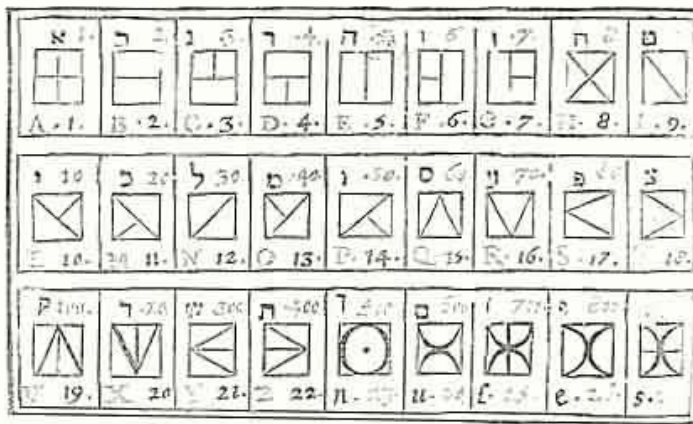
The Bikila in Asomtavruli (Old Georgian Alphabet) is said to go back to 5604 B.C. (figure 111 and 113 a-d).⁶³⁹ A two-dimensional variant leads to the Wiligut Runes (figure 113 e-h). A variant entails an isometrical three-dimensional cube in the form of a hagall rune, which becomes a matrix for generating 24 runes (figure 113i). Alternatively, 4 central isometrical cubes are each surrounded by 6 cubes, which again generate 24 runes (figure 101 j). Alternatively the Sri-Yantra becomes a grid for runes (figure 113 l-m).

A two-dimensional 3 x 3 grid leads to a magic square with the numbers 4 9 2, 3 5 7, 6 1 8 (figure 71d, cf. figure 103-104). A three dimensional grid leads to 9 squares on a plane surface or a series of 4 x 3 = 12 squares. A two dimensional view of these squares produces a hexagram with the hagall (flower of life) pattern and the numbers 24 + 19 = 43. The cubes serve to generate Glagolitic letters. A simplified version uses three isometric cubes. A more advanced version uses 8 cubes to produce 11 x 3 = 33 Glagolitic letters (figure 114 g). In a simplified version, 4 squares linked with 4 diagonals become a framework for producing Hebrew, Greek, and Cyrillic letters (figure 115).⁶⁴⁰

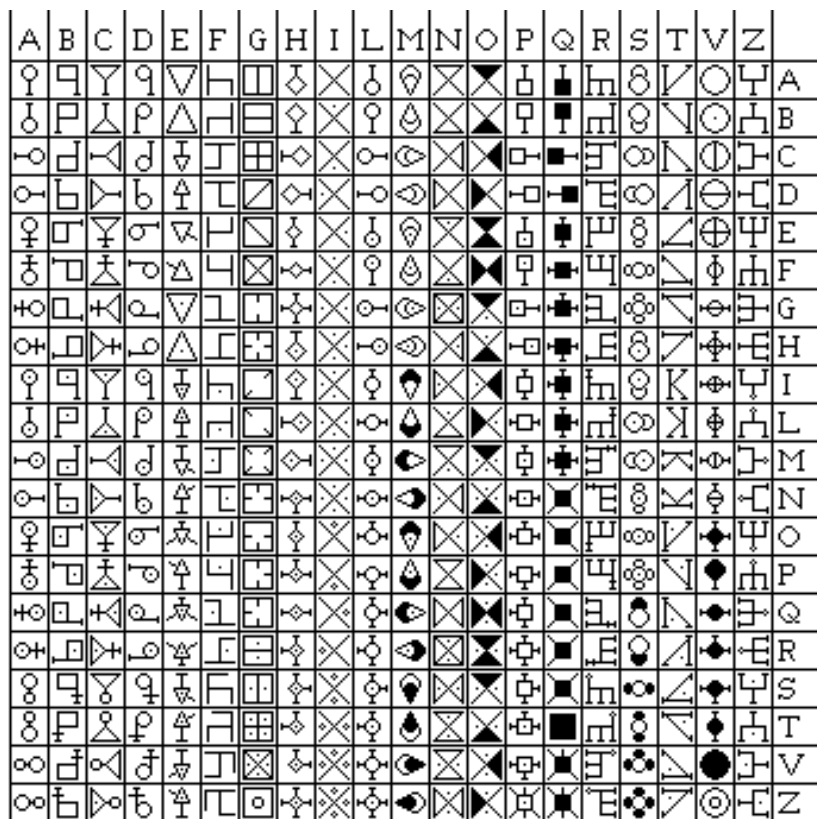
A two-dimensional grid of 9 squares (3x3) serves as the basis of Phoenician letters. Meanwhile, a grid of 16 squares (4x4) is used to produce the letters of Aksara Sunda in Indonesia (figure 116 a ff.). In Coptic, a grid is directly connected with the shapes of letters. Here, the size of the squares or rectangles changes with different letters but the geometrical grid pattern remains. Greek 19 reduces the letters to dots, which are then arranged in geometrical shapes. Renaissance typography develops this geometrical approach (figure 117).



a.



b.-c.



d.

Figure 119 a. Sumerian cuneiform from Ban, b. Hebrew Letters and Geometry, c Utopiensum Alphabet d. Cypher Alphabet ;

Algorithme des antiques Arabes, & Ethiopes magiciens,
 reduict & conformé aux nombres & valeurs
 des lettres communes & vísuales.

li	ag	qe	v	o&
m	nh	qf	u	p&
ma	nt	qg	x	q&
mb	o	qh	y	r&
mc	oa	qi	z	s&
md	ob	r	&	t&
me	oc	ra	&a	u&
mf	od	rb	&b	v&
mg	oe	re	&c	w&
mh	of	rd	&d	x&
mi	og	re	&e	y&
ni	oh	rf	&f	z&
na	oi	rg	&g	1&&
nb	o	rh	&h	2&&
nc	p	ri	&i	3&&
nd	pa	z	b&	4&&
ne	pb	zi	c&	5&&
nf	pc	za	d&	6&&
ng	pd	zb	e&	7&&
nh	pe	zc	f&	8&&
ni	pf	zd	g&	9&&
na	ph	ze	h&	10&&
nb	pi	zf	i&	11&&
nc	q	zg	k&	12&&
nd	qa	zh	l&	13&&
ne	qb	zi	m&	14&&
nf	qc	zj	n&	15&&
ng	qd	zk	o&	16&&
nh	qe	zl	p&	17&&
ni	qf	zm	q&	18&&
na	qh	zn	r&	19&&
nb	qi	zo	s&	20&&

a.

Figure 120 a. Ancient Arabic and Ethiopian Alphabet

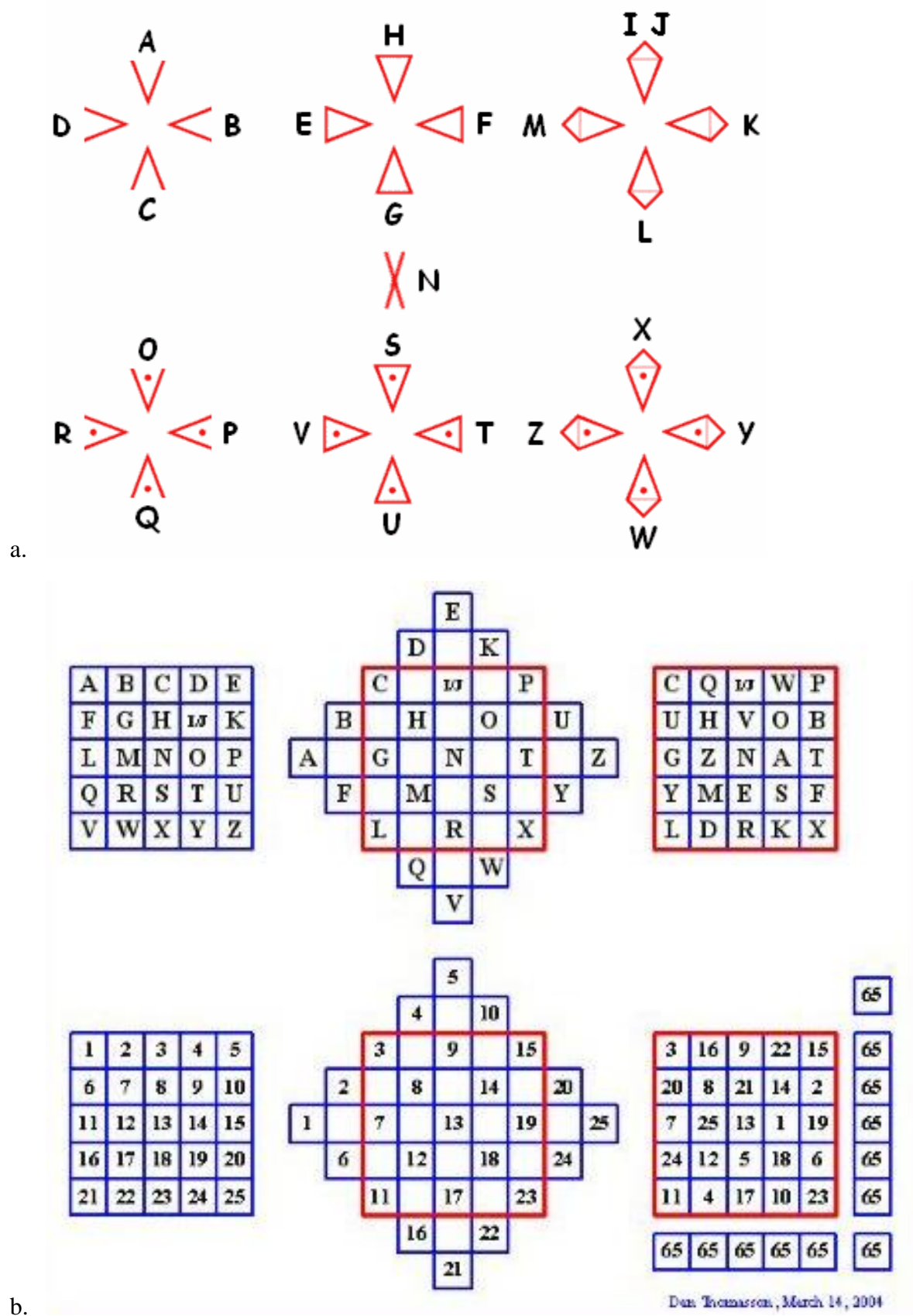
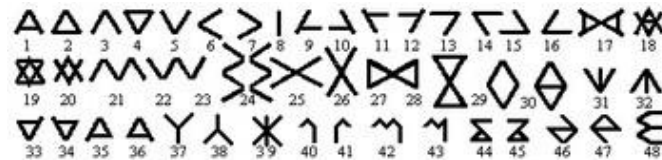


Figure 122a. Secret Templar Alphabet, b. Pyramid Cipher and Order 5 Magic Square.

a.-b.

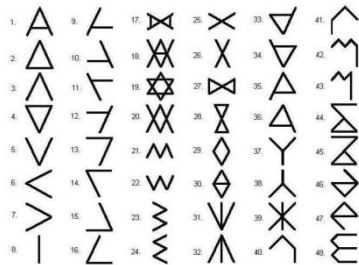


c.-d.

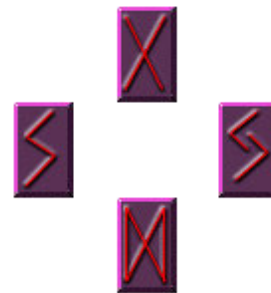


А	А А	Б	Б Б	В	В В
ВИ	Б	Г	Г	Д	Д
Е	Е: Б	Ж	Ж	З	З
И	И И	К	К	Л	Л
М	М М	Н	Н	О	О
ОЖ	О	П	П	Р	Р
С	С	Т	Т	У	У
Х	Х	Ц	Ц	Ч	Ч
Ш	Ш	Ю	Ю	Я	Я

e.



f.-g.



h.-i.

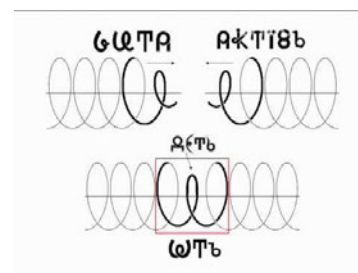
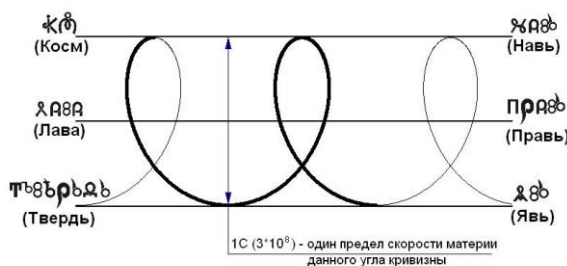
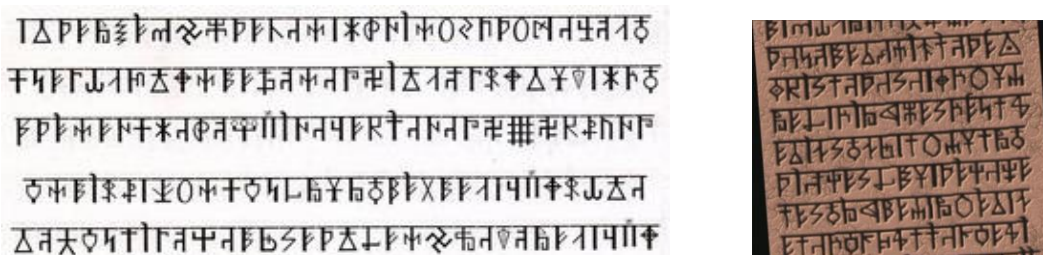


Figure 123 a.-b. da'Ariyskie Tragi, c.-d. Rasens Molvitsky, e. Lepinski Vira runes, f.Symbol of race, g.4 runes, h.-i. Svyatorusskie Images, and letter generating spiral of Vseyasvetnaya Charter (Всеясветная грамота) of Izhei (ИЖБ), also used to create letters Zemlya,Vita,Aktiv and Ot.

a.-b.



c.

A	Агит (A.O)	Ай	Ас	Арш	Аль	Аусь	Айно	Арис	Ау-Ра	Анта	X	Хипа	Хэй	Ц	Цель		
B	Бысть	Бей	Бог (Bb)	Бха	Бедь	Ч	Чи	Чело	Черта	Чець	Четь	Чак-Ра	Чадо				
B	Ведь	Вэй	Вода	Венд	Вежды	Выйри	Вийеть	Весь	Векь	Вита	Вече	Вай-Т-Мара	Вья	Вай-Т-Мань			
Г	Глас	Гей	Го	Гха	Г-Ха-Ра	Гардь	М	Мир	Моч	Мара	(+)	Мыслете Мир	Месец				
Д	Добро	дай	Д-Зело	Дамь	Дру	Десна	Донь	Дщерь	Дело	Н	Небо	Надежда	Наль	Наш	Ни		
E	Есть	Ель	Езерь (C.Co)	О	Он	Отче	Обь	Одес	П	Пра	Путь	Правь	Перст	Пядь	Ш	Шурь	Шит
Ж	Жить	Жать	Жрец	Р	Рось	Род	Рать	Ре-Че	Рита	Рыцы	Рась	Ширь	Шя	Шта	Шоди	Шеня (Сеза)	
З	Зной	земля	Знода	С	Слово	Сон	Сва	Слопа	Скуфь	Судь	Сарка	Сент	Сон	Езерь (C.Co)	Шен		
И	Исток	Ирип	Инга	Ита	Т	Твердо	Тай (b)	Тьма (10000)	Тарх	Терем	Теридо	Триглав	Ы	Ыль-Ра			
K	Како?	Коро	Короб	У	Оукь	Утеха	Урь	Уль	Устой	Э	Эта	Эор	Ю	Юр	Ю-Га		
Л	Ламь	Лето	Лей	Лей (Г)	Ф	Фан	Фот	Фаш	Я	Яль	Ясень	Ярило	Ять				
	Глас	Вита	Жить	Оукь	Ш	Ширь	Слово	Чи	Сва	Перст	Отче	Шеня (Сеза)					
	Добро	Ведь	Зной	Утеха	Шта	Шурь	Рась	Черта	Ю-Га	Рось	Рис						

Рис.1

(13)

Рис.2

(14)

d.

Figure 124. Samples of kh'Ariyskaya Karuna and correlation with Cyrillic.








































































































































a.

Figure 125 a. Old Slavonic Alphabet

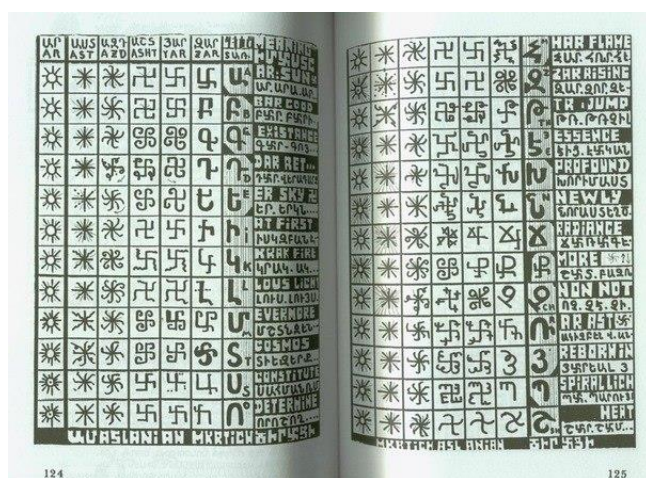


b.
Figure 125 b. Old Slavic Alphabet (continued)

Буковы 144

	0	1	2	3	4	5	6	7	8	9	10	11	12
Я	 Коаъ	 Коло	 ДлуКола	 Кола	 ОКола	 Колобокъ	 Колачута	 Колоколъ	 Колоколъ	 ЧастоКола	 ОКола	 ОКола	 Коловратъ
Б	 Коло	 Бысть	 Слово	 Аъ	 Аъ	 Бысть	 Ари	 Ари	 Аъ	 Ла	 Та права	 Моако	 Бысть
Л	 ДлуКола	 Ластъ	 Вни	 Вода	 Веде	 Вни	 Втъ	 Витъ	 Геръ	 Егеръ	 Гаутоаъ	 Ганна	 Отсътъ
О	 Кола	 Рустъ	 Ганна	 Го	 Голъ	 Голгофа	 Гуагъ	 Графъ	 Оспода	 Есть	 Еси	 Есмъ	 Назадъ
К	 ОКола	 Рубиконъ	 Ень	 Етъ	 Еже	 Иже	 Иже	 Иже	 Иже	 И Десяти-ричное	 Иже Длу-десять	 Иже Длу-десять	 Стотъ
М	 Колобокъ	 Несть	 Моси	 Колоси	 Имъ	 Жинте	 Земля	 Зга	 Зота	 Дза	 Ка	 Како	 Баста
Н	 Колачута	 Балисна	 Кси	 Люди	 Леаъ	 Лагъ	 Ли	 Мыслете	 Мы	 Ми	 Ма	 Ной	 Бакта
И	 Колоколъ	 Трисна	 Нашъ	 Отъ	 Коло	 Оаена	 Оага	 Золотая Середина	 Онъ	 Оръ	 Ирри	 Пи	 Букта
Ж	 Колоколъ	 Осина	 Вестъ	 Покой	 Ро	 Ра	 Даръ	 Рекуе	 Слово	 Сы	 Сигма	 Свиу	 Барахта
З	 ЧастоКола	 Тополь	 Визъ	 Твердъ	 Торъ	 Тау	 Укъ	 Неукъ	 Да	 Все	 Фита	 Ферть	 Букн
Е	 ОКола	 Берза	 Иафъ	 Херъ	 Хоро	 Ха	 Частаеае	 Черъ	 Ша	 Шен	 Ничего	 Выя	 Бакн
У	 ОКола	 Рубинакъ	 Ша	 Шасъ	 Эстъ	 Замъ	 Лиза	 Еръ	 Еры	 Еръ	 Юсь	 Невестъ	 Кубасъ
Х	 Коловратъ	 Рубитъ	 Ятъ	 Ты	 Вы	 Выи	 Крестъ	 Черное	 Иже	 Волъ	 Волосъ	 Яблочко	 Кубышка

a.



b.-c.

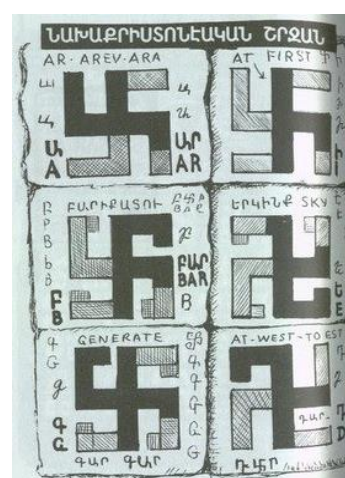


Figure 126 a. 144 Bukovi, b. Armenian Letter Matrix, c. Armenian Swastika Matrix.

One source of letters as geometrical shapes is via Indian numerical alphabets (figure 118a –c), which use lines, circles, Λ and V shapes. Egyptian and early Arabic traditions develop this approach for the first 12 numbers (figure 118 d-e). Another source of letters as geometrical shapes can be traced to Sumerian cuneiform (figure 119 a ff). In the Hebrew magical tradition, 27 letters are linked with geometrical shapes. The alphabetum Utopiensum employs similar principles with curvilinear shapes for the first 11 letters and rectilinear shapes for the final 11 letters. More complex examples are found in a cypher alphabet. The ancient Arabic and Ethiopian magicians use more complex combinations (figure 120). Ibn Washiya reports that geometry played a role in construction of alphabets:

Others followed the simple rules of geometry, deriving one alphabet from another ,as the Coofic from the Syrian, the Hebrew from the Chaldean, the Latin from the Greek and others, in this manner, from the original.⁶⁴²

In Europe, a simplified version using only rectilinear lines became the Arcanum alphabet of the Virga Aurea, which recurs in slightly modified form as the alphabet of Demons, the Vormint alphabet, the Rosicrucian cipher alphabet, the Templar alphabet and Masonic alphabets (figure 121 a ff). Some of these shapes recur as letters in what is. (e.g. figures 134 - 136). This grid principle also becomes a starting point for cipher alphabets and cryptology, such as the Secret Templar Alphabet, and the Pyramid Cipher and Order 5 Magic Square (figure 122 a-c). These geometrical shapes also have a parallel in the Slavic Lepenskog Vira and Rasens Molvitsky alphabets (figure 123 b-c).

4.6. Six Slavic Writing Systems

A brief outline of these Slavic precedents is useful. While some sources speak of 9 kinds of letters,⁶⁴³ discussions typically entail 4 main and 2 auxiliary kinds of writing (table 22, figures 123-124). A first, called da'Ariyskie Tragi (Да'Арийские Търаги) was crypto-hieroglyphic. A second, h'Ariyskaya Karuna (Х'Арийская Каруна, figure 124)⁶⁴⁴, was a priestly alphabet. A third, Rasenskie Molvitsy (also called Lepenskog Vira) was largely geometrical and, according to the Russians. It is claimed to be the source of Etruscan, Phoenician and Greek. An alternative version is called the Rasenskie Movlitsky or the Etruscan letter (figure 123 b-c). A fourth system, Svyatorusskie Images (Drop Cap), is said to be the source of Byzantine, old Church Slavonic and old Slovenian.⁶⁴⁵ The first two were Aryan, the latter two were Slavic. Together these comprise the 4 languages of the 4 great peoples. In addition, there were trade or Glagolitic letters and Slovenian people's letters.⁶⁴⁶

Of these, by far the most important is the Priestly alphabet, variously called, h'Ariyskaya

1. da'Ariyskie Tragi	Crypto-Hieroglyphic, Egypt,Mesopotamia, Chinese, Korean, Japanese
2. h'Ariyskaya Karuna	Priestly Alphabet
3. Rasenskie Molvitsy	Etruscan , Phoenician, Greek
4. Svyatorusskie Images (Drop Cap)	Byzantine, Church, Old Slovenian
5. Trade or Glagolitic Letter	Glagolitic Alphabet
6. Slovenian People's Letter	Slovene Alphabet

Table 22. Six writing systems of the Slavic tradition.

Karuna, [Kh]' Arian [Karuna] ([runika]), X'Арийская Каруна (руника) or Union of Runes 256. Google lists 1 title under h'Ariyskaya Karuna and 9,502 titles under the Cyrillic spelling. The original version of 256 letters is difficult to find.⁶⁴⁷ Some claim that Sanskrit is a simplified form of karuna.⁶⁴⁸ A version of 144 letters is easily accessible (figure 114 shows 2 of 14 pages). Conservative claims are that the alphabet is 7,208 years old.⁶⁴⁹ More dramatic claims link it a) with the founding (104,776 B.C.)⁶⁵⁰ of a city called Asgard where, the modern city of Omsk now stands and b) with events going back to 603,000 B.C.⁶⁵¹ Of interest, at this point, is simply to note what modern Russian sources claim about the history of the h'Ariyskaya Karuna:

In Common parlance is called the priesthood letter. Karuna formed the basis of the ancient Sanskrit, Devanagari and used by priests in India and Tibet. In simplified form with fewer rune Karuna use western Slavs and Aryans, who inhabited the ancient Scandinavia, Iceland (48 PR), the territory of present-day Germany (19 PR), France, Scotland (33 Runes), Ireland (38 PR) and other Slavic-Aryan countries.....[kh]' Arian [Karuna] ([runika]) - the priestly written language from the composition of 256 runes, which became the basis of ancient Sanskrit and language of devanagari (from the words of " Virgin on the mountain of" , since because of it, the ancient priests of India and Tibet from the mountains transferred their messages and knowledge to people, through the priestesses. demonstrating by the language of body similar to the runes figures) [kh]' Arian runes, i.e., the secret means, which transmit the enormous volume of the ancient knowledge of [slavyano]- Arian kinds, served as fundamental base for creating not only Slav [runitsy] on the basis of " features and [rezov]" , but also other [uproshchennykh] forms of the letter: ancient Sanskrit, devanagari, Germanic, Scandinavian [Runiki] and many others. [kh]' Arian [Karuna] did not disappear, but it continues to remain the basic form of letter in the priests of Old-Russian [Ingliisticheskoy] church (orthodox Old-Believers).⁶⁵²

Taking this passage at face value, the Scandinavian and Anglo-Saxon Runes are a subset of a much larger system. This would explain why the Slavic 24 rune versions are effectively identical to those in the Futhark. The claim that the Karuna were originally the source of Sanskrit itself sounds more plausible when we recall that Hindu sources speak of links with the Northern Kurus (uttaru Kurus), who stemmed from North of the Himalayas. From our earlier analysis, Sanskrit at the very least provided a new systematic synthesis of sounds, and signs linked with elements and cosmology. Although the details of such claims cannot be proven in the absence of accessible sources, the most important dimensions may well lie elsewhere. Chapter 1 gave evidence of links between Chinese tetragrams and Slavic calendars. Chapter 2, reported claims from Nazorean Essenes of Mount Carmel concerning direct links between India and the West going back to 1800 B.C. The evidence of this chapter suggests that these exchanges entailed the whole of Eurasia.

Even a quick glance at the Karuna reveals that they begin with the letters А Б В Г Д underlying abjads as well as the Slavic family of letters. Karuna letter 52 is the jara rune, corresponding to week 52 at the end of a year. Ultimately, this points to a whole new history of alphabets. Thus far we have enough for a first glimpse of what a big picture might entail. The Slavic Aryan claims are about 4 languages/alphabets that began independently. Of these, the priestly language that began around lake Baikal and the city of Asgard, now Omsk, created an alphabet of 256 (16 x 16) runic letters. Some claim that these hariyskaya karuna led to a subset of 144 (12 x 12) runic letters.⁶⁵³ There are conflicting accounts. Some claim that Sanskrit also is a simplified form of the hariyskaya karuna.⁶⁵⁴ Others claim that Sanskrit was

the progenitor of Russian.⁶⁵⁵ In any case, it is striking that both Sanskrit and Ancient Slavic use birch bark (*betula Himalaya*) for their ancient manuscripts.⁶⁵⁶ The subset of 144 karuna eventually led to geometrically regular Slavic letters, which have continued into English with letters such as A, E, I, H, O, S, T (cf. figure 314).

Other sources speak of an Alphabet of the VseYaSvetnaya Slavs (125c-d), which is reported to go back to c.11,900 B.C. as a multidimensional spatial writing which was subsequently reduced to a two-dimensional planar writing c.5,900 B.C with the rise of statehood.⁶⁵⁷ The same source reports that:

Each carries a Bukova some figurative meaning and meaning, the color scale, rate, odor and taste. By combining these different multivariate combinations of images with each other, we obtain visual pictures and words shaped true value....The Ancient language was not intended so much for reading, and mostly as an extraction system and an image of the words texts.⁶⁵⁸

1240 marks were used of which 147 were used for "Everyday writing."⁶⁵⁹ This ancient language, variously called the Old Slavic Alphabet, the Vseyasvetnaya Charter⁶⁶⁰ (Всеясветная грамота) or Vseyasvetnoy Diploma⁶⁶¹ (Всеясветной Грамоты) (figure 125 a–b) is said to date before 5,500 B.C. It is an alphabet in three dimensions with very clear principles of construction, which have been documented. A starting point is a series of three lines defining the three worlds, Nav, Prav and Yav (figure 123g, cf. bottom of figure 125a for context). These generate a spiral, parts of which become individual letters:⁶⁶²

Development (*vosskhozhdenie*) of worlds is a spiral and it is displayed in the chart of writing. By themselves, letters (beeches) of the ancient Slavs consist of certain parts of spirals and spirals in sigmatsy Traits Reza, Kratky, sine, points, etc.⁶⁶³

A contracting spiral (figure 123h) becomes the letter Vita. An expanding spiral becomes the letter Aktiv. When combined these become the letter Ot which, in English, is called W.⁶⁶⁴ Stan Tenen's discovery of vortex shapes in generating Hebrew letters has ancient precedents.⁶⁶⁵ There are also unexpected links between some letters in the ancient Slavic language and Chinese hexagrams⁶⁶⁶ suggesting that the links between Scythia and Serica (old names for Russia and China, figure 624) may be more ancient than suspected.

Today in Moscow acts Association "Vseyasvetnaya charter". They teach that there was a sacred writing - Vseyasvetnaya charter, which included 64 of the 83 upper and lower case letters and descenders. Cyril and Methodius were devoted to it in part, by them on the basis of this charter, and was created primitivized version of the alphabet, known as the Cyrillic alphabet. This union claims that Vseyasvetnaya charter was obtained as part of the vision, the over 5500 years BC. Judging by the literature, the 1000 years of Christianity Russian language has become a lot more primitive, having lost previously held the expressive possibilities. Cyrillic alphabet of 43 letters lost 10 "as unnecessary." And if you compare with Vseyasvetnoy diploma, then from its 147 letters have less than 25%. That is, the Russian people are allowed to go on the path of "Ellochka the Cannibal" from the book "12 chairs", and the modern Russian does not feel this loss.⁶⁶⁷

So there are at least two basic accounts. One story claimed to go back to 100,000 or even 600,000 B.C. begins with 256 runes which are simplified to 144. A more recent, longer version begins with 1,240 letters, simplified to 147 everyday letters (of which 64 are uppercase and 83 are lowercase), which were then abbreviated to 43 letters by Cyril and

Methodius, which later became the 33 letters of Cyrillic. A variant⁶⁶⁸ says 1224 letters were reduced to 49. Alexander Skorohodov has a third explanation. The Cyrillic alphabet of Cyril and Methodius drew on both the Hariyskoy Karunitsy and the Vseyasvetnoy alphabet.⁶⁶⁹ To illustrate his claim he maps the karuna letters to modern Cyrillic,⁶⁷⁰ showing that the karuna have ten letters for the single letter A in modern Cyrillic and 11 letters for B, (including ВИТА, Vita), for the Cyrillic letter B (figure 124d). So the Vita of Alpha Vita in Coptic (figure iii) comes not from Greek but from the ancient Slavic karuna via the Vseyasvetnoy alphabet.

Further systems of Russian Runes and Slavic Alatyr runes will be mentioned in Appendix 1 (figure 457). Yet another related version became a set of 144 runic letters (Буковы, figure 126 a).⁶⁷¹ This is also of great interest because it shows how a + sign acquires a new stroke each month as it moves from 1 to 5 culminating in a letter Posolon (YungDrung or left pointing swastika), then begins anew as a + in a circle and again adds one stroke as it moves from 7 to 11 culminating in a letter Swastika, which is then titled 45 degrees at 12 . This sequence is repeated in the left margin where it is aligned with 12 letters. In subsets of these signs this underlying structure disappears. Elsewhere, the swastika and reversed swastika recur in the Armenian generative force and letter matrices (figures 24m, 457b–c). Further subsets, produced alphabets of 49 letters (7 x 7), 36 letters (6 x 6) and led gradually to Glagolitic, then Cyrillic. As we have seen symbolic, moral considerations were one reason why this was further reduced to 22 letters. Other reasons, as we shall see later, lie in astronomical and geometrical contexts. In any case, by now it is clear that alphabets have a life cycle much longer than those of individual mortals.

4.7. Conclusions

Chapter 3 explored the role of breath and more precisely controlled breath in the form of yoga with respect to alphabets. Chapter 4 has explored the role of movements, especially in the martial arts in an old sense, whereby human movements are aligned with movements of the heavens and with letters. Such movements, now associated with runic yoga, have a long history in Arabic, Chinese, Slavic and Scandinavian traditions.

It was shown that the seemingly random markings of ndivrunes are guided by method. The simplest versions are variations of individual strokes. More complex versions class shapes into categories of 5. These are then arranged in groups using a hand or a tree. In the Scandinavian tradition, there is a system of 9 stavs, alternately called 9 staves, sticks, staffs, rods, which serve to outline a Web of fate, align with basic directions, postures, letters, and gods. This Scandivanian method has associations with Odin, is found also in Poland and appears to have older roots in the Slavic tradition.

While these Northern traditions are clearly linked, the Slavic tradition reveals a more elaborate philosophical basis and uses matrices to create runes and letters. Simple versions use a two-dimensional grid. More complex versions use 1 or 2 isometric cubes in three-dimensional grids. Indeed, Russian discussions claim that their 3-D methods are more effective than 2-D presentations typically used to represent the Sephiroth in the West. In addition, the matrices for letter construction are interwoven with a geometrical cosmology

entailing the seed of life, flower of life (also known as the Perun flower), egg of life and fruit of life. These shapes for organizing space link basic runic forms and letters, which prompted us to look briefly at interconnections of letters, runes, geometry and numbers.

Indeed, the evidence suggests that the Scandinavian and Anglo-Saxon runes are small subsets of much larger systems: one which originally entailed 1,240 signs, another which had 256 runes. This system reflects much more than a local Baikal vision. It synthesizes an Eurasian approach to the cosmos. To understand more fully alphabets on earth we need to look to heavenly models. The story of letters ultimately belongs to stories of the skies.

Chapter 5. Heavenly Models

To the chief Musician, A Psalm of David. The heavens declare the glory of God; and the firmament showeth his handiwork."

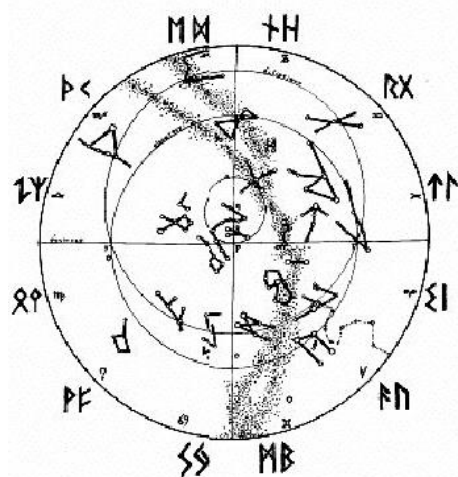
Psalms 19:1

"I blessed the Lord of glory, who had made those great and splendid signs, that they might display the magnificence of his works to angels and to the souls of men; and that these might glorify all his works and operations; might see the effect of his power; might glorify the great labor of his hands; and bless him forever."

Enoch 35:3.

"We know that the sign of the celestial Virgin did come to the horizon at the moment where we have fixed the birth of our Lord Jesus Christ. All the mysteries of the incarnation of our Saviour Christ; and all the circumstances of his marvellous life, from his conception to his ascension, are to be traced out in the constellations, and are figured in the stars."⁶⁷²


























































Albertus Magnus



a.-b. F D P R M * † | 1 4 ↑ B Γ Υ Δ
F V D O R K H N I A S T B L M E

 Б	 W	 H	 A	 П	 B	 H	 A	 C	 P	 Г-К	 h

C.

⊙	☾	♂	♀	♂	♀	♂	♀	☼
 d-0	 ε-Я	 нн	 ж	 оδ	 а	 б'б'б'		
⊙ p	 pд	 pε-б	 pн-б	 pж	 pδ	 pа	 pб-д	a(r)⊙
☾ б	 ба	 бε-јε	 пн	 пж-ё	 пδ	 па-б	 пб	п☾
♂ r-к	 гд	 rε	 хн	 хж-б	 хδ	 ха-д	 хб	х♂
♀ w	 ба	 бε-јεб	 аn	 аж	 аδ	 аа	 εб-φ'б	φ-а♀
♂ A	 Ad	 Aε	 тн	 тж	 тδ	 та	 тб	т♂
♀ H	 нд	 нн	 аn	 аж	 мδ	 на-ма	 м'б	м♀
☼ з	 зд	 зε-ж	 пнн	 пж	 γδ	 сa	 сб	з☼

d.

Figure a. 127. Fudork, b Runes and Zodiac, c. 12 Zodiac signs and Runes, 7 Planets - 7 Rune Matrix.

5. Heavenly Models

Links between astronomy and Sanskrit were outlined in chapter 2. This chapter explores links between astronomy, runes, hieroglyphics and letters. By way of introduction, examples are cited including a zodiacal alphabet,⁶⁷³ celestial and supercelestial alphabets. Christian stories of the skies are considered briefly (cf. appendices 2-3). The main concern is with earlier stories of the skies that underlie systems of runes linked with yogic breathing and physical movements examined in previous chapters.

The focus is on four fundamental developments.⁶⁷⁴ Firstly, observation of the heavens revealed that the Milky Way, considered as the heavenly river, has an island. Second, the position of this island was related to the discovery that the galaxy has a centre and anti-centre. Third, a Chinese model introduced the idea that Heaven and Earth can be seen in terms of a dragon and a snake (zodiac animals 5 and 6) and inspired the idea of drawing letter 6 in the form of an S (e.g. Greek: sigma, stigma; Slavic: selo, dzelo) as we know it today. A subsequent shift in orientation and ideology linked letter 6 with the associations and spelling of the Latin number 6 (sex), reduced the related letter Stigma (a ligature of ST) to a stigma and changed the letter order of the alphabet.

Fourth, the Chinese tradition also introduced an idea of stems and branches, which inspired a distinction between a primal and temporal order. From this emerged basic orientations of the heavens. The second part of the chapter examines the impact on religious architecture, on candelabra and sky maps. This seeming detour will reveal how the seven planets become linked with both letters and architecture, provide us with a new understanding of the sequence of the 7 liberal arts, and suggest new relations between Mecca and Jerusalem. The following chapter will then explore in greater detail the implications for cosmic geography and cosmic chronology.

5. 1 Stars, Runes, Letters

A number of sources link runes, hieroglyphs and letters with astronomy. Our survey will examine briefly Celtic, Slavic, Egyptian, Arabic, Phoenician and Hebrew examples.

5.1.2. Celtic Runes

The Celtic runes are said to be based on observation of heavenly constellations (figure 127 a). The first four letters F, V, D, O, correspond to shapes connected with zodiac signs Leo, Virgo, Libra, Scorpio. Letter R corresponds to Jupiter associated with zodiac signs Scorpio and Sagittarius. Letter K corresponds to Venus in zodiac signs Cancer and Leo. Letters H, N, I correspond to zodiac signs Sagittarius, Capricorn, and Aquarius. Letters A S are linked with constellations in Gemini and Cancer; letter T with Pisces, and letters B L with Aries, and Taurus. The Algiz rune is linked with letter M and Mars in the second half of Pisces, Aries, and Taurus. Algiz inverted is linked with letter E, and the planet Saturn in Capricorn, Aquarius and first half of Pisces. Hence, the 16 letters of the Futhark (Fvdorkh) are a summary of the annual cycle. In another example, 24 runes are arranged as 12 sets of two, corresponding to the 12 zodiac signs (figure 127b).

⊕ Руны Сварги	♄ Руны Майи (Дева)
⌘ Бус-Коляда — <i>Cepheus</i>	♍ Дева Майя — <i>Virgo</i>
♂ Радунница — <i>Cassiopeus</i>	♎ Волосы Майи — <i>Coma</i>
⌘ Сварог — <i>Draco</i>	♏ Чёрный Змей — <i>Hidra</i>
⌘ Сва-Лада — <i>Draco</i>	♐ Святогор — <i>Centaurus</i>
⌘ Велес-Медведь — <i>Ursa Major</i>	♑ Ван (Бан) — <i>Lupus</i>
⌘ Асень — <i>Ursa Minor</i>	
♈ Руны Белояра (Овен)	♎ Руны Велеса (Весы)
♈ Овен-Белояр — <i>Aries</i>	♏ Велес-Волопас — <i>Bootes</i>
♈ Дельта — <i>Triangulum</i>	♐ Весы — <i>Libra</i>
♈ Дажьбог — <i>Andromeda</i>	♑ Венец — <i>Corona Australis</i>
♉ Руны Лады (Телец)	♏ Руны Перуна (Скорпион)
♉ Телец-Корова — <i>Taurus</i>	♏ Скипер — <i>Scorpius</i>
♈ Арий — <i>Perseus</i>	♏ Перун — <i>Serpentarius</i>
♏ Ярила — <i>Orion</i>	♏ Молния — <i>Serpens</i>
♏ Сурова Ламья — <i>Eridanus</i>	
♏ Голубь — <i>Columba</i>	♐ Руны Китаवрула (Стрелец)
♏ Заяц — <i>Lepus</i>	♐ Стрелец — <i>Sagittarius</i>
	♐ Лук — <i>Delfinus</i>
	♐ Стрела — <i>Sagitta</i>
♊ Руны Купалы (Близнецы)	♐ Вавила — <i>Hercules</i>
♊ Купала и Кострома — <i>Gemini</i>	♐ Рыля — <i>Lira</i>
♊ Овсень и Коза — <i>Auriga</i>	
♊ Волк и Волчонок —	♑ Руны Индрика (Козерог)
<i>Canis Major, Canis Minor</i>	♑ Козерог — <i>Capricornus</i>
♊ Единорог — <i>Monoceros</i>	♑ Орел — <i>Aquila</i>
♋ Руны Кресеня (Рак)	♋ Руны Крышня (Водолей)
♋ Рак — <i>Cancer</i>	♋ Крышень — <i>Aquarius</i>
♋ Рысь — <i>Lynx</i>	♋ Щука — <i>Piscis Noticus</i>
♋ Корабль Коляды — <i>Argo</i>	♋ Белогривый — <i>Pegasus</i>
	♋ Лебедь — <i>Cygnus</i>
♌ Руны Дажьбога (Лев)	♋ Руны Рода (Рыбы)
♌ Лев-Дажьбог — <i>Leo</i>	♋ Рыба Яви — <i>Piscis Boreus</i>
♌ Богумир — <i>Leo Minor</i>	♋ Рыба Нави — <i>P. Austrinus</i>
♌ Ворон — <i>Corvus</i>	♋ Рыба Кит — <i>Cetus</i>
♌ Чаша — <i>Crater</i>	

а.

Figure 128. 13 Slavic Constellations and Runes.

5.1.3. Slavic Runes

Other Slavic sources suggest that there is an ancient history of links between astronomy and runic letters that has been all but forgotten outside Slavic circles. Some link the 12 zodiac signs and runes. Others link 7 planets and 7 runes in a matrix (figure 127c-d).

Chapter one outlined links between 16 halls in astronomy, 16 runes, 16 gods linked with a whole metaphysics of 16 and multiples of 16 (e.g. $16 \times 16 = 256$ karuna runes). Today we have 12 zodiac signs. In the Slavic tradition, there was an interim version with 13 signs: i.e. the familiar 12 zodiac signs of the West plus a 13th sign relating to heaven (svarga) containing four Northern constellations: Cepheus, Cassiopeus (sic), Ursa Maior and Ursa Minor and containing heavenly runes (Сварги Руны, figure 128).

Even a cursory glance at these runes reveals striking parallels with both Western runes and alphabet letters. For instance, the symbol for Aries corresponds to letter Z. The symbol for Lepus is almost identical to the z form, 3, found in Cyrillic zhivete. The symbol for Leo is almost identical with Greek Lambda (Λ); the symbol for Crater is like the letter V; Bootes is like Sigma (Σ); Hercules like a T, while the symbols for Piscis Boreus and Austrinus resemble the Fehu and Ansuz runes.

In addition, there are links between runes and gods, with other stories. There are much older stories of the skies (cf. Appendix 1) than those of the Greeks. Andromeda is Dazhbogh, Perseus is Арий (also a term for letter A, cf. figure 29). Orion is Yarila. Gemini is Kupala and Kostroma. Corona australis is Vele(t)s. Svarog is Draco. Cepheus is linked with Kolyada (Winter solstice), while Cassiopeus is associated with Radunitsa linked with the day of the Dead and now associated with the 2nd Sunday after Easter.

5.1.4. Hieroglyphs

Ancient Egypt developed a series of connections between astronomy and hieroglyphs. The alphabet of philosopher Hermes the Great, has a section of 44 hieroglyphs of Celestial or Supernatural Objects (figure 129). These include symbols a series of attributes of god as God, Almighty, All-Clement, The Avenger, The All-Powerful, All-Merciful, The Nourisher, the Destroying, The Living, The Omniscient, some of names which recur among the 99 names of Allah. There are hieroglyphs for each of the 7 planets, 12 zodiac signs and the 4 elements.

Ibn Washiya's catalogue of ancient alphabets includes separate magical alphabets for each of the seven planets and twelve zodiac signs all aligned to letters. For instance, the alphabet of Mercury (figure 130a) entails 29 stick-man like figures reminiscent of the Slavic candelabrum boy encountered in chapter 1 (figure 3). The alphabet of Cancer (figure 130b) begins with a fehu rune, variants of which recur in letters 8 and 22. Letter 18 resembles a Greek Theta (Θ). The alphabet of Scorpio contains a number of stick-man signs. Hence, these magical astronomical alphabets combine elements of hieroglyphs, runes and letters.







God. The Almighty. The All-Clement. The Avenger.





The All-Powerful. The All-Merciful. The Nourisher.




The Destroying. The Living. The Omniscient. Angel.







Devil. Sky. Star. Planet. Cloud.







Light. Darkness. World. Air. Moon.







Saturn. Jupiter. Mars. Sun. Sun.







Venus. Mercury. Aries. Taurus. Gemini.







Cancer. Leo. Virgo. Libra. Scorpio.







Sagittarius. Capricorn. Aquarius. Pisces. Fire.





Water. Earth. The Four Elements.

a.

Figure 129. Alphabet of philosopher Hermes the Great, Celestial or Supernatural Objects.

·𐤀·𐤁·𐤂·𐤃·𐤄·𐤅·𐤆·𐤇·𐤈·
 ا ب ج د ه و ز ح ط
 ·𐤉·𐤊·𐤋·𐤌·𐤍·𐤎·𐤏·𐤐·
 ي ك ل م ن س ع ف
 ·𐤑·𐤒·𐤓·𐤔·𐤕·𐤖·𐤗·𐤘·
 ص ق ر ش ت ث خ ذ
 ·𐤙·𐤚·𐤛·
 ض ظ ع

a.

·𐤀·𐤁·𐤂·𐤃·𐤄·𐤅·𐤆·𐤇·𐤈·
 ا ب ج د ه و ز ح ط ي ك
 ·𐤉·𐤊·𐤋·𐤌·𐤍·𐤎·𐤏·𐤐·
 ل م ن س ع ف ص ق ر ش
 ·𐤑·𐤒·𐤓·𐤔·𐤕·𐤖·𐤗·𐤘·
 ت ث خ ذ ض ظ ع

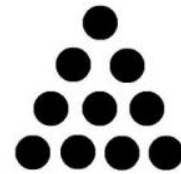
b.

·𐤀·𐤁·𐤂·𐤃·𐤄·𐤅·𐤆·𐤇·𐤈·
 ا ب ج د ه و ز ح ط
 ·𐤉·𐤊·𐤋·𐤌·𐤍·𐤎·𐤏·𐤐·
 ي ك ل م ن س ع ف
 ·𐤑·𐤒·𐤓·𐤔·𐤕·𐤖·𐤗·𐤘·
 ق ر ش ت ث خ ذ ض ظ غ

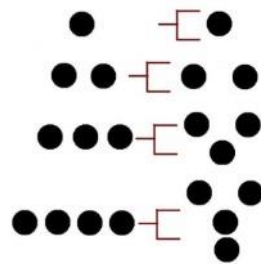
c.

Figure 130. Alphabets of a. Mercury, b. Cancer, c. Scorpio.

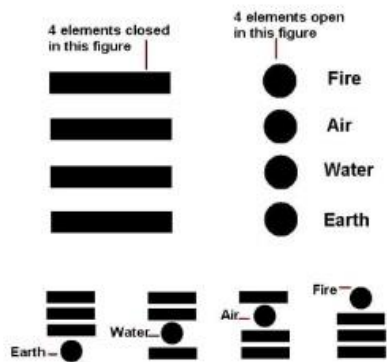
a.-c.



d.



e.



f.

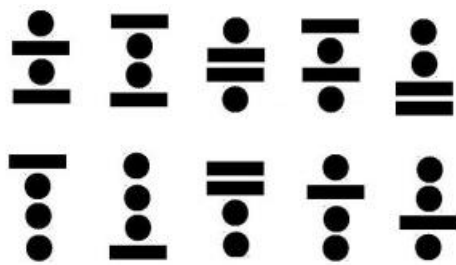


Figure 131 a. Hand and 4 dots, b. hand and 8 dots, c-d. Tetractys and tree of life, e-f. Ilm al-Ramal and elements.

5.1.5. Knowledges (Aloom)

In the Arabic tradition, two branches of knowledge.⁶⁷⁵ are commonly associated with geometry and arithmetic in relation to alphabets: Science of insight (Ilm-ul-jaffer), and Science of sand (ilm-ul-ramal). The science of insight links the four elements with four alphabets (Fire Alphabet, Air Alphabet, Water Alphabet, Earth Alphabet). Since the moon has a cycle of 28 days, there are 28 alphabets of the moon. There is also the possibility of making an alphabet from another alphabet (Qawaid-e-Basta and Haroof-e-Basta), of which there are 360, corresponding to the days in the lunar year.⁶⁷⁶ Hereby, knowledge, astronomy and alphabets are intimately connected.

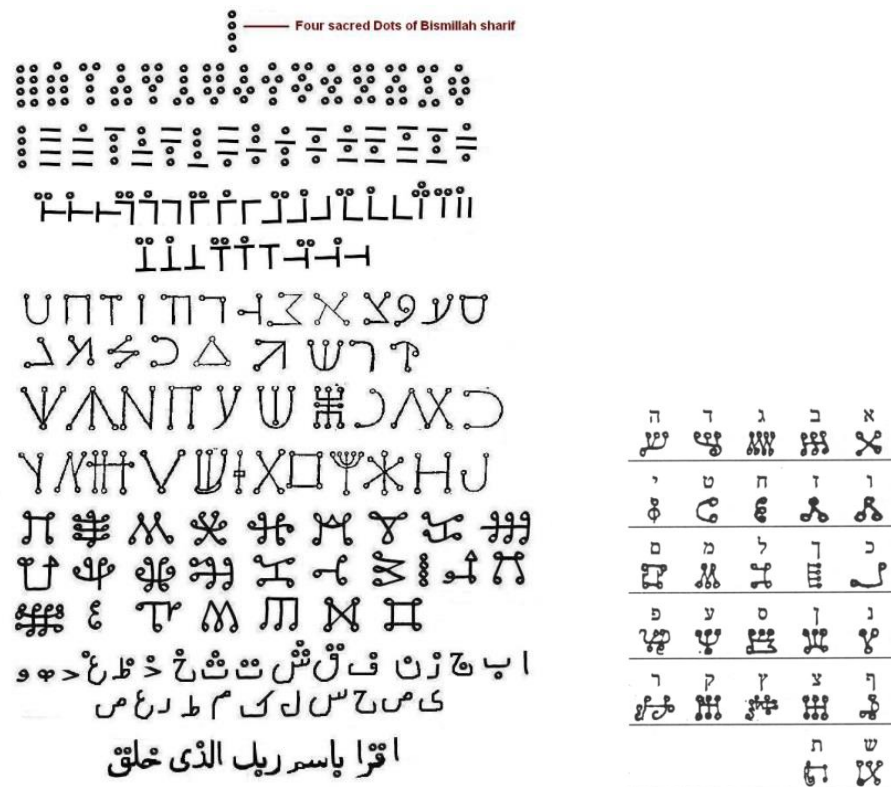
5.1.5.1. Science of Sand (Ilm al-Ramal)

The role of dots and lines in connection with signs, geometrical figures and basic letters also acquires an important role in the context of Arabic geomancy. It is linked with the name Ṭumṭum al-Hindī, which suggests Indian origins. Indeed, there is a rich Urdu literature on the topic.⁶⁷⁷ In Africa, there are versions called Fa (Dahomey), Ifa (West of Africa) and Sikidy (Madagascar).

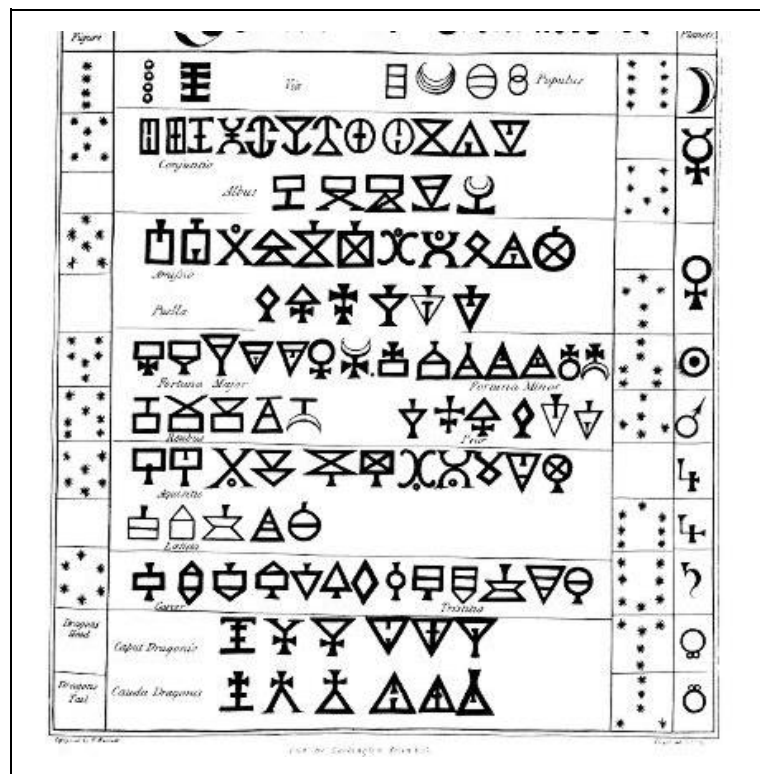
In an African version, the sequence of four elements (fire, air, water, earth) is linked with four parts of the body (head, chest, stomach, feet), four letters (b z d h), four numbers (2 7 4 8), four directions (East, West, North, South). Here, the figures are simpler, but there are parallels with shapes elsewhere. For instance, Obe and Yeku are the equivalents of Via and Populus in western gematria. Guda and Sa, reflect Greek lambda and gamma (λ γ). Tula is the shape E (Musnad). Wenle - Loso show two prongs up and two prongs down: cf. Rahu and Ketu. Fu and Tse reflect the Othala rune down and Othala rune up; Essence - Great Breath of God; Male Y - Female X; Oreya – Ar (Руна Орея - Руна Ар).

In the Arabic versions, as in the case of runic systems, the hand plays an important role. But whereas the runic versions rely on the fingers for mnemonic purposes in organizing the letters (cf. figure 96), here the four fingers produce a series of dots in the sand: e.g. 4 dots or 8 dots. Positioned vertically these become the four sacred dots of the Bismallah sharif (figure 132a). Alternatively, they represent an open form of four elements: fire, air, water, earth, which, in their closed form, appear as four horizontal lines. In the West, a vertical line becomes the Behenian symbol for Way (Via). A combination of closed and open forms presents the four elements in other forms (figure 131 e-f) .

As in Greece, 10 dots form a tetractys (triangle), which can be recomposed as an upward triangle, downward triangle and Y shape (figure 131 c-d), thus summarizing the tree of life, called the 10 Sephiroth in the Hebrew tradition. Two horizontal dots can be drawn as a line. Further combinations of dots and lines result. When drawn strictly as dots, these lead to the shapes of the 16 behenian stars of the West, which become linked with magical alphabets, one of which uses only variations in the letters T, Γ and I (figure 131a). The 16 behenian signs, aligned with the 7 planets plus the head and tail of the dragon also become the 16 great signs. They are linked with magical Hebrew, Egyptian and Arabic alphabets. In some cases, these astronomical characters recur as letters of Bulgarian and Slavic runes (figure 132b-e). All this



a.-b.



c.

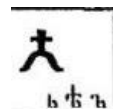
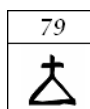


Figure 132.a Behenian stars, Magical alphabets, b. Michael, 1st version(Malachim), c. Geomantic Characters, d. Letter 79 (Bulgarian runes), e. Detail of 127 c.

is of the greatest interest because it shows that the combinations of dots and geometry in Greek philosophy and subsequently in the Hebrew cabala are part of a much larger corpus of learning that stretches from India, North to Russia, West to Arabia and across the African continent

5.1.6. Phoenician and Constellations

Alignments between the shapes of constellations and individual letters are also found in Phoenician, although these vary in different interpretations. One system aligns letters Aleph to Lamed in one sequence and letters Mem to Tau in another sequence both close to the line of the ecliptic (figure 133 a ff.). Another system identifies specific constellations aligned with each of the 22 letters: Aleph (Taurus), Beth (Orion), Gamel (Gemini), Daleth, He (Cancer), Vaw and Yod (Leo), Kaph, Lamed, Mem (Virgo), Nun (Libra), Samekh, Ain (Scorpio), Pe, Sade, Qoph (Sagittarius), Res (Capricorn), Sin, Tau (Aquarius).

5.1.7. Astral Hebrew

Slavic accounts relate the runes to the annual cycle and the sky (figure 133a).⁶⁷⁸ In some accounts, the Hebrew letters simply evolved from the Phoenician alphabet (cf. figure 133b-d). In other accounts, such as Bishop Broome (figure 134a), the Hebrew letters derive from stars linked with zodiac signs and other constellations such as Eridanus (Mem), Southern Fish (Nun), Pleiades (Ain), Orion (Tzaddi), Canis Minor (Resh), Canis Major (Shin) and Southern Cross (Tau). Broome also associates these letters with an astral version of Psalm XIX.

In the Alphabet of the Genii (figure 134 b), the letters of the alphabet are aligned with the names of genii: Agiel, Belah, Chemor, Din, Elim, Fabas, Graphiel, Hecadoth, Iah, Kne, Labed, Mehod, Nebak, Odonel, Paimel, Quedbaschemod, Relah, Schethalim, Tiriell, Vabam, Wasboga, Xoblah, Yshiel, Zelah.⁶⁷⁹ In addition, they are also aligned with the Behenian figures. A celestial version of Hebrew derives the shapes of Hebrew letters directly from Celestial Writing (figure 134c).⁶⁸⁰

5.1.8. Celestial Alphabets

Three Chaldean alphabets are also linked with the heavens and with Hebrew alphabets. Chaldean 1 is identical to the *Characteres Celestes*, the *Alphabetum Supercoeleste* of the *Virga aurea*, is virtually identical to and probably the source of the Hebrew Celestial writing and associated by some with Abraham (figures 135a -136a). Chaldean 9, also known as *Malachim*, recurs as *Characteres des Anges* (figure 135b- 136b). Chaldean 10, recurs as *Passing of River* (*Transitus fluvii*, figure 135 c – 136c) and the Hebrew alphabet before Esdras (*Alphabetum Hebraicum ante Esdras*). In the *Root of Names* *Malachim* was in turn linked with celestial alphabets of Gabriel, Michael, 1st, 2nd 3rd, 4th version; Nuriel and Tzaba haShamayim (G-d).⁶⁸¹

Chaldean celestial alphabets are clearly intertwined with early Hebrew alphabets (cf. chapter 9 and appendix 9). Hence there were different strands within the Hebrew tradition. One focussed on the stars not unlike the Sanskrit focus on the *rasis*. Another reduced this stellar dimension to 12 simple letters, and assigned the 7 double letters to the 7 planets.

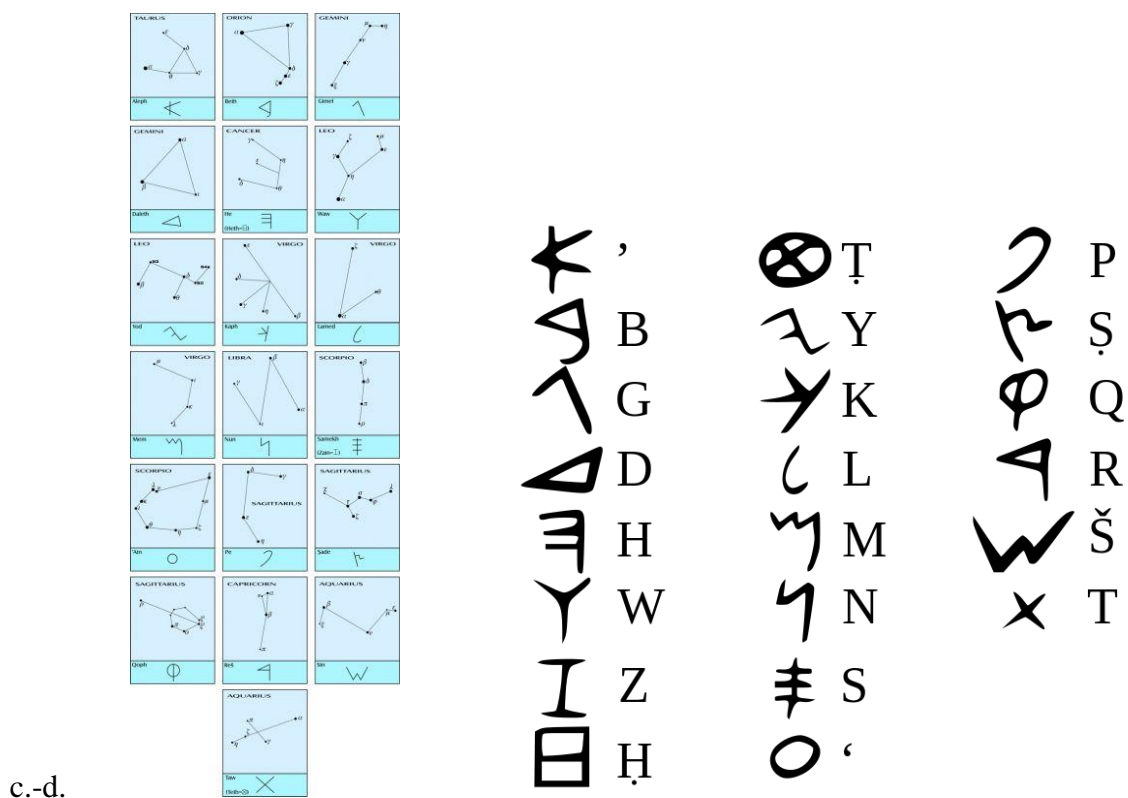
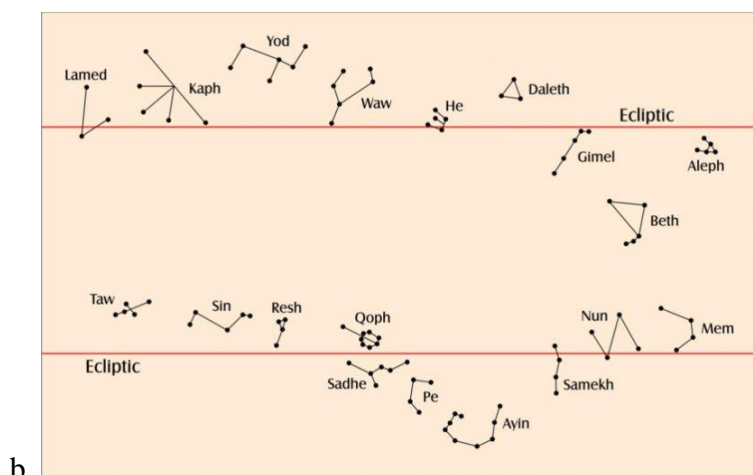
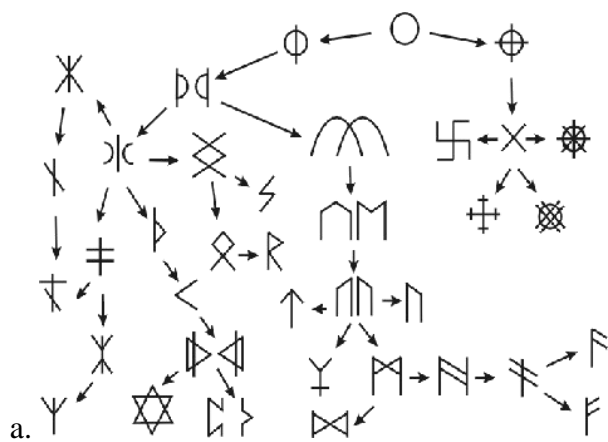


Figure 133 a -d. Runes and Sky, Phoenician Alphabet and Constellations.

HEBREW ALPHABET.
Vicar of Loughton?

HEBREW ALPHABET.
Vicar of Loughton?

ASTRAL HEBREW PSALM. XIX.

a.

b.-c.

כח טז טו טד טג טב טא
זו זח זט זד זכ זב זא
שז שח שט שד שג שב שא
תז תח תט תד תג תב תא

Figure 134. Astral Origin of The Hebrew Alphabet ⁶⁸² b. Alphabet of the genii, c. Celestial Hebrew Alphabet

CHALDEAN 1.

Π	T	I	Π	7	4	Σ	×
hh	z	v	h	d	g	b	a
Y	U	Δ	Y	Σ	3	Δ	V
o	s	n	m	l	k	i	th
7	ψ	7	T	Δ	3		
t	sch	r	q	ts	p		

a.

CHALDEAN 9.

Π	V	Δ	N	T	Y	ψ	×
hh	z	v	h	d	g	b	a
Δ	×	Y	H	J	3	3	×
o	s	n	m	l	k	i	th
V	7	+	×	□	+	×	
t	sch	r	q	ts	p	ph	

b.

CHALDEAN 10.

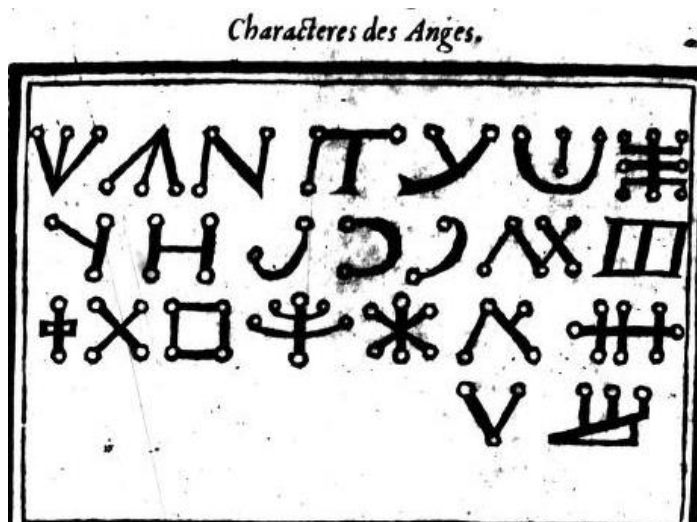
7	×	~	E	7	Δ	Δ	N
hh	z	v	h	d	g	b	a
8	Δ	7	□	3	7	7	8
o	s	n	m	l	k	i	th
	E	V	7	Δ	Π	×	
	t	sch	r	q	ts	p	

c.

Figure 135a.-c.. Chaldean 1, 9, 10; cf. Caracteres Celestes, Caracteres des anges, Passing of River.



a.



b.



c.

Figure 136. Celestial Alphabets: Celestial Alphabet, Malachim, Passing of River

First Book. The Redeemer. (His first coming).

A | Virgo. The prophecy of the promised seed.

B | Libra. The Redeemer's work (grace).

B | Scorpio The Redeemer's conflict.

A | Sagittarius The prophecy fulfilled.

Second Book. The Redeemed. (His work and its results).

C | Capricorn The prophecy of deliverance.

D | Aquarius Results of work bestowed.

D | Pisces Results of work enjoyed.

C | Aries The prophesied deliverance fulfilled.

Third Book. The Redeemer. (His Second Coming).

E | Taurus The prophecy of coming judgment.

F | Gemini The Redeemer's reign in glory.

F | Cancer The Redeemer's possession safe.

a. E | Leo The prophecy of triumph fulfilled.

Zodiac Interpretations

Constellation	Picture	Interpretations
Virgo	Virgin	Virgin Mary
Libra	Scales	Sin must be paid for
Scorpius	Scorpion	Sin brings death
Sagittarius	archer	Demonism
Capricorn	Goat-fish	Earth corruption
Aquarius	Water pourer	Living water or Noah's flood
Pisces	Fish	God's remnant
Aries	Ram	Sacrifice
Taurus	Bull	Resurrection
Gemini	Twins	Christ's dual nature
Cancer	Crab	Gathering of redeemed
Leo	Lion	The King

b.








Polaris		Camelopardalis				Ursa Minor				Great Rift	Cepheus	Cassiopeia		
Auriga		Pleiades		Ursa Major			Draco (The Dragon)		Hercules		Draco	Andromeda		
Perseus		Orion	Lupus	Lynx		Boötes	Serpens	Ophiuchus	Serpens	Aquila	Cygnus	Pegasus	Cetus	
Aries		Taurus	Gemini	Cancer	Leo	Virgo	Libra	Scorpio	Sagittarius		Capricorn		Aquarius	Pisces
	Ram	Bull	Twins	Crab	Lion	Virgin	Scales	Scorpion	Archer			Goat	Water Carrier	Fish
Sacrifice		King	Spirit	Wicked	-	Church	Judgment	Second Coming			Scapegoat		Army	-
Eridanus			Argo	Hydra			Lupus	-	-		-		-	Cetus
Passover			Shavuot	Drought			Yom Kippur	Tabernacles			Millennium			
Planting				Growing			Harvest				Rest			
Spring				Summer			Autumn				Winter			
 Vernal Equinox				 Summer Solstice			 Autumnal Equinox				 Winter Solstice			

Table 18 a -b. Correlation between signs of the zodiac and the three main books of the Bible,⁶⁸³ Figure 137. Zodiac interpretations. ⁶⁸⁴

5.2. Stories of the Skies

Such examples of letters of alphabets linked with specific stars and constellations are part of a much bigger story. When we look up at Michelangelos's Sistine Chapel ceiling, it shows us the events of the Bible with a clear story line: it begins with the opening scenes of creation from Genesis and ends ultimately behind the altar with the Last Judgement on the East wall of the Chapel. When we look up at the night sky, there are individual constellations (88 in Ptolemy's classic compilation), many of which are linked with isolated persons, animals, anecdotes and myths: many snippets, but no clear story. We are told that there was once such an integrating narrative, a:

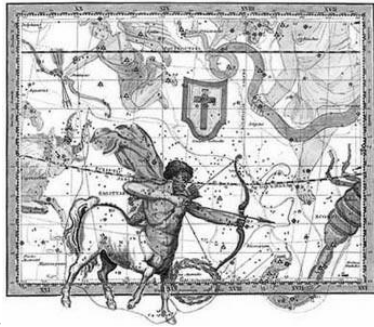
system depicted by means of constellations the story of Satan's rebellion and the war in the heavens, his subversion of mankind, the fall of Adam and Eve, the promise of One to come who would suffer and die to relieve man from the curse of sin then be installed as Lord of Creation, and the final re-subjugation of the cosmos to God through Him.⁶⁸⁵

This Biblical story of the sky has been minutely studied and led to different versions of the same evidence (table 22a-c, figure 137). A basic book by Francis Rolleston on *Mazzaroth, or the Constellations* (London, 1862)⁶⁸⁶ explored this in detail. *The Gospel in the Stars* (1882), *The Witness of the Stars* (1893) pursued this theme.⁶⁸⁷ Recently, the Gospel in the Stars⁶⁸⁸ and in the Heavens⁶⁸⁹ have become fashionable topics.

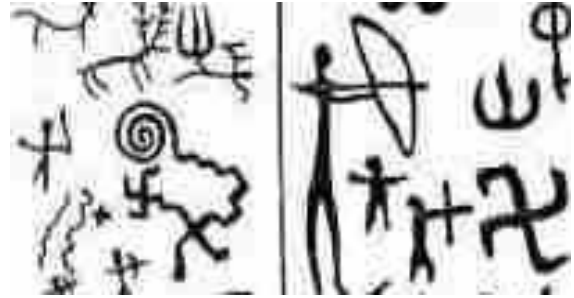
Some claim that the culture of Sumer corrupted this story with an alternative whereby a “great dragon is depicted as the rightful lord of the universe whose throne has been temporarily usurped by One whom we can recognize as the God of the Bible.”⁶⁹⁰ Another view, championed by Dr. Werner Papke, based on a detailed study of the history of astronomy, claims that the stories of the *Bible* such as Adam and Eve, and Cain and Abel are all reflected in the constellations and that these served as a basis both for other cultures such as Sumer and other religions such as Mithraism and even Hinduism.⁶⁹¹

A third view, championed by Gerald Massey in his monumental *Natural Genesis* (1898) claimed that Egypt was the source of all these stories,⁶⁹² an idea pursued by E. Valentia Stratton in her *Celestial Ship of the North* (1927). From all this emerged a very wide ranging approach, which was ultimately still Eurocentric in essence: “The Egyptians were worshippers of Nature; the Greeks reveled in Beauty; the Romans demanded Law and the Northern races revered Courage.”⁶⁹³ A fourth view, presented by 19th century theosophists such as Madame Blavatsky assumed that everything came from the East in her *Secret Doctrine* (1888).⁶⁹⁴ Rumours of forged documents and irregular practices tarnished her reputation. Missing from her work was clear evidence that the Indian sources could explain dimensions of Western myths, which were not otherwise comprehensible.

A preliminary essay on Stories of the Sky (2005)⁶⁹⁵ explored evidence that there was indeed an older narrative in the skies that began in India.⁶⁹⁶ That basic story is also about creation: how there were originally immortal waters of life, which came down to earth; how the flow was interrupted and how, through sacrifice, first the Creator as a Good Shepherd, and then his son, found a way of restoring the waters of eternal life. Some elements of this story have



a-b.



c.



d.-f.

Figure 138 a-f. Sagittarius as Christ, Qu/Qe *(Armenian), Kartikai fires, Pillar of Fire, Shekinath.

parallels with traditions, which we now associate with paganism. Other elements have so many parallels with Buddhist texts and with the *Bible*, that this story of the starry heavens offers an original source for both Buddhism and Christianity. In the earlier essay, the focus was on written sources and links between India and West. Here, our scope extends across the whole of Eurasia and back into pre-history. Our goal is precise and elusive: to understand the contexts that linked the 7 planets with 7 double letters and 12 zodiac signs with 12 simple letters. By way of preparation, we need to examine briefly events relating to Scorpio and Sagittarius.

5.2.1 Return of Light

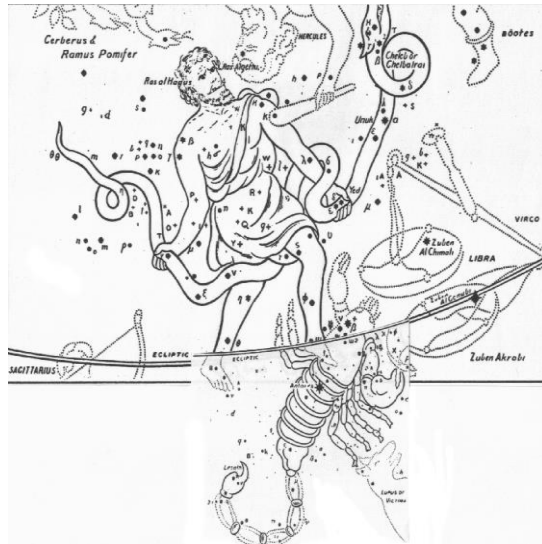
Scorpio is linked with the month October – November and is followed by Sagittarius. In some versions of the Christian story of the skies, Sagittarius is Christ and Scorpio is Satan:

[*Sagittarius*] is a centaur--part man and part horse, and he is an archer. The word *Sagittarius* means 'The Archer.' In Akkadian, he is called *Nun-ki*, which means 'The Prince of the Earth.' ...this depicts Christ...the victorious one--the risen and victorious king. He comes now as an archer... destroying Satan... The human portion of the Centaur is drawing a bow and aiming an arrow at *Antares*, the very heart of the *Scorpion*... So here we see that Christ, the Conquering One, is the One whose arrow is aimed at the *Scorpion*.⁶⁹⁷

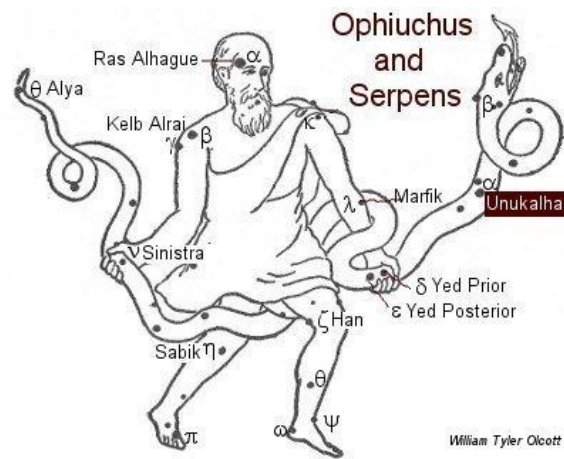
Astronomically Sagittarius is important because it entails an annual return of the energy of the sun, a triumph of light over darkness. In the Armenian alphabet⁶⁹⁸ these ideas are linked with the letter Qu or Qe, the earliest versions in the Paleolithic to the Neolithic age (17,000 -5,000 B.C.) show an x like form, from which emerge a swastika and a spiral, labyrinth-like form. Between the Copper and Bronze age (5000 – 2000 B.C.) this changes into an archer with a bow linked with a left pointing swastika (or Posolon letter in Old Slavic, cf. figure 10, 126). By implication, if Gemini is a Swastika (pointing right), then Sagittarius is a Posolon (pointing left). We shall return to this anon.

In the Indian rasi chakra (figure 48), the first vowel, A, is linked with Aries (March-April), while the first consonant, Ka, is linked with Libra (or Tula). We noted that A is unbounded energy, whereas ka is about controlled energy. In India, the month linked with October-November is called Kartikai or Kartik. The son of god, who is born to conquer the power of darkness, the commander-in-chief of the gods' army, the general of the celestial forces (Senani), is called Kartikai or Karttikeya. Other names include Skanda⁶⁹⁹ and Murugan. The constellation of the Pleiades is alternately called Kartikai or Krittika. Sometimes the reference is to a single star: Krithigai.⁷⁰⁰ Some traditions link Karttikeya's birthday with a fixed date (25 November).⁷⁰¹ In Southern India, the event is linked specifically with the mountain Arunachala (figure 138 d) and an annual conjunction of the Pleiades and the moon:

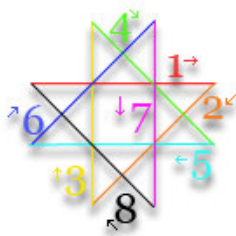
“Arunachala is OM itself. I will appear on the summit of this hill every year at Kartikai in the form of a peace giving beacon. Kartikai is that day of the year when the constellation of Kartikai (the Pleiades) is in conjunction with the full moon - usually in November. On that night each year a huge bonfire is built on top of the hill and appears from a distance as a great fiery beacon. It is observed throughout the area and especially by the thousands of devotees who circumambulate the hill, like a living garland, slowly moving along the eight mile trail that surrounds the base of the holy hill.⁷⁰²



a.



b.



c.-e.



Figure 139 a-c. Ophiucus and Scorpio, Orphiucus and Serpens, Unukalhai.

The great fiery beacon of the Kartikai bonfires⁷⁰³ symbolizes Shiva as a pillar of fire also called a Lingodbhava. In discussions, it is used to assert the primacy of Shiva over Vishnu and Brahma⁷⁰⁴ and scholars have linked the names Shiva, Saba and Sabaoth.⁷⁰⁵ In the context of our story, these are all clearly metaphors. Shiva returning as a pillar of fire (sometimes as a flaming lingam) symbolizes the return of divine energies, here still in a passive state as yin: a sun that has crossed its southernmost point. In the sidereal calendar, the event occurs in November, the 11th month. Yin, as we shall see later, has 11 as its maximal number.

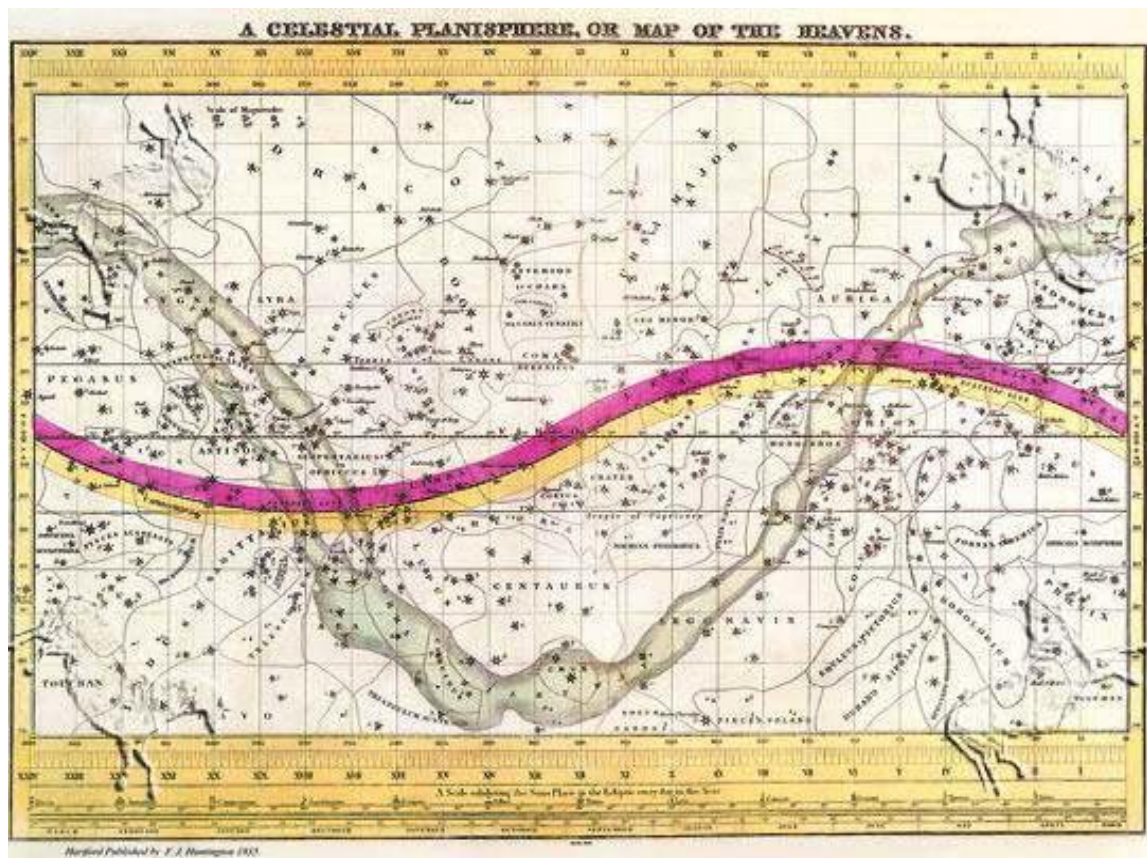
In the West, this return becomes linked with the 11th minute of the 11th hour of the 11th day of the 11th month, which marks the advent of Northern carnivals in cities such as Cologne. In the Christian tradition, the fight over powers of darkness, left to the son Kartikai in India, becomes the battle of Christ with Satan and later of Saint Michael with Lucifer. In the Hebrew tradition, the pillar of fire has a parallel in the Shekinah, a visible manifestation of the invisible presence of G_D (figure 138 e). The names of the actors change. The eternal realities and struggles remain constant.

Sanskrit words for Sagittarius include *dhanu* and *dhanU*, which, the Cologne Sanskrit Dictionary tells us, also mean “a bow, a dry sandbank, a sandy shore [cf. Eng. {bight}, Germ. {Bucht}].”⁷⁰⁶ Hence, dhanu is a bow that becomes the word for zodiac sign of Sagittarius (the archer). Sagittarius shoots his arrow, the saru, which hits the star mala (original sin in Sanskrit) in Nakshatra mula (moola, the root). In the West, Sagittarius becomes intimately connected with Zeus and Jupiter. There is an older tradition in which Jupiter was Dyaus Pitr. In a still earlier tradition, there seem to have been links between Dhanu and Dhanvantari (who in the West becomes Ophiucus, Serpentarius and then Aesculapius. This figure shares characteristics of Saturn as does a Chinese divine archer Yi. So the turning point of the sun in Sagittarius has links with the birth of a son of god, commander of the forces of heaven, chief god as pillar of light, god of medicine, snake wrestler, who saves mankind (figure 139a-c).

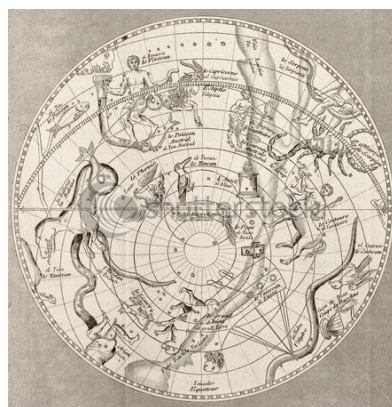
5.2.2. Rivers and Islands

These important events and symbols in the Hindu, Hebrew and Christian traditions belong to a bigger picture, which becomes clear with a map of the heavens called a celestial planisphere (figure 140a). In the middle of the picture, is a snake-like band in the form of an elongated S marking the path of the sun and moon across the heavens. It shows us basic facts that we learned at school. The sun has an annual path. At the spring equinox, it is level with the equator. At the summer solstice, it reaches the Tropic of Cancer, and then begins its descent towards the lowest point at the winter solstice at the Tropic of Capricorn before it loops back in a northward connection. This map of the heavens shows a flat projection of an event in 3-dimensional space. In reality, the S-like band of the zodiac circle is an Möbius-like figure 8, which inspires the ouroboros figures that we saw earlier (figure 84).

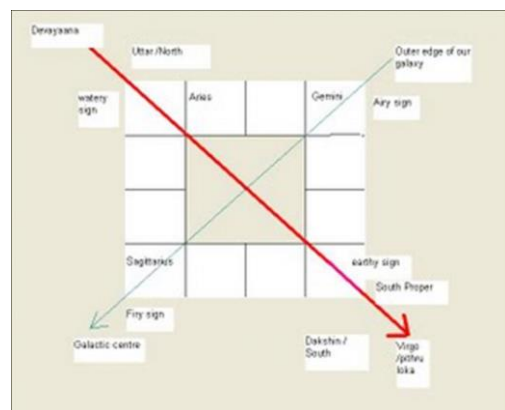
In the map of the heavens, there is another band roughly in the shape of a soggy U. This is the milky way, which the ancients typically saw as a heavenly river. The milky way and the zodiac intersect in two places which coincide with where the sun meets the tropics of Cancer and Capricorn. In the sidereal calendar everything happens a month earlier. So the two points of the solstices, which are also the two points where zodiac and milky way intersect



a.



b.-d.



e.-g.



h.

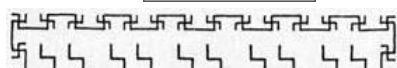


Figure 140. Galactic Centre and Galactic Anti-Centre: a. Celestial planisphere, b-d. Schematic maps of heavens, e-g. Yung drung left, Ji symbol, Yung drung right, Swastika and Posolon in Perun border(cf. figure 40).

a.



b.



c.



Figure 141. Island in river and cities: Haridwar, Isola Tiburtina (Rome), Ile de France (Paris)

a.

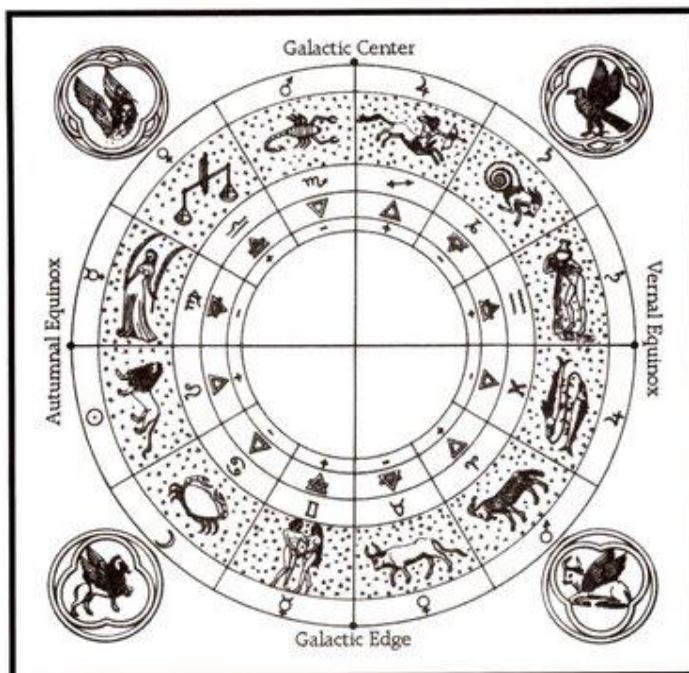


Figure 5.7. Galactic alignment and equinox cross
(from *A Monument to the End of Time*)

b.

c.



d.

142 a.Ha, b. Galactic centre- Galactic edge (clockwise), c. Tha, d. Zodiac and djed (counterclockwise).

correspond to Gemini and Sagittarius. Or to put it even more simply, the sun crosses the milky way twice a year: once in May/June, once in November/December. These two points in Gemini and Sagittarius are often called Earth Gate and Heaven Gate (or conversely if one is in the Southern hemisphere). Gemini thus marks a split whereby one of the twins descends to earth, while the other stays in heaven: e.g. in Egypt, Hercules comes to earth, while Apollo remains in heaven (cf. figure 74e).

Meanwhile, if we look more closely at the second crossing, we see that the milky way has an island. It occurs regularly in early drawings and in modern sky maps, it is often called the Great Rift (figure 140a-b). In versions of the story of Kartikai, mentioned above, the son of god is born in a thicket of reeds, sometimes associated with an island. In the Celtic world, October-November is called reed month.

An island place, and reed basket become topoi. As a child, Sargon is found in a reed basket. So is Moses. Other important figures whose birth or earliest childhood is linked with a basket include Apollo, Ayappan, Ganga, Gilgamesh, Gwynn, Horus, Ion, Kama, Kanesh, Karna, Krishna, Osiris, Romulus and Remus, San Zang, Taliesin and Tammuz. Hence, there is a tradition for a son of god, a saviour figure or a ruler to be born either on an island among reeds, reedbushes (and bullrushes), in a reed basket or at least in a basket floating in water. The island becomes a metaphor for the birth of life and civilized places.

Originally this birthplace was almost certainly a metaphorical location in the milky way of the heavens. Today, we associate it with physical places on earth. Accordingly, one of the 7 most sacred cities of India, the gateway to God (Haridwar), is situated where there is an island in the river. Rome has an Isola Tiburtina. Paris has an Île de France. Indeed a random search reveals islands in historical cities such as Ayodhya, Bagdad, Beijing, Belgrade, Berlin, Bucharest, Budapest, Cairo, Delhi, Frankfurt, Haridwar, Hastinapura, Kolkata, Moscow, Mumbai, Munich, Paris, Prague, Rome, Uttarkashi, and Varanasi.

An heavenly island thus inspires a criterion for earthly cities and even for one of the first great civilizations: Mesopotamia (in Greek literally meaning: in the middle of the rivers). As we shall see in the next chapter, places at a confluence of two, or preferably three rivers, as near islands, become attractive alternatives as the island category became too restrictive.

5.2.3. Centre and Anticentre

There is a deeper significance in the Taurus/Gemini – Scorpio/Sagittarius axis. Gemini marks the point where the sun is most distant from the centre of the galaxy. It is at the anticentre of the galaxy. Sagittarius is where the sun is closest to the centre of the galaxy (figure 140 d, 142 a, b), which also explains why Sagittarius sometimes shoots backwards towards the previous sign Scorpio (figure 138a). Sometimes, a Djed pillar serves as a world world axis. Sometimes, Gemini is linked with Ha and the sun. Sagittarius is linked with Tha and moon (figure 59). In the big dragon system of martial arts, (figure 98), Gemini is associated with maximum yang. Sagittarius with maximum yin. Gemini is a move to chaos. Sagittarius is a move to harmony. Gemini is the life hand. Sagittarius is the death hand.

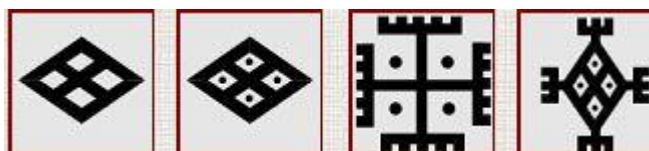
a-c.



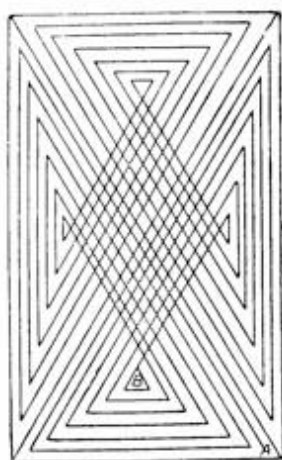
d.-f.



g.-k.



l.



m.-o.



Figure 143. a-b. Female spirals, Returning double spiral: objects of Tshinetskoy culture, c-d. Cucuteni A figure, Altar for first fruits, e. Rune 90, f. Yarila symbols, g. Kon rune, h. Swastika sown field, i-m. seeded field, n. ritual labyrinth sand tracing, o. returning sun spirals.

These right and left pointing swastikas clearly reflect something more universal. In Tibet, this is the distinction between yung drung right and yung drung left (figure 11). In China, it is built into Ji (the character for 10,000).⁷⁰⁷ In the Tarot, it sometimes occurs as a background of the Emperor card (figure 140 e-g). In the Slavic tradition, it occurs on the borders of Perun drawings (cf. figure 40), in the decorations of textiles (figure 25-26) and as a distinction between the letters swastika and posolon (figure 10). The Chinese, Tibetan, Slavic symbols and letters reflect a cosmic cycle.

Hence, the seemingly random symbols, which we encountered in chapter one are incorporated into cosmologies at a number of levels. For instance, in terms of breathing, the letters buki and eri (figure 37) are connected with inhaling and exhaling, descent and ascent. In the daily cycle, this is associated with sunrise and sunset (letters swastika and posolon) and sometimes with the morning star and evening star. In the annual cycle, this is yang and yin, increase and decrease, spiritual father and spiritual mother, summer and winter.

5.2.4. Double Spirals and Labyrinths

Almost certainly, this cosmic imagery now dominated by djeds, maypoles and other male symbols has obscured older traditions connected with the Great Goddess. The same axis is, for instance, linked with stories of creation, an original labyrinth and Ariadne:

Ariadne was known as the "lady of the labyrinth." It was said that humanity first came into being at a specific location, designated by the *axis mundi* (axis of the world), which was marked by a pillar (according to Middle Eastern records, ancient Krete's name was actually Kaph-Tau, meaning "capital-pillar;" in Egypt it was called Kaph-Tor). Around the pillar was Ariadne's labyrinth. Before one could go back to the center of all of creation, one first had to walk the path of the Creator, which wound in all directions; at the center of the labyrinth was the form of the cross, pointing to the four cardinal directions. The intersection of the cross was the axis mundi. The axis was where people, after having walked the path, had to face the Creator. The labyrinth had seven turns, indicating seven major obstacles that one had to overcome on the way back to the Creator.⁷⁰⁸

Indeed, as Tracy Boyd has noted, the symbolism goes much deeper:

The palace of Knossos was itself called labyrinthos or 'the palace of the double axes', and both the labyrinth, a universal symbol of the uterine maze, and the double axe (or labrys), derive their meaning from the word labrys ('lip'), which specifically refers to the female labia protecting the dark entrance to the womb. The labrys, the highly venerated crescent-shaped double axe, an instrument of sacrifice and death, is thus an emblem of the fertile womb of the Great Goddess.⁷⁰⁹

In the Slavic tradition,⁷¹⁰ two basic images emerge: the labyrinth, and the diamond (figure 143 ff.). Both are connected with fertility. In terms of letters, the labyrinth is the Y of yoni, the downward triangle, the diamond contains the X of womb. Historically, there is a shift: earlier cultures emphasize the female generative organs; later cultures emphasize the area of birth linked with the umbelicus (omphalos). We noted a similar shift in male letters (figure 86-87) moving from the male organs (letter 9, and Sephiroth nine, Yesod) to the umbelicus (letter 6, Vau and Sephiroth six, Tiphareth).

In the Slavic tradition, the X form typically occurs in a diamond shaped box. Early examples go back to the Cucuteni A figure, and on an altar for first fruits, so the association is about

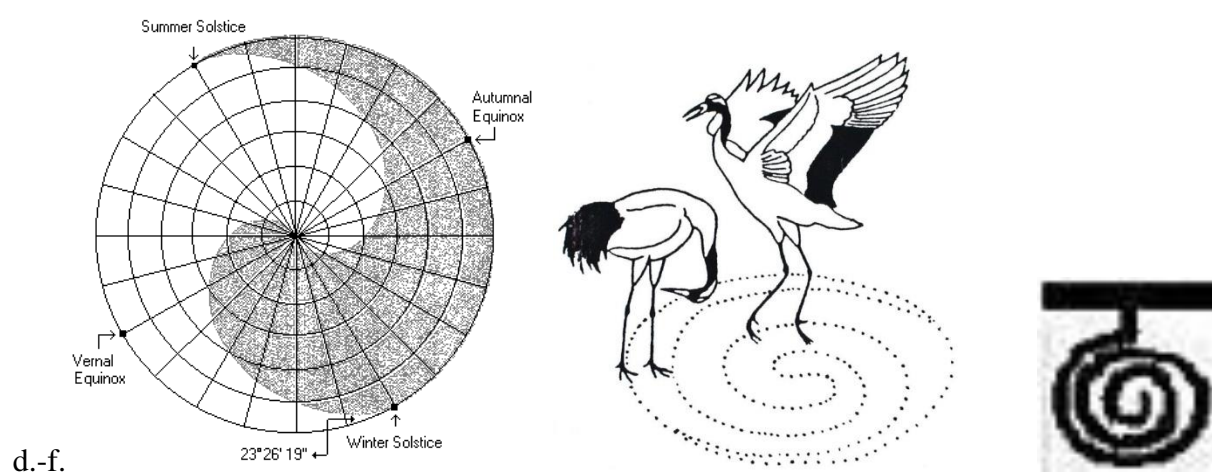
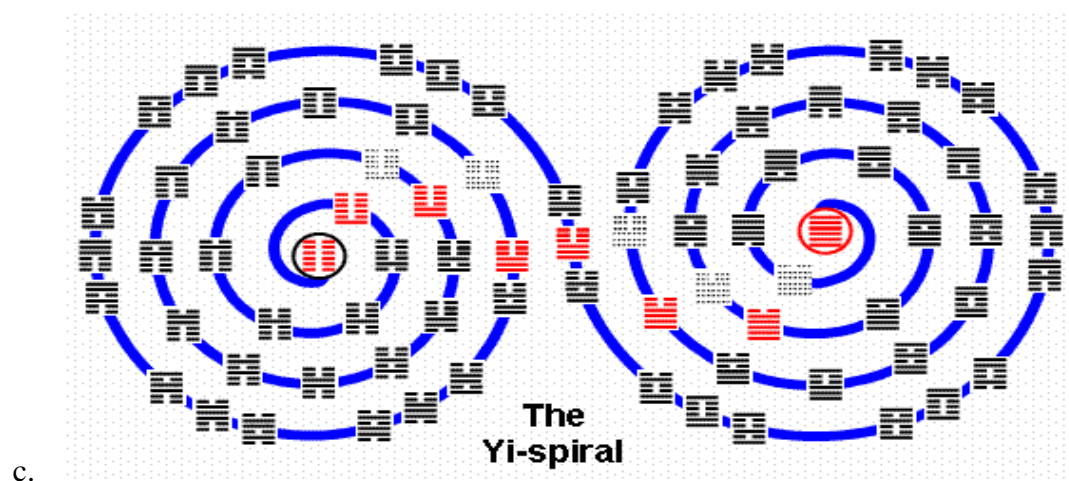
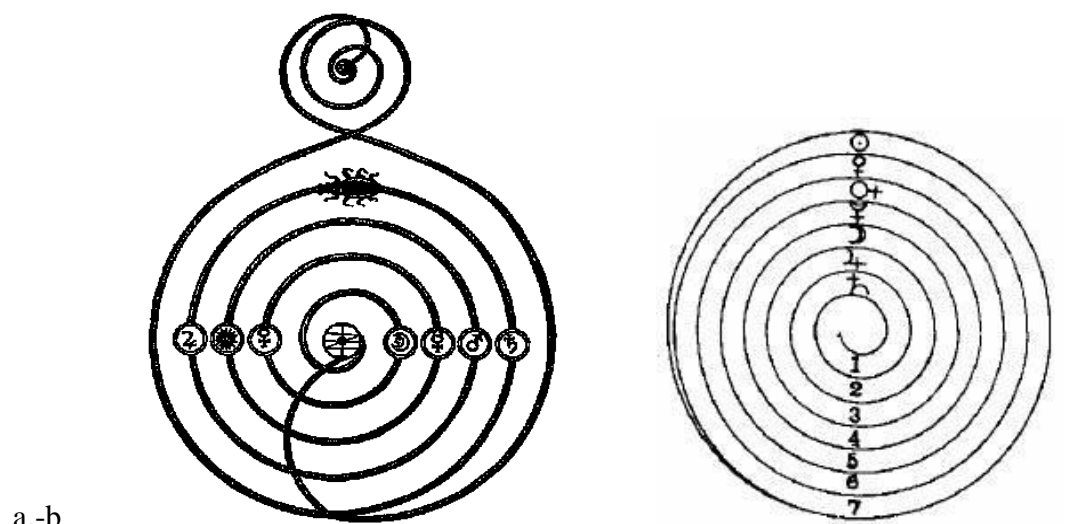


Figure 144 a Aksak beetle, b. 7 planets and 7 spiral labyrinth c. Yi spiral. d. Taiji symbol, e. Crane dance, f. Karuna 142.

results as well as initial stages. Sometimes the X occurs without a box. Then it is Yarila (Ярила), an abstract version of the generative principle in nature, fertility, the power of growth, and increase. Almost the same shape is rune 142 of the karuna (figure 144). The box version, also called the sown field (Поле засеянное), usually has 4 dots “representing the 4 prime elements: body, mind, spirit, conscience.” The X box without dots is the Gar rune (cf. figure 88) or the Kon rune, of end and beginning:

Fleeces end - beginning. [Zaseyannoe] field. Fleeces it symbolizes, first of all, latitude and depth of memory. Nature in itself imprinted all, which was sometimes created, [zaseyano], appeared, memory about everything. This is the godly experience, placed into the depth of material, and also into the gene of man. In its completeness of fleece it is revealed on the change of the epochs of the major cycles of time. Therefore, its name - End- beginning. It makes it possible to build future taking into account in all, which was. This is the symbol of the thought, deep, saturated, informative, which is originated by the perfect [sferalnym] consciousness and can estimate as seed, the seed of tree, the seed of the future stage of life. In the sense of the process of the life of fleece it reveals three basic aspects: The first - the [zaseyannoe] field - the field of life, which brings harvest. Second aspect - need for reflections, comprehension, leisure, preparation for the large future. The third aspect - field, which determines fate, the field of battle, which brings harvest - to cut. It resembles the chessboard. Reverse value [it] does not have because in the life all [of] it occurs in the field.⁷¹¹

Other versions of the sown field are called the swastika sown field and the seeded field, variants of which take us back to the hands of God imagery (figure 143 1-m, cf. figure 7). Such images are found around the world as Tracy Boyd has illustrated:

In many parts of the world women have introduced the labyrinth motif, as they have in the contemporary Stone Age level culture of Malekula near the New Hebrides, where the deceased must “thread their way . . . through a maze-like design drawn in the sand by the Guardian Ghost,” (7) a being of undetermined sex who lives in a cave and who is often regarded as female. Their ritual sand tracings, originally drawn by women as they still are in other places, are intricately woven labyrinthine webs whose central structure, shaped like a diamond-glyph, is a representation of the tomb.⁷¹²

This example of a 20th century stone age ritual labyrinth sand tracing from the New Hebrides (figure 143j) uses a very simple principle to create $12 \times 12 = 144$ diamond shapes. It is reminiscent of the decorative Odin rune (figure 18g) and suggests that labyrinths and Slavic sown field traditions are connected and universal. In any case labyrinths, have multiple purposes: as ordeals for heroes, as fertility symbols, and helping the dead find their way.

Meanwhile, the earlier forms of circular, labyrinthine forms continue even today in a series of new age symbols such as the labyrinth goddess, spiral goddess, spring spiral goddess, pentacle goddess.⁷¹³ There are also more complex versions. In objects of Tshinetskoy culture, it is found as a returning double spiral. Under the influence of Scythian traditions this becomes linked with the returning sun spiral. The Sumerian goddess Inanna leaves 7 Cities with 7 Temples, takes her 7 Garments (7 Veils), 7 Symbols of Queenship (7 Holy me) and goes through the 7 Gates of the Underworld where she meets the 7 Judges of the Underworld⁷¹⁴ in order to help her sister and plead for her love, Dumuzi.

In the previous chapter, we explored single movements to generate individual runes and letters. We also saw how the bear dance imitated the motions of the Big Bear (Ursa Maior). Now we see that the motions of a goddess are linked with creation and with saving loved ones

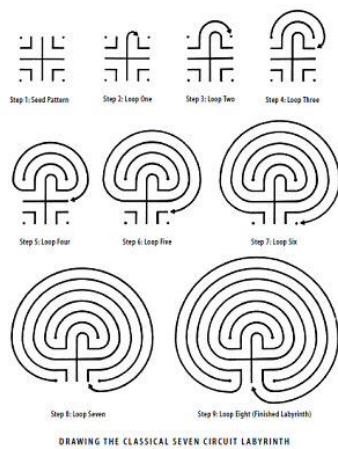
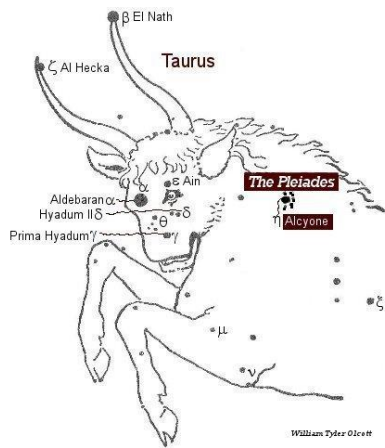


Figure 145 a - h. Taurus, Taurus and Pleiades at Lascaux, Theseus and Minotaur, 7 Circuit Labyrinth, Theseus and Centaur.

from death. In other traditions, a crane dance (geranos),⁷¹⁵ is associated with Cretan labyrinths, the origins of the alphabet, the Game of Troy and the Ostiaks of Siberia (figure 144 ff). Variants range from a simple Taiji symbol to the complex Yi Spiral, where this form becomes a marker for the 64 hexagrams of the I Ching. Rune 142 of the Karuna is a labyrinthine spiral. The spirals are the cycles of life, death and rebirth.

Gradually this female picture becomes male: models of the universe show the 7 planets as a labyrinthine web created by the aksak beetle (figure 144 a-b) and there are early stories of Hermes visiting 7 planetary stations. The labyrinths link 7 circuits with 7 planets. These can then be aligned with 7 days, 7 circuits, 7 walls, 7 obstacles (7 ordeals), 7 stages of alchemy,⁷¹⁶ 7 stages of being, 7 stages of ascent, 7 steps toward elixir, 7 branches of candelabrum, 7 runes (alchemy) and 7 double letters. The ordering of the alphabet into parts and sections is part of a larger program of ordering the world.⁷¹⁷

A 7 circle, symmetrical labyrinth, inspired by the spring mating dance of seabirds, is associated with the Ogham runes.⁷¹⁸ There are different versions of the story. In one, the last five letters of the alphabet (EA, QU, K, ST, Hard G (Gh)) are called the crane bag and are given by the sea god Manannan.⁷¹⁹ In another: "In Irish legend, the crane bag contained the alphabet of knowledge. The bag belonged to Manannan, god of the sea: it was made from the skin of his wife Aoife, whom Manannan had transformed into a crane because she tried to steal his secret knowledge and communicate it to the world."⁷²⁰ Letters, cranes, dances, labyrinths, and alphabets are linked.

5.2.5. Taurus and Labyrinth

Metaphorically, the labyrinth is an image of the motions of the planets, of stages of individuation of the spirit, of shifts in the colour of consciousness (figure 146). Psychologically, there is a need to control these great cycles of nature. A solution is to find stories which will make woman/man an actor on the cosmic stage. Already at Lascaux (c. 15,200 B.C.), we see both Taurus and the 7 Pleiades (figure 145). One of the curious contributions of Greek mythology is to transform feminine stories connected with Ariadne into heroic tales whereby men such as Orion fight the heavenly bull, where Theseus, king of Athens, kills the minotaur (half-man/half-bull), while Pirithous, the king of the lapiths, kills the centaur (half-man/half-horse). Elsewhere, Theseus kills Eurytus, the "fiercest of all the fierce centaurs."⁷²¹ In other examples, the wall of the Minotaur's labyrinth has an alternating pattern of posolon (sun, male, uneven) and a square surface (moon, female, even). Symbols and symbolic stories thus become twin parables for control of self and control of the universe.

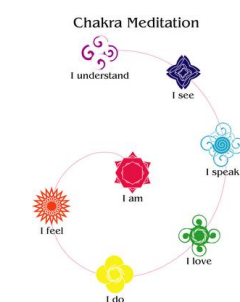
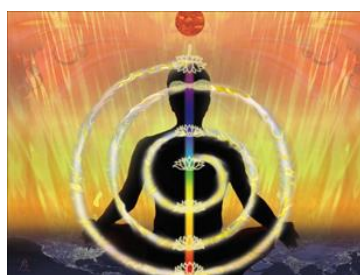
Meanwhile, a Slavic solution is to conceive of the gods arranged in two yin-yang circles (cf. figure 145a, 56c). The simplest manifestation of this approach is to paint a few trees in the forest (figure 17a). It also becomes a method of creating temporary temples:

[Kapishche] must be in the sufficiently uninhabited and secret place (since the not respected by us [iudokhristianskie] priests will sometimes set their accurate flock to the burning "[bogomerzkogo] heathen [kapishcha]", promising to them for this all goods and complete forgiveness of soul). It is desirable so that it would be built on the spot the forces or would become the same after building. For this is used the technology close to the technology of the creation of dolmens - to each [churu] (idol) it brings the power energy flux, which relates to this deity (underground, at the different depth, in the

a.-c.



d.-f.



g.



Figure 146a – f Chakra spirals,ge. Labyrinth in cathedrals (Amiens)

different directions, similar to blood vessels in our organism, they go given flux of forces). The same flux of forces go not only underground, but also above the surface, they also need connection.⁷²²

As the passage above suggests, the Kapische evolved in multiple directions. Some were effectively the equivalents of portable versions of dolmens (cf. Stonehenge): portable in the sense that various posts defining the perimeters could readily be dug up and relocated to another spot. There were 20 gods. The first was Rod (kind). Then there were 14 bright gods (2- 15) and 5 dark gods (16 -20).⁷²³ There was also a tradition of mini-kapishcha,⁷²⁴ some of which were as small as a chess board. This relates to magic games to which we shall return in chapter 11.

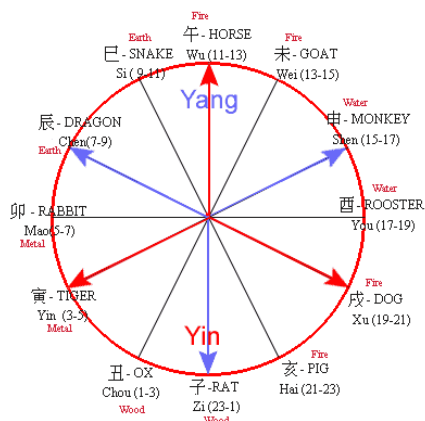
In the mediaeval Christian tradition, the labyrinth experienced a further transformation. In Lucca, it appeared on a pillar, with a caption stating that this was the labyrinth that had been introduced by Daedalus. In Chartres (1193 -1250) and Amiens (1220-1270), and numerous cathedrals it became part of the entrance pavement. The Amiens example is of particular interest. Directly “below” the labyrinth we see that the kolovrat – posolon opposition (cf. figure 11) has been transformed into two forms of kolovrat: one positive, one negative space. Elsewhere, in the same pavement we see the runes Ar and Oreya (figure 15 f-g) and the Rudovik pattern (figure 12b, cf. Bogovnik, Rusalnik, 12a, 12e). Mediaeval French tile layers probably had no idea of the correct Russian terms or their pronunciation, and yet they were visibly continuing and adjusting an age old Slavic tradition (figure 146 f). In the process, the 7 circuit labyrinth is replaced by an 11 circuit model.⁷²⁵ The earlier quest of 7, 10, 12 physical obstacles and ordeals now becomes a Christian quest of overcoming metaphysical weaknesses (vices, sins) and reaching the 6 petalled rose of Christianity at the centre.

The labyrinth, once outside in the forest or an open field is now itself enclosed in a cathedral. The Great Goddess, once creator of the universe, who wove reality and the letters of the alphabet with the help of matrikas, is replaced first by male gods and heroes and now by the very system that she has woven.

5.2.6. Dragons, Snakes and S

One of the subtle, yet fundamental manifestations of this defeminization of nature and reality is how letter 6 of the alphabet becomes vilified and replaced. In ancient Greek, letter 6 is the digamma “or wau (uppercase F, lowercase f; as a numeral symbol: stigma, Ϛ)....The shape of the letter went through a development from F through Ϝ, Ϝ, Ϝ, Ϝ to Ϛ or Ϝ, which at that point was conflated with the σ-τ ligature Ϛ....in its numeral function it was called *episēmon* during the Byzantine era.”⁷²⁶ According to Wiki: “Digamma/wau was part of the original archaic Greek alphabet as initially adopted from [Phoenician](#).”⁷²⁷

To understand the S-like and snake-like shape of digamma-wau and stigma we need to go back to Chinese astronomy, which introduced 10 stems and 12 branches (better known in the West as the 12 animals of Chinese zodiac). Stem 2 (north) is Yi and stem 6 (south) is Ji (table 23).⁷²⁸ This inspires the title Yi Jing, better known in the West as the I Ching, the Chinese Book of Changes. This Chinese book of philosophy thus introduces an interplay between I, J and Y, reflected officially in the Alphabet of the Magi (figure 65) and implicitly



a.-b.



c.

CHI	С		С	864	С	864
-----	---	--	---	-----	---	-----



d.-e.

ζ ς Ff Zz Stigma Xi

f.-j.

Ss/Zz 33/Zz

k.-l.

Figure 147. Six and Sex. a-c. Branches 5 6 7: Dragon, Snake, Horse, d. Chi (Huang Ti), e. Selo (Slavic). f. So (i.e. sex, Coptic), g-i Sigma, Digamma, Zeta (Greek), j. Stigma, Xi, k-l, . Selo –Dzelo (Old Slavic).

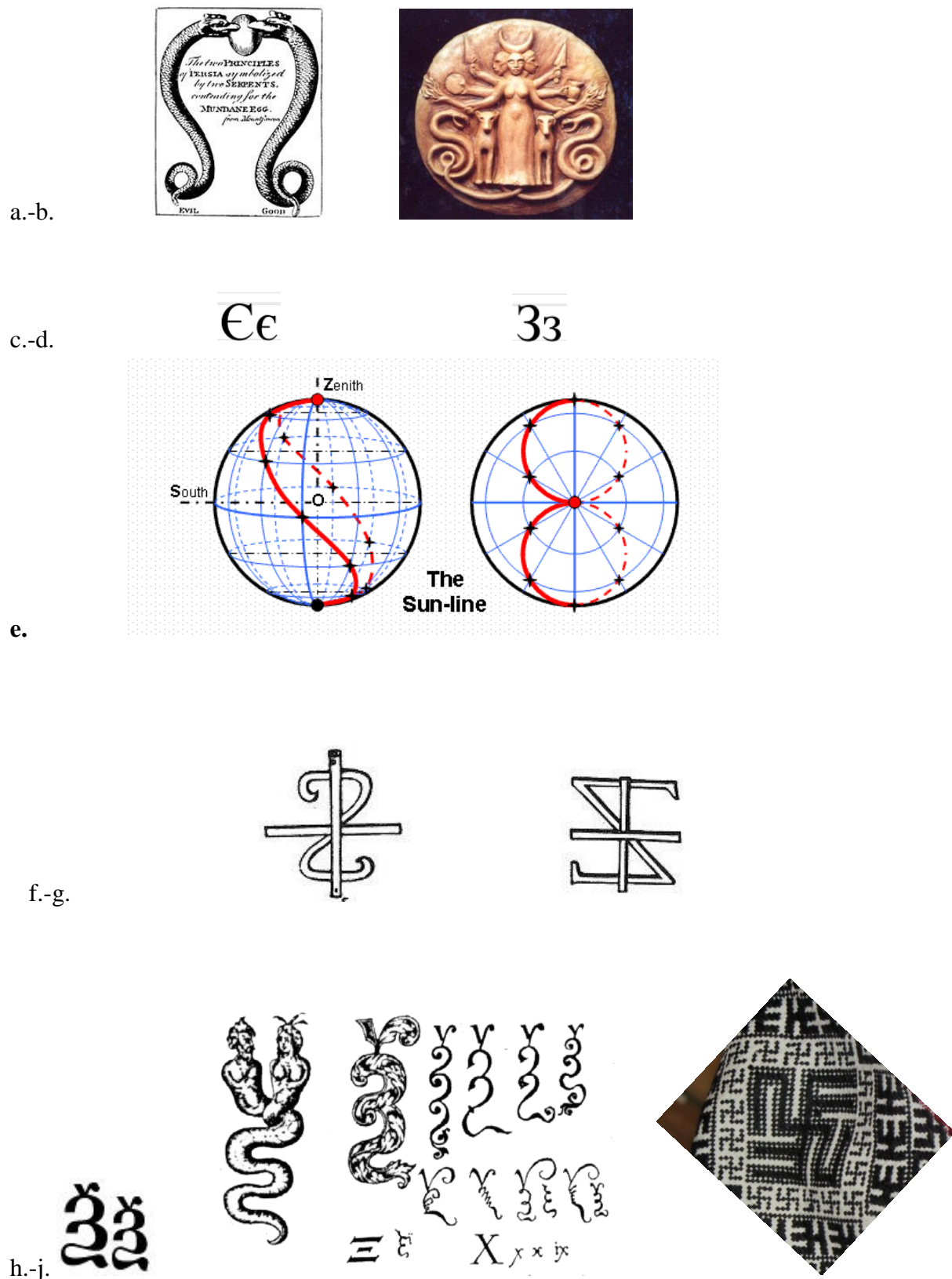


Figure 148. aTwo principles of Persia, b. Triple Hecate, c.-d, letter E and Ye, e.Sun line, f-
g.Monogram of three emblems in the mysteries, Heathen monogram of the triune, h-j Cyrillic
ksi, ksi (Decorative), Textile decoration (Smolensk),



Figure 149. a-c. Aoath, I H S, Monogram of the Saviour, d. Symbol of Solomon, J H S (Jesus Homini Savior), HIS, IOTA, ETA, SIGMA, j.-l. IHS, Elementa, Principia Corporum, Lanteri Logo

in a number of European alphabets. It aligns with Si (9-11) in the schema of 24 directions (figure 147 b).

Animal 5 is dragon. Animal 6 is snake. Dragon is heaven. Snake is earth (figure 147 a ff.). In modern zodiacs, these are often just to the left of the midsummer line. In earlier zodiacs these two animals defined the bridge between the two halves of the year. The dragon marked the end of heaven. The snake marked the beginning of earth (figure 147d). One of the early Chinese alphabets is Chuang Ti. Here, letter 6 is Chi. Its shape is unmistakably snake-like. This letter Chi (cf. Tai Chi) recurs as Coptic letter So (i.e. sex, Coptic), sigma, digamma, zeta (Greek), stigma, xi, i, selo (Old Slavic). The old Slavic selo is particularly interesting because we see how the snake shape, S shape, 8 shape and ouroboros are interrelated. We also see how selo and dzelo as S/Z and reversed S/Z are interrelated.

Chinese stem 6 (己), which looks like a backwards S, relates to Chinese branch 6. Si, which is linked with number and letter 6 in various languages: e.g. she (Chinese), sa.s, sesa, sesha, shesha (Sanskrit), sesha (Persian), shesh (Turkish), sheshai, shisha, shidh, השיש (Hebrew), so (sex, Coptic), šêš (Classical Hebrew), seis (Portuguese, Spanish), sex (Latin), six (English). Letter 6 is ho (Ugaritic) and vau (Aethiopian and Hebrew).

The association is not only with number 6. The Cologne Sanskrit Dictionary states that AzleSa is the name “of the seventh (in later times the ninth) lunar mansion (containing five stars)”; also meaning, “intimate connection, contact...embracing, embrace; intertwining” and that azleSabhava and azleSabhU are the name of the Ketu (or descending node.” Elsewhere we read that:

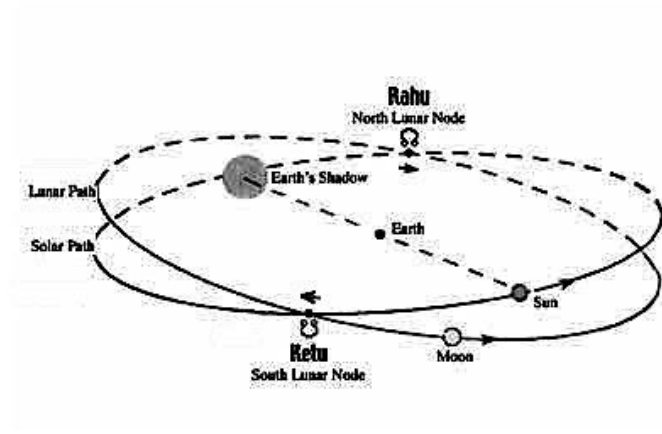
Nakshatra 9: Aslesha is ruled by the serpent God. spanning from 16°-40' to 30°-00' in Karaka (Cancer). It is the birth star of Ketu. The force of Aslesha can be understood by its name Naga. Aslesha is Alpha Hydrae Deity: Adisesha.⁷²⁹

In other contexts this becomes Nagpanchami (5 nagas).⁷³⁰ So the letter 6 is not simply linked with a snake. It is the Hydra associated with Hercules' second labour (Lernean Hydra).⁷³¹ We have encountered it earlier in other guises. In Scandinavia, this becomes the serpent Ior, or, Jörmungandr, the Midgard serpent, or Iar-ia, rune 28 linked with the numbers 5,6 (figure 89). In the Denderah planisphere this is Decan 22 (figure 74h). In Ibn Arabi, this becomes mansion 11⁷³² aligned with Regulus in Leo. In Kircher's Egyptian planisphere it is an enormous snake above Leo (figure 154e).

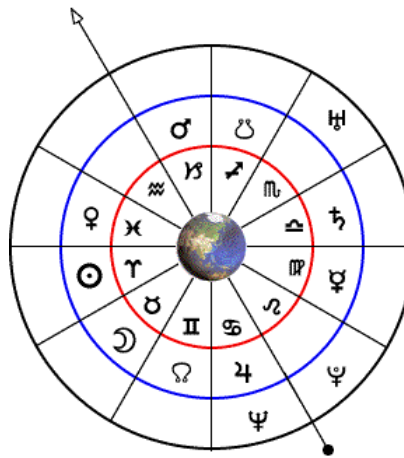
On its journey westward, the imagery changes. For instance, in Persia, the image of Adisesha, the primordial serpent is split into two as the two Principles of Persia (figure 148a):

Both Mithras, the Persian Redeemer, and Serapis, the Egyptian God the Earth, are symbolized by serpents coiled about their bodies. This remarkable drawing shows the good and evil principles of Persia—Ahura-Mazda and Ahriman—contending for the Egg of the Earth, which each is trying to wrench from the teeth of the other.⁷³³





In ancient Greece, a great serpent in S form and its mirror version flank both sides of Triple Hecate. In the Celtic pentacle, there are again two S shapes: one an S alone (female), the other



a.



b.

<div style="display: flex; justify-content: space-around;"> ✱ ✱ ✱ </div> <div style="display: flex; justify-content: space-around;"> ✱ ✱ ✱ </div> <div style="display: flex; justify-content: space-around;"> ✱ ✱ ✱ </div>	The head The threshold entring The upper threshold	Earth	 
<div style="display: flex; justify-content: space-around;"> ✱ ✱ ✱ </div> <div style="display: flex; justify-content: space-around;"> ✱ ✱ ✱ </div> <div style="display: flex; justify-content: space-around;"> ✱ ✱ ✱ </div>	The Taile The threshold going out The lower threshold	Fire	 

c.



Figure. 150 a. Rahu (north lunar node) and Ketu (south lunar mode), b. serpens caput and serpens cauda, c. Rahu and Ketu with respect to air and fire triangles, d. Talismans of head and tail of dragon.⁷³⁴

an S with a line through it, female and male. Sometimes there are two lines through the S (figure 148, cf. the dollar sign). If we look at a modern drawing of the sun line it is easy to see how this Chinese opposition of heaven- earth, dragon- snake became Cyrillic letters such as E- Ye, selo-dzelo. Earlier scholars have drawn attention to parallels between the monogram of the 3 emblems carried in the mysteries, heathen monogram of the triune, and the monogram of the saviour.⁷³⁵

We can add that the cross which combines with a backwards S is very reminiscent of Chinese, Stem 6 Ji: 己. Alternatives combine a cross with a sigma, a reverse Z, which becomes the cyrillic ksi in its regular or decorative form. Ksi is also Greek xi, letter 15 which subsequently becomes linked with the devil as diabolos (Дьяволос). A textile decoration (Smolensk) treats these themes slightly differently. We saw the image in context earlier (figure 25-26). Here, the male Taurus/Gemini – Scorpio/Sagittarius axis become an inverted f and f (cf. figure 5). Meanwhile, the feminine Leo/Virgo- Aquarius/Pisces axis becomes a U and inverted U, the full goblet and the inverted goblet, the chalice and the spilled chalice, also linked to Rahu and Ketu (figure 150).

The above examples illustrate the role of letters as much more than letters for reading. They serve as cosmic markers. They are about annual and other cycles. This same role is evident in the symbol for the aeon Aoath (figure 149a). Here the letter H, defines a left and right pillar. In the middle, a third pillar, contains a cross that rises from an o at the base.

One of the subtle, yet dramatic consequences of Christianity, is that such symbols are gradually transformed in their meaning. The most familiar of these relates to the famous Chi Rho sign that the Emperor Constantine is reported to have seen in the sky on 28 October 312 A.D.⁷³⁶ If the Chi Rho symbol is famous, the letters I H S (in hoc signo vinces), "in this sign you will win" becomes even more famous. Variants include the Monogram of the Saviour, which shows 3 pillars and a backwards S. Closely related is the symbol of Solomon, also with 3 pillars joined by an extended S, which inspires Christian variants of I H S, sometimes with, sometimes without cross (figure 149, cf. 148).

Variants become J H S (Jesus Homini Savior), or a combination of the letters His, Iota, Eta, Sigma. The symbols of Saint Bernardine of Siena, of Elements the Beginning of Bodies and the Lanteri Centre offer other further variants. In these latter images, we see three symbolic nails below and a cross above. In the process, letters and symbols that began with a cosmological dimension, concerning annual and long terms cycles are linked with religious symbolism and specifically about a saviour of men. What had begun as an attempt to track universal patterns is now the story of one saviour.

5.2.6.1. Head and Tail of Dragon

There is another reason why the constellation, Hydra, associated with letter 6, gained special significance. In India, it is the birth star of Ketu, known in the West as tail of the serpent or the dragon (serpens cauda, or cauda draconis) or as the south node of the moon. Rahu and Ketu mark the points where the orbits of the sun and moon intersect and are thus linked with

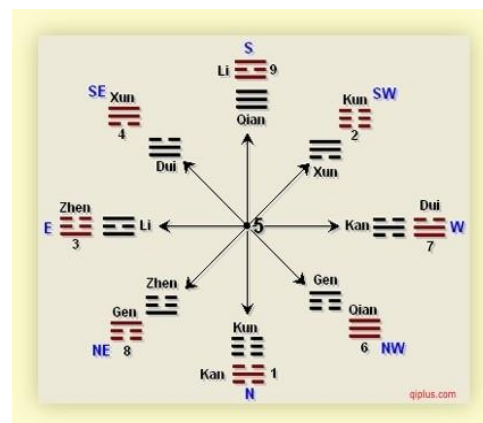
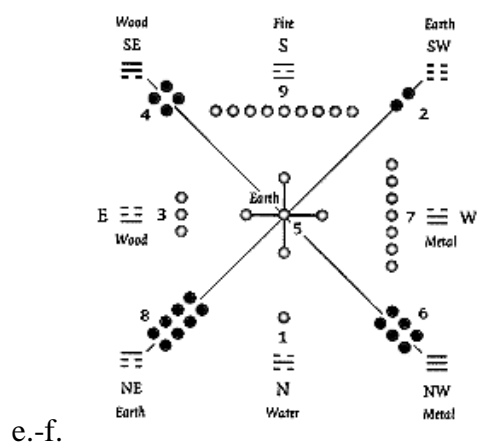
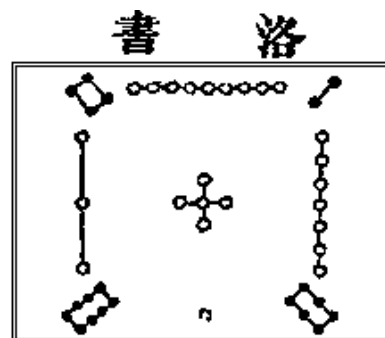
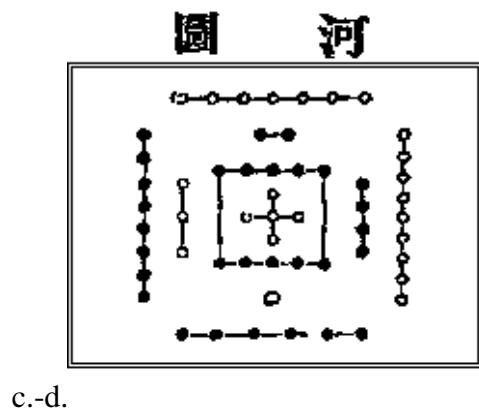
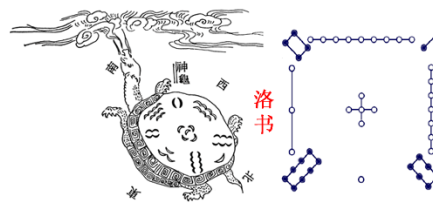


Figure 151 a-d. Dragon –Turtle Diagram, e-f Early Heaven -Later Heaven (8 Primal Trigrams- 8 Temporal Trigrams), g-h. Combined diagram.

the causes of eclipses (figure 150a). In India, they are considered so important that they are included as (invisible) planets and associated with six of the nakshatras (cf. Appendix 2-3).⁷³⁷

In the West, they are not planets. In one version, the Indian symbol for Rahu is linked with Cancer while Ketu is linked with Sagittarius (figure 150b). In another version, the head and tail associated with earth and fire are associated with Scorpio and Sagittarius respectively (figure 150c). The head is also associated with a Y shaped configuration of stars while the tail is associated with an inverted Y shaped configuration of stars. In the mystical tradition these become aligned with symbolic characters (figure 150d). The images of the upward and downward triangle, of upward chalice (vase, beaker) and overturned or pouring chalice (khumb), of horn of plenty and horn, which began as female images are now transformed into male or neuter images. In the Indian system, Rahu and Ketu are forces affecting the entire year that need to be kept in balance. In the West, they are reduced first to the Gemini-Sagittarius axis and then further limited to two of the twelve signs, a nasty dragon in November –December which is fought, triumphed over and subdued.

5.2.6.2. Christian Triumph

From a narrow Christian point of view these changes represent a wonderful triumph. The pagan religions had linked letter 6 with letter S, dragons and snakes. There had been snake cults and snake worship (ophiolatry). These were now removed. Letter 6 as a Stigma in the form of snake-like S was dropped as a letter and became seen simply as a number 6. Letter 6 became F, its sexual connotations remaining only implicitly through the F word.

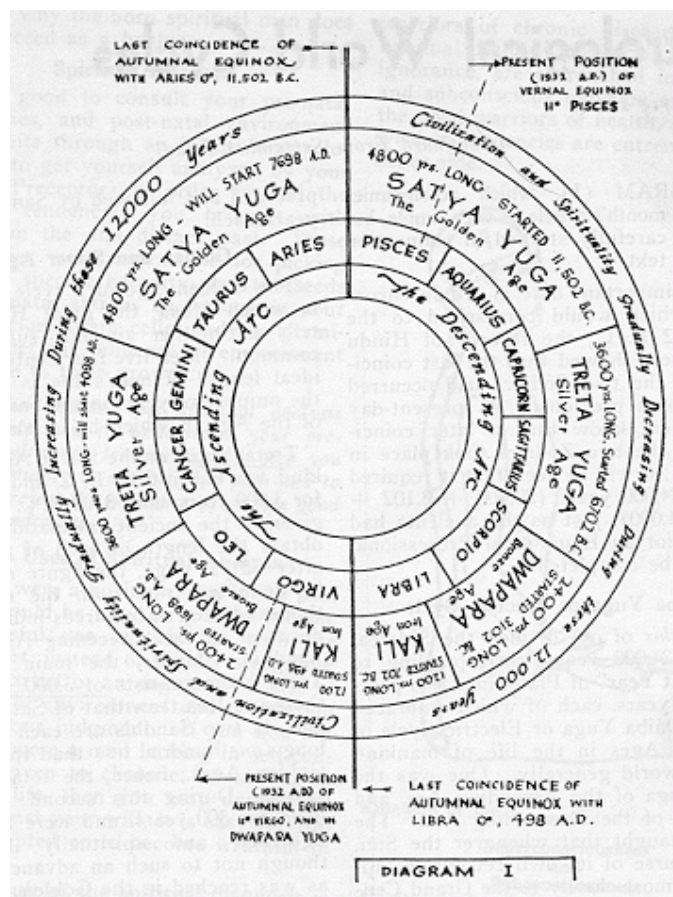
In Egyptian hieroglyphics, the horned viper (cerastes) was traditionally letter 6 or 7 (f, fa) and the cobra at rest was letter 18 or 23 (ḏ, dhal, thaal).⁷³⁸ In one version of the Alphabet of the Magi (figure 65a), letter 6 becomes aligned with Aries, coagulation and letters U,V,W; the horned viper becomes letter 17. Phe (F, Ph) with a gematria of 80, while the cobra at rest becomes letter 18, Tzaddi, linked with Aquarius, multiplication and gematria 90. In another version (figure 52 c), letter 6 becomes letters F, P, Ph.

We are now in a position to understand these changes. Letter 6 and number 6 are initially associated with the snake/serpent (Adi-Sesha, Sesha, Sisha), which is variously aligned with Gemini, Cancer, and Leo (e.g. figure 147). When Sesha becomes aligned with Leo, the sexual associations of six (sex), also become associated with letter 9, theta, an image for the sun. If we now return to the rasi chakra (figure 48a), we see that Aquarius is linked with the pavarga (p, ph, b, bh, m). The F, P, Ph association of letter 6 points to a Leo –Aquarius axis. The word al-pha-be-t alludes to this axis. Hence, what may seem like random shifts of letters in the Alphabet of the Magi and Hebrew, can be explained once we understand the cosmological framework of the Sanskrit alphabet. In the process, the emphasis on events in the late summer moves to the period of February – March (Aquarius-Pisces). Redemption is not in the lion of summer or winter but in the Vase of Aquarius and the Fishes (ichthos) of Christ. Later still it moves to the Magha – Magh axis (Leo – Capricorn).

The war in heaven is about much more than an isolated battle between a good angel and a bad

Pisces Meena	Aries Mesha	Taurus Vrisab	Gemini Mithun
Aquari -ur Kumbh	ॐ	हौं	Cancer Kark
Capric -orn Makar	सः	जुं	Leo Simha
Sagitta -rius Dhanus	Scorpio Vrischik	Libra Tula	Virgo Kanya

a.



b.

Figure 152. East Orientation: a. South Indian Astrological Chart, b. 4 Yugas

devil. It is about arranging the heavens to reflect our beliefs. Letters of the alphabet, which we use in speech, writing and reading, also help to organize the cosmos. We shall return to the battle side of this theme in chapter 7 when we examine the roles of Persia and Babylonia.

For the moment, we need to understand how early cultures established a small number of ordering principles for the heavens. The detailed version of this story is the history of astronomy, astrology, cosmology and cosmography. Our summary version begins with a distinction between a primal order and an order of change. There are three dominant orientations. India begins with an orientation towards the East. China begins with an orientation towards the South and also introduces an orientation to the North, which eventually becomes the dominant model. We shall explore these as concepts and outline their consequences in the metaphysical and physical worlds.

5.3. Primal and Temporal Order

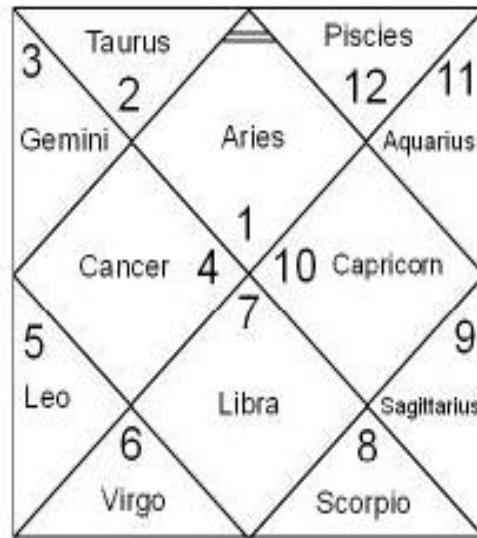
The Chinese introduced a distinction between a primal order and a temporal order in connection with their 8 Symbols (Bagua, figure 151a).⁷³⁹ The first is aligned with a dragon chart. The latter is aligned with a turtle chart, which in other guises becomes the turtle of magic squares (figure 71). Both entail 8 trigrams and both have a variety of names (table 25). In India, the corresponding distinction is between a sound form of universe and a [visible] universe or evolutionary trend of Maya, symbolized as the Vedas and a peacock respectively cf. figure 326).

At a later stage the two charts are integrated into a single diagram where the archetypal order is inside and the temporal order is outside (151f). If we look closely we see that the 9 directions (SE S SW, E Centre W, NE N NW) align with the numbers 4 9 2, 3 5 7, 8 1 6, the by now familiar numbers of 3 x 3 = 9 magic squares.

The original archetypal order diagram shows a square and lines with dots. The dots are opposite each other: 1 dot opposite a line with 2 dots, 3 dots opposite 4 dots, 5 dots in the centre then 6 dots opposite 7 and 8 dots opposite 9. In the second diagram (turtle chart), the uneven numbers are now on the sides of the square, while the even numbers are on the corners of the square. In Chinese philosophy, the uneven numbers are masculine: 1 3 5 7 9. If we add them together

Archetypal Order	Order of Change
8 Primal Trigrams	8 Temporal Trigrams
Dragon Chart	Turtle Chart
Earlier Heaven	Later Heaven
Fixed Signs	Moveable Signs
He Tu	Lo Shu
King Wen	Fu Hsi
Control Cycle	Creative Cycle
Maharsi	Bramharsi
Unmanifest	Manifest

Table 25. Terms related to primal and temporal order.



North-Indian Astrological Chart

a.



b.

Figure153 a North Indian astrological Chart, b. Narayana Creation

we have 25. This become the number of heaven. The even numbers are feminine: 2 4 6 8 (and implicitly 10) in the square. If we add them together we have 30. This becomes the number of earth. If we join the even numbers together we arrive at a reversed Z. If we join the uneven numbers together we arrive at an upward pointing Z (cf. Dazhbog rune, Raidho, figure 25). In Chinese, Zi, is the word for rat, which becomes the first of 12 animals of the Chinese zodiac.

As we can see from the early heaven diagram (figure 151e), the Chinese then linked these numbers with 8 directions, trigrams and elements (of changes). From this Taoism and other philosophies emerged. We can now draw heaven as a matrix of 25 dots. If we join these with lines the matrix of 5 x 5 dots becomes a matrix of 4 x 4 squares. So the abstract, male power is always one higher than the concrete, female lines/squares: i.e. 5^2 dots produces 4^2 squares. In the physical world, the converse is equally true: 3^2 squares give us the pattern for 4^2 dots or points. For abstract men this leads towards mathematics⁷⁴⁰ and cosmology.

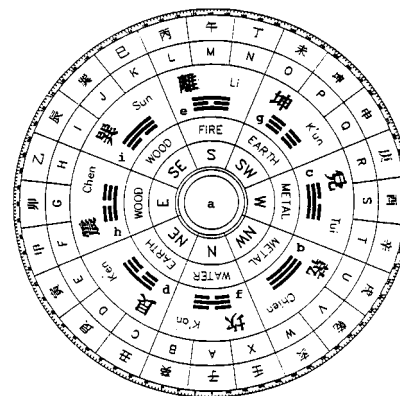
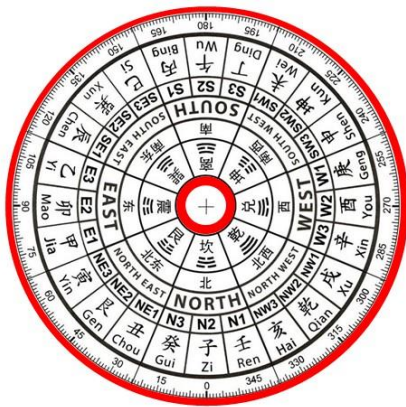
For “concrete” women this leads to grids for weaving and spinning and becomes a starting point for cosmologies.⁷⁴¹ In the simplest cases, the number of squares can equal the number of stitches. If we take needle and thread and use the square to produce three diagonal rows right and then three diagonal rows left and join the beginning we have a mystic knot (cf. figure 49), symbolizing the 3 worlds. If we add three verticals we have 9 threads. In India, there are three goddesses of fate, Gayatri, Sarasvati and Savitri, who weave the 3 sacred threads that join the three worlds. On a cosmic level, this weaves together three phases of time (past, present, future). On a planetary level, this links the three seasons, three phases of the moon, three phases of the day (morning, noon, night). On an individual level, this joins three phases of life (birth/youth, maturity and old age/death).

These 3 Goddesses of the sacred thread become the basis for Western versions such as the 3 fates, the 3 norns etc. In more complex models, the three become the 8 goddesses (asta matrikas), who weave creation. This evolves to a system where there are 49 matrikas (7 x 7), one for each letter of the alphabet. Later many of these female functions are taken over by the male god Siva, whose name is etymologically linked with the root for sewing (siv).

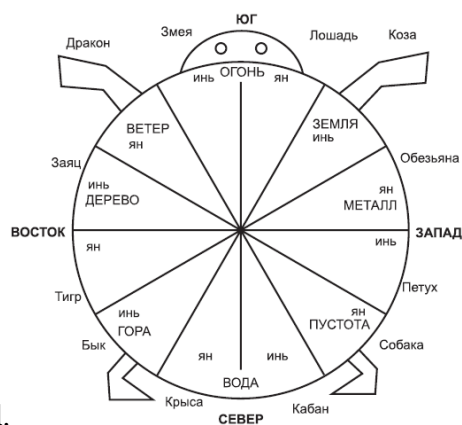
From all this a cosmology emerges. We noted that 25 dots (5^2), the number of heaven, corresponds to the first of the Hindu alphabets. In India, the matrix of 4 x 4 squares resulting from these 25 dots is a zodiac square with a central portion of four squares (figure 152d). If we combine the wisdom of China and India then we can superimpose Chinese trigrams on the Indian grid. We can draw 3 vertical lines that define the boundaries of the inner four sacred squares. Along the diagonals we draw two sets of three intersecting trigrams. With these nine strokes, the original four inner squares are turned at a 45 degree angle (cf. figure 153). Alternatively, we can do the same thing with physical straws, sticks, staves or stavs. Now the combination of 3 x 3 threads, become 3 x 3 staves or stavs and the metaphysical Web of Fate, as it is called in Scandinavia, also becomes a Stav Symbol, reflecting practices that transform the sounds and signs of runes into controlled human movements (figures 100-101). The Chinese dots and magic numbers, the Indian and Chinese magic squares, the Nordic rods, sticks, stavs and staves are all related. They create matrices for space, time and letters. Within these matrices different cultures create an East, South and North orientation.

5.3.1 East Orientation

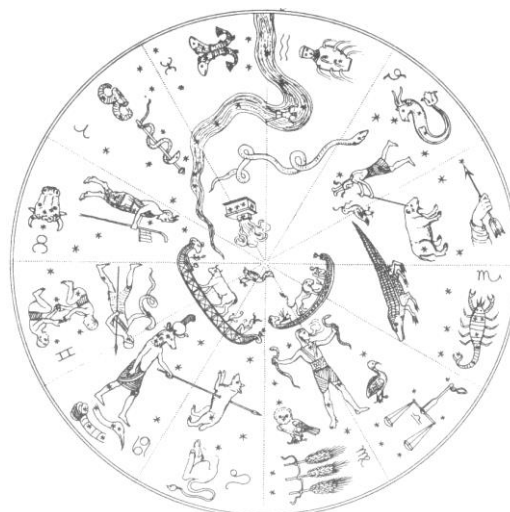
In an East orientation, the East is at the top. While there are debates about when this was



a.-b.



c.-d.



e.-f.

Figure 154. South orientation: a-b China, c. Russia, d. Mithraism, e-f. Egyptian planisphere of zodiacal and Northern, Southern signs:

introduced, there are Indian diagrams indicating that the last coincidence of the autumnal equinox with Aries was in 11,502 B.C. (figure 152a-b). There is a circular and a square zodiac figure. The square figure is also called the South Indian astrological chart.

The North Indian astrological chart effectively co-incides with the Gar rune and Kon rune (figures 88 -89, 153). It maintains the same East orientation within a square, within which is a diamond shape comprising four smaller squares. This diamond shape is also found in Hindu accounts of creation. The 4 squares represent 4 manifestations of deity as Param Brahma, Maha Vishnu, Sada Shiva and Vasudeva, which splits into two and one part becomes visible: i.e. 7/8 of 4 squares remain invisible and 1/8th becomes manifest leading to three combinations. Narayana + Sri leads to the 33 Devas (gods). Narayana + Bhu leads to the 10 indriyas and Mana. Narayana + Nila leads to tanmatra and bhuta (153b).

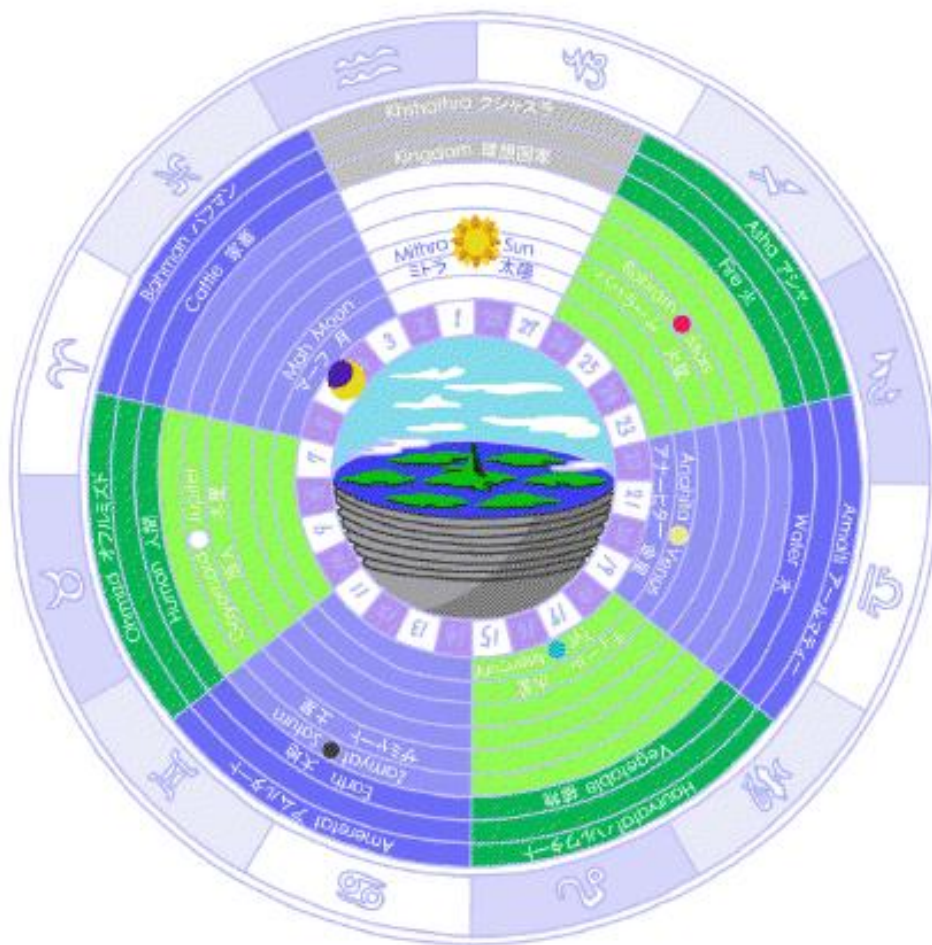
The 10 indriyas are the 10 instruments of sensing and action (figure 42) corresponding to consonants 11 -20. Mana is manas (consonant 24). Tanmatra is the 5 impressions (consonants 6 -10). Bhuta is the 5 elements (consonants 1 -5). All these come from different combinations of ahamkara. In the tantric system, this corresponds to Sanskrit consonant 22. In English, this is the sound pha (फ़), as in alphabet, a part of the pavarga linked, as we have seen, with the zodiac sign Aquarius (Sanskrit: Khumb). Thus the diamond shaped creation drawing provides a geometrical explanation of origins of the alphabet. In the Slavic tradition, we found that the sown field had 4 dots corresponding to body, mind, spirit, conscience (figure 143). We now see that these correspond to consonants 22 -25: ahamkara, manas, purusha, buddhi also in the pavarga. The Hindu diamond shape of creation aligns with the Slavic diamond shape for the (swastika) sown field.

The caption to the diagram (figure 153b) explains that the upper section is parts having Amrita (pure nectar) and imperceptible (7/8 part of Narayana) and that the lower part is the 1/8 part of Narayana that is perceptible and involved in the process of creation. Hence Khumb, the vase of Aquarius, which contains the nectar of immortality (amrita), linked with the pavarga and the pha of alphabet is a source of both creation and the alphabet.

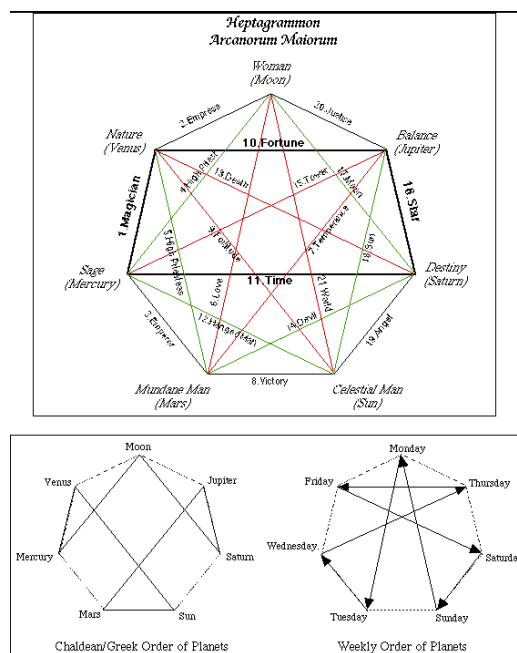
5.3.2 South Orientation

Meanwhile, classic Chinese sky maps typically have a South orientation: i.e. south at the top and north at the bottom (figure 154a-b). The arrangement is clockwise, beginning with zodiac animal 1, rat (Zi) corresponding to yin. At the top is animal 7, Horse (Wu), corresponding to yang. Some diagrams align the directions with letters of the English alphabet (figure 154b), which is probably a modern addition.

Corresponding to the Chinese diagram is a Slavic version of the turtle/tortoise whom we keep meeting (e.g. figure 154c, cf. 59, 116 b). The tortoise is symbolic and personifies Myr, which means peace, world and universe. The Slavic turtle's back has 12 divisions at 30 degree intervals identical to those of the Chinese drawing. The 12 animals of the Chinese zodiac recur in Cyrillic on the Slavic turtle. Hence, dragon becomes drakon (дракон), snake becomes zmey (змея), horse becomes loshad (лошадь) and goat becomes koza (коза).⁷⁴² In the turtle diagram, the 4 directions are marked. South is at the top as юг, which recurs in connection with magic squares (figure 157d). Юг (ЮГ, south) relates to yoga rune (Руна Ъора). In terms of weather, this is connected with the second half of the year after the summer solstice, when the power of the sun of the forces of Nature are more restrained and tempered than in the first half.




a.



b.

Figure 155 a. Model of Cosmos according to Oriental Philosophy, b. Heptagrammon Arcanorum Maiorum.

Morally, and in terms of religion, the yoga rune (Руна Йора, , cf. jara rune), represents the letters Ю Д Ж of Judzhism (ЮДЖИЗМ, figure 11). In the world tree (figure 4), we saw that the jara rune is positioned in the centre of Midgard (earth). Now we see that there is also a moral dimension to this centre: it is a middle path (in media via tutissima), a way of moderation, temperance and balance, as we find through yoga.

In the Mithraic tradition, the official orientation is different, but the alignment of the zodiac signs remains constant (figure 154d). Here the IOГ of south and yoga are linked with Leo, which has as its most famous star, Regulus, as in ruler and regulate. Moderation has now become pinpointed to one of the 4 fixed stars, linked with one of the 4 archangels, 4 evangelists and with the merkaba meditation, to which we shall return later (figures 348-349). Even at a glance, we can see how the year now divides into two halves: a first half on our left, a second half on our right; the first male with a sword, the second female with a torch; the first linked with ram and bull (immoderation), the latter with Virgin and Libra (moderation). The year has now become a moral story. When it is split into Northern and Southern hemispheres (figure 154 e-f), the possibilities of more complex stories increase.

5.3.2.1 Model of Oriental Theosophy

According to one account, Persia developed a model of Oriental Theosophy. Hereby, 7 deities linked with 7 planets were linked with 28 mansions of the moon in a counter-clockwise fashion (figure 155, table 26). This system, beginning with Mithra and Mah (sun and moon, kingdom and cattle) culminates with Bahram (Mars and fire). If we reverse this sequence, we have an implicit creation sequence: fire, water, vegetable, earth, human, cattle, kingdom (cf. Malkuth of the Hebrew model). This sequence beginning with fire also coincides with a Hindu tradition linking October -November with the birth of Kartikai (cf. figure 138) and Christian traditions where Christ defeats Satan and Archangel Michael defeats a fiery Lucifer.

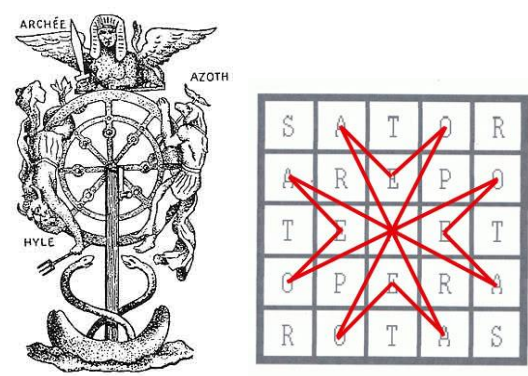
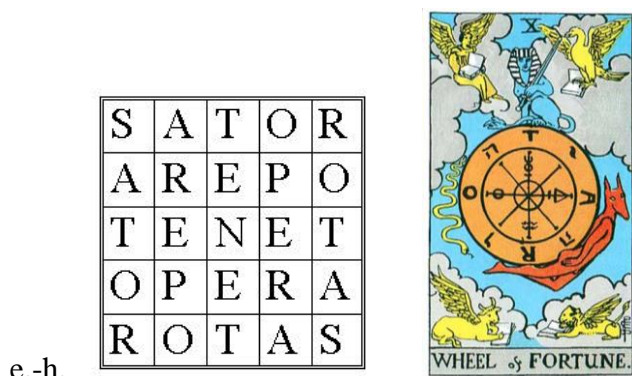
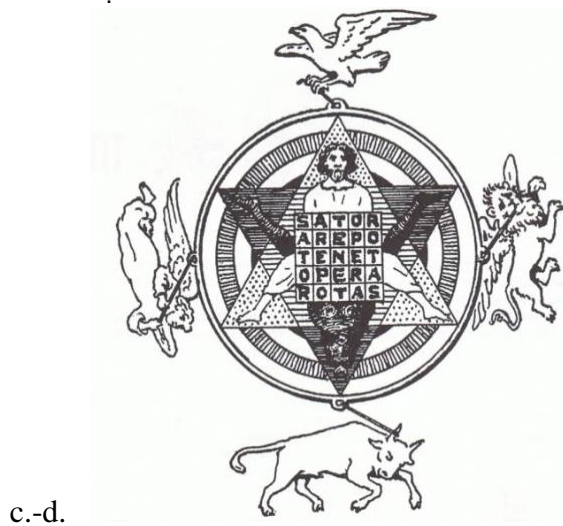
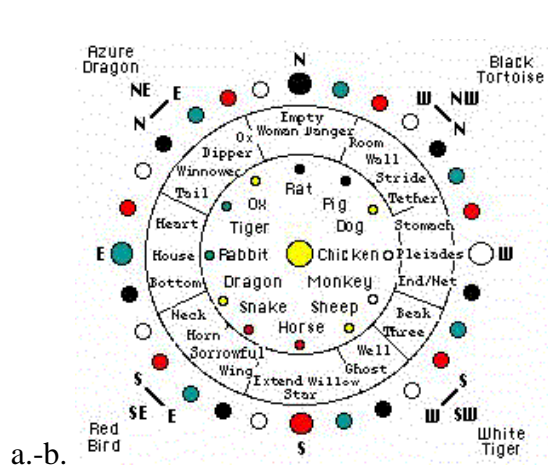
5.3.2.2. Chaldean Heptagrammon Arcanorum Maiorum

Slightly further West (in what is now Southern Iraq) the Chaldeans are credited with establishing the heptagon as a model. This maintained the idea of the Moon (Woman) as paramount and introduced the idea of two creations: one a mundane man linked with Mars, the other a celestial man linked with the sun. From this came also the Chaldean/Greek order of the planets and weekly order of the planets.

The Chaldean model was linked with the paths of what became the Tarot (figure 155 b). This established a framework for paths linked with 22 letters. Of particular interest is to note how number 11 is associated with Time. Implicitly, in an alphabet of 22 letters, the first ten letters

Mithra,	Mah,	Gayomard,	Zamyat,	Tyr,	Anahita,	Bahram	Mithra
Sun,	Moon,	Jupiter,	Saturn,	Mercury,	Venus,	Mars	
Kshathra,	Bahman,	Ohrmizd,	Ameretat,	Hauvatat,	Armaiti,	Asha	
Kingdom,	Cattle,	Human,	Earth,	Vegetable,	Water,	Fire	
1 2,	3 4 5 6,	7 8 9 10,	11 12 13 14,	15 16 17 18,	19 20 21 22,	23 24 25 26,	27 28

Table 26. Model of Oriental Theosophy



156. North orientation: Chinese hsiu, Arabic mansions of the moon, Sator Arepo (key to great arcanum), Wheel of Fortune, Sator, Wheel (Levi), Knights of Malta.

are heavenly, eternal and timeless like the Chinese stems, the next 12 are earthly and time-bound like the 12 Chinese branches (i.e. animals of the Zodiac).

This solution is by no means the only model that evolved. The three millennia before Christ saw the rise of a number of parallel variations on the heptagon theme. One proposed that Saturn hold the uppermost position. A second positioned the sun at the top. A third positioned the sun at the bottom. A fourth positioned the sun on the left side. Since the letters of the alphabet were associated with planets, changing orientations of the planets, implied changing orders of alphabet letters. The astronomical reasons underlying these changes need not concern us here. In one of these competing models, a central A is associated with Hyle, the primordial matter of the universe and the following letters (B C D E F G H) are linked with elements (in the sense of *Elementa* and *tattvas*).

5.3.3. North Orientation

A north orientation is the usual choice in the Celtic and Scandinavian traditions (e.g. figure 196). A modern map of the Chinese mansions (*hsiu*) has a North orientation (figure 156). In the Arabic tradition, which maintains the Indian East orientation qua beginning the year at Aries, the mansions of the moon (*manazil*) are also arranged along a north - south axis (figure 156b). In this version, mansion 11 is linked with Regulus and mansion 22 is linked with due north. In the medieval period, these 28 *manazils* are aligned with the 28 letters of the Arabic alphabet (cf. figure 184b).⁷⁴³

The north orientation becomes the standard for cosmic diagrams (figure 156 c ff.). For instance, in Tarot trump card 10, becomes the wheel of fortune. Here the animals of the 4 evangelists provide a basic orientation with angel, bull, lion, eagle positioned in the upper left, lower left, lower right, upper right. The letters T O R A occupy the cardinal points N, E, S, W. The male, Gemini –Scorpio axis (SE – NW) is linked with letter 6 (Vau) and letter 10 (Yod). The female, Leo – Aquarius axis is linked with letter 5: Heh – Heh. The motion is counter clockwise. On the left a serpent descends. On the right a hooded red figure ascends. In the mystical version of Levi this becomes a: “cosmogonical wheel of Ezekiel, with a Hermanubis ascending on the right, a Typhon descending on the left and a sphinx in equilibrium above, holding a sword between his lion's claws.”⁷⁴⁴ Alternative readings provide us with the words TAROT, ATOR (cf. Hathor, Arthur), ROTA (wheel, cf. rotate, rotary).

Similar elements recur in a key to the great arcanum (figure 156d). The 4 “animals” recur. Arctic and Antarctic poles are linked with sephiroth 1 and 10: Keter and Malchut and aligned with the eagle and angel usually associated with Scorpio and Aquarius. The bull and lion of Taurus and Leo are now aligned with East and West, earth and fire. An upright light triangle covers a downward dark triangle. The figure in the light triangle holds a 5 x 5 square with the letters SATOR AREPO TENET OPERA ROTAS.⁷⁴⁵ The four Ts correspond to the four T's of the cross of crosses (figure 6c). The male, Gemini – Scorpio axis now joins the 2 Rs in the corners, while the female, Aquarius-Leo axis now joins the two Ss in the corners: the Chinese

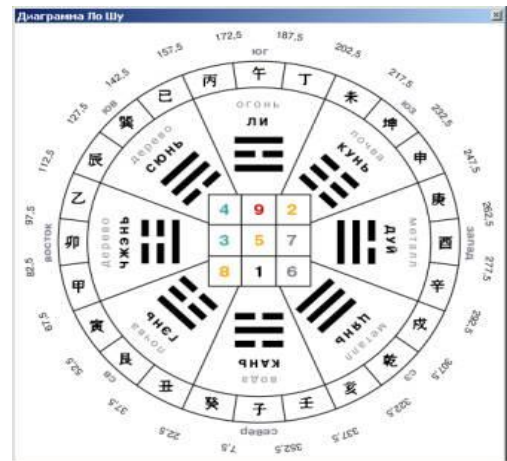
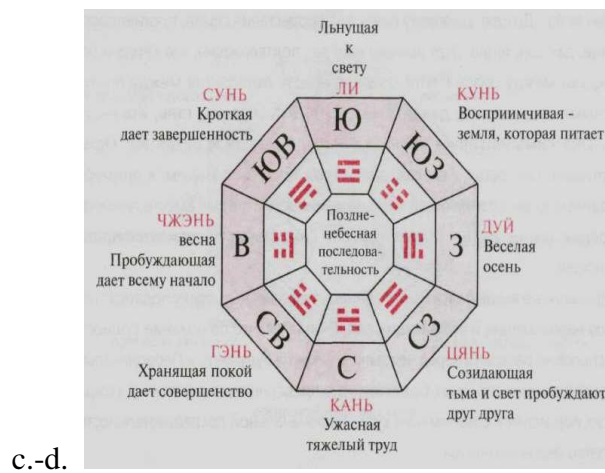
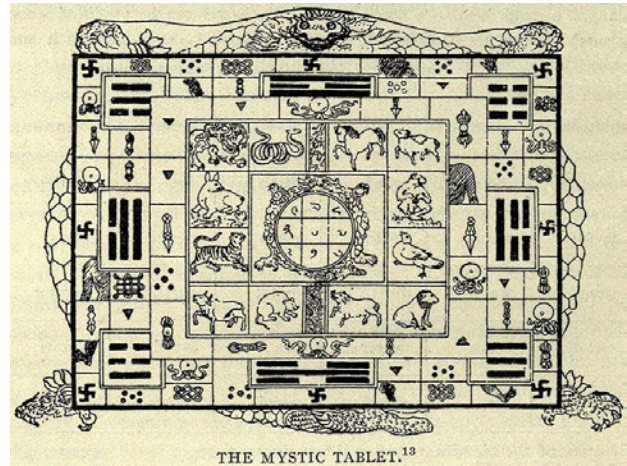
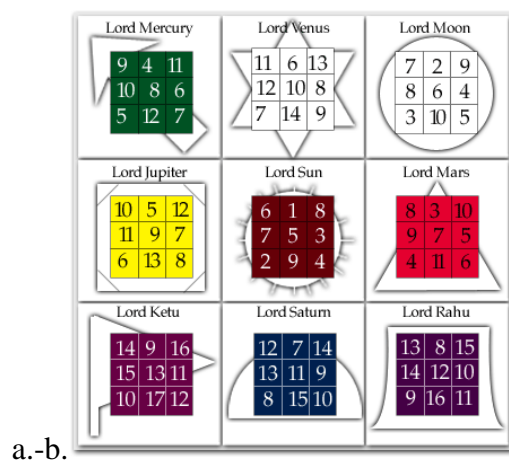


Figure 157. Magic squares: a. Navagraha, b. mystic tablet (Tibet), c. Slavic version of 8 trigrams, d. 8 trigrams and mystic square, e. Bulgarian zodiac and mystic squares, f. Bulgarian calendar diagrams and zodiac.

animal 6 in a new guise. Other versions show the SATOR AREPO square in isolation. A variant of the Knights of Malta uses the Maltese cross to join all the vowels: As, Es and Os.

5.3.4. Magic Squares

Our concern in viewing these diagrams cannot be to enter into all the arcane secrets that they hide in full display. Magic squares, which were a topic in chapter 3, help us to illustrate two simple points: 1) an international dimension of the themes in varying combinations and 2) their long term continuity. Early magic squares are found in both India and China. A Tibetan version shows a magic square surrounded by the 12 Chinese zodiac animals, the 8 trigrams of later heaven, and the 8 auspicious symbols, including the mystic knot (figure 157 a ff). Slavic versions show the same 8 trigrams of Later Heaven sometimes in isolation, sometimes with a central magic square surrounded by the 24 directions. In another version, a central, magic square is linked with bigrams and then aligned with a surrounding circle of the zodiac signs. Bulgarian calendars provide alternative versions.

In 1616, a Scotsman, James Bonaventure Hepburn, Keeper of Oriental books and manuscripts at the Vatican, produced the *Virga Aurea* (the golden rod) in Rome.⁷⁴⁶ This presented the 72 magical alphabets and also continued the link between magic squares and Hebrew letters of the alphabet (cf. figure 158). Hepburn's publication is striking because it demonstrates that a tradition of magic squares associated with Solomon was being reproduced by the Catholic Church over 70 years after the publication of Copernicus' treatise. The ancient tradition linked the 3 x 3 magic square with Saturn. Hepburn reproduces this. The ancient magical tradition associated this square with the spirits Zazel and Agiel. There were further associations with the spirits of wisdom and intelligence, and alignments with letters of the alphabet. Hepburn reproduces all of this concerning Saturn and does the same for each of the 7 planets (figure 158c).

5.4. Cosmic Architecture

The physical expressions of these metaphysical foundations could plunge us into a history of world architecture. Our focus here is to trace how the role of alphabet letters is transformed as we move from East to West. Indian astronomy and astrology link letters of the alphabet especially with mansions of the moon and zodiac signs. Indian sacred architecture begins with a metaphysical focus in which letters of the alphabet play a secondary role. Yes, they are linked with chakra men, implicitly present in architecture with cosmic figures and yet they do not play a dominant foreground role. In Mesopotamia, one strand continues the link between mansions of the moon and letters which eventually leads to the 28 mansions being linked to the 28 letters of Arabic. In another strand, the scope of astronomy, astrology and architecture narrows to focus on planets with some attention to zodiac names. This provides a context for a narrowing of the alphabet to 7 double letters (linked with planets), 12 simple letters (linked with zodiac signs) and 3 mother letters as a framework.

5.4.1 Temples and vastu purusha

Elementary aspects of the kalachakra mandala were explored earlier (figures 46-47). Visible

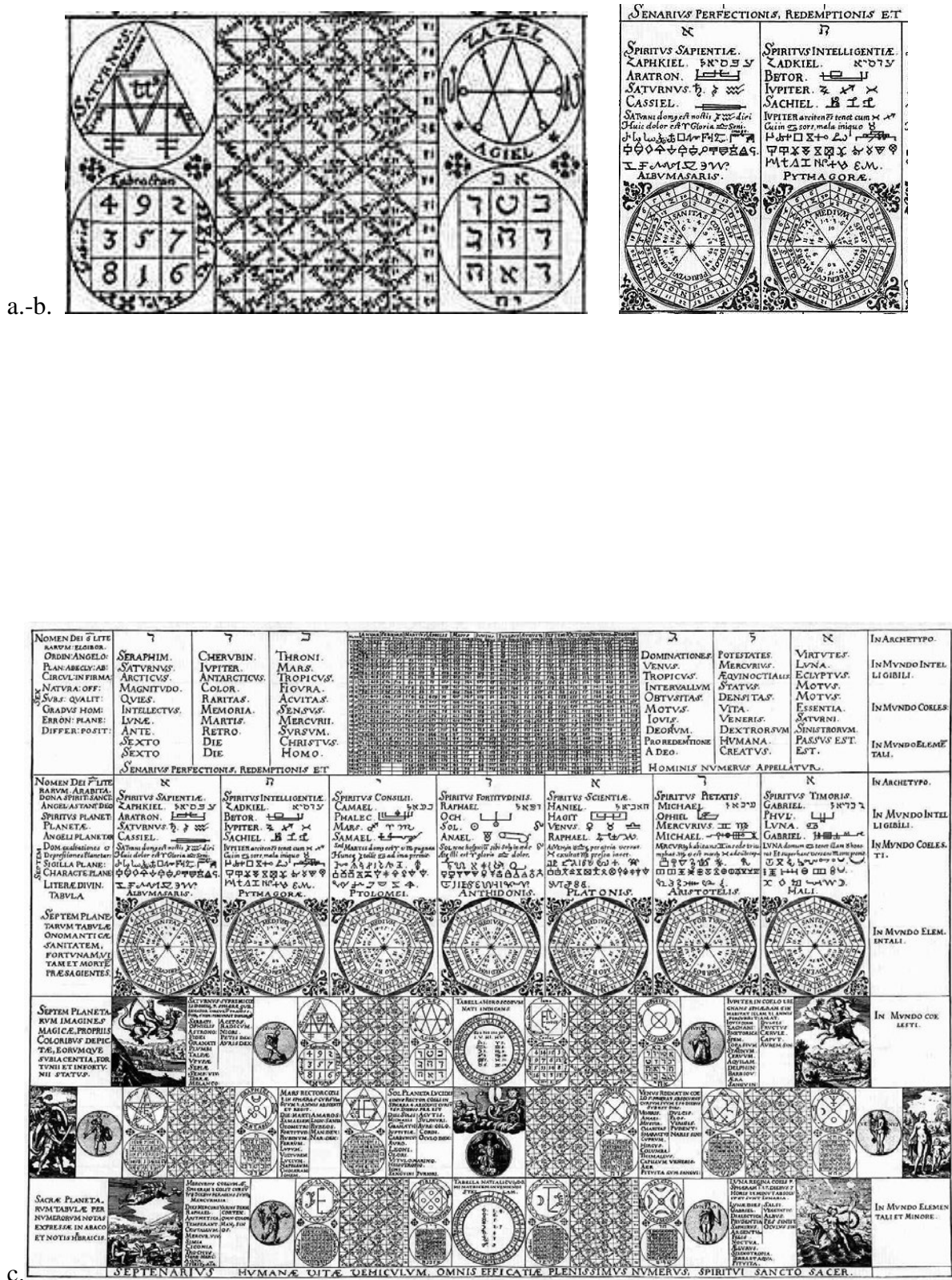


Figure 158. Detail of magic square of Saturn with Hebrew letters and context in Virga Aurea (1616).

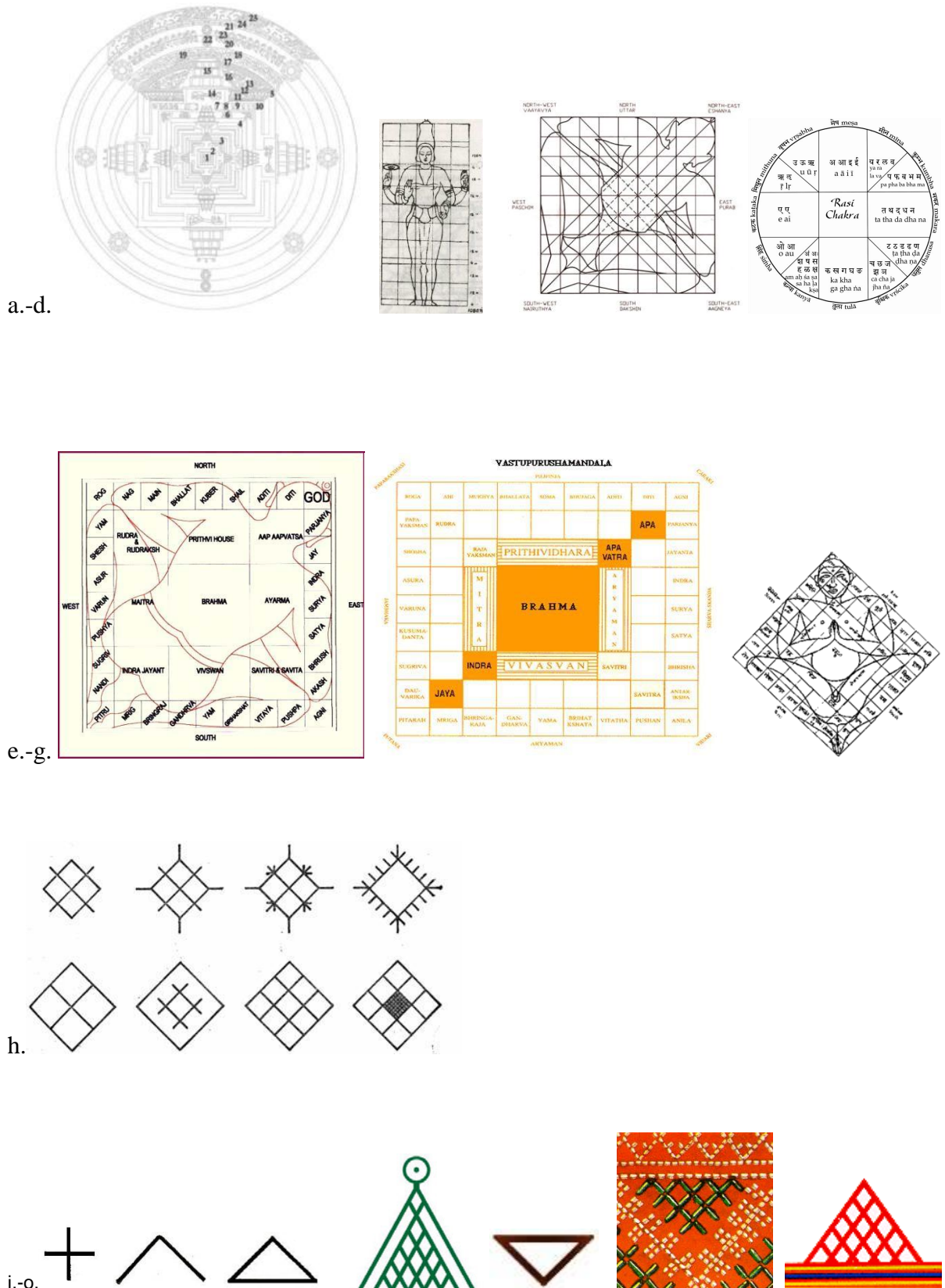


Figure 159a . Kalachakra outline, b. Ground plan and standing god, c-g Vastu purusha and rasi chakra, h.Squares of Dieva, i.-l. Up forms of Dieva ,m.-o. Down and Up forms of Mara.

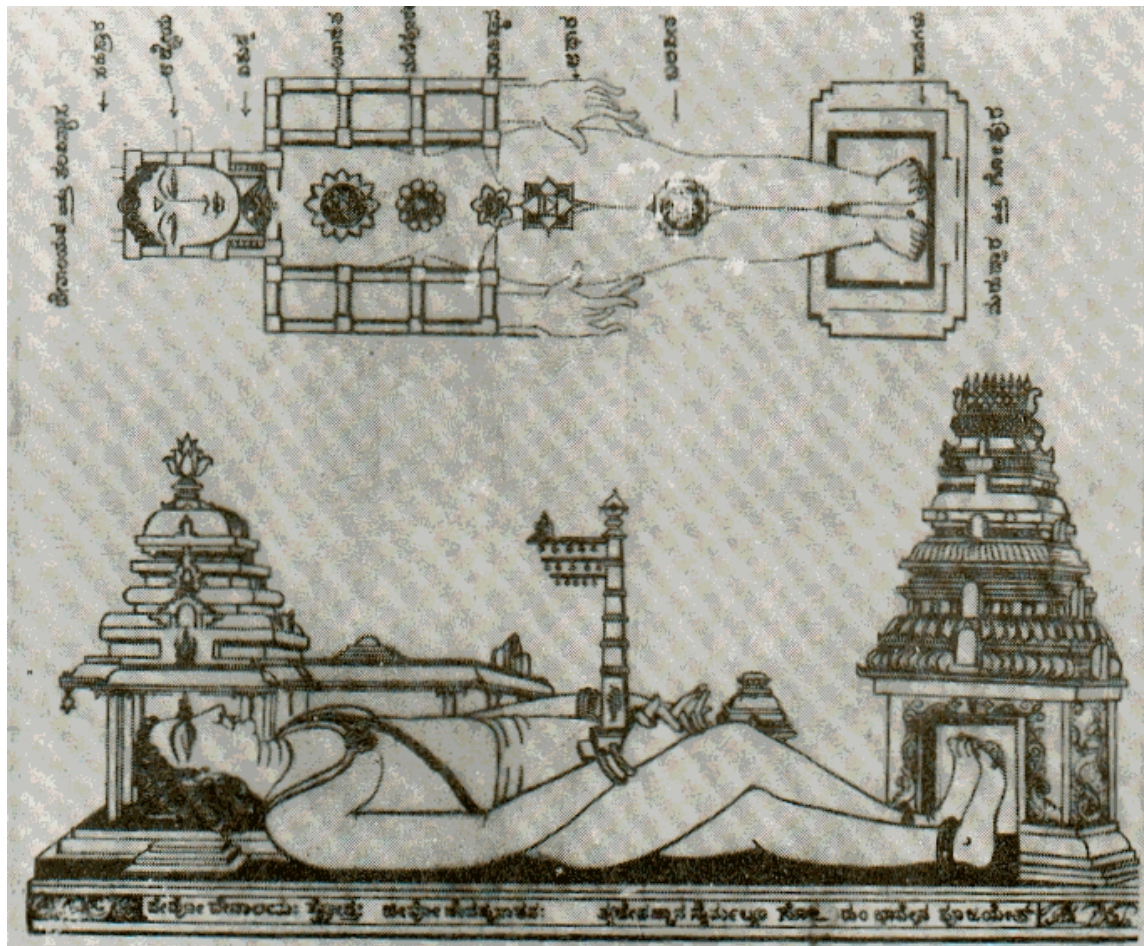
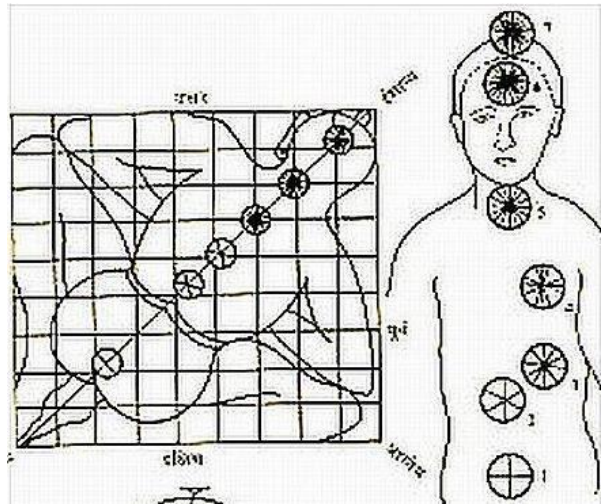


Figure 160.a Vastu purusha left and right, Cosmic man and temple.

manifestations of this mandala range from abstract drawings, to physical temples. One such abstract version outlines 25 features (figure 159a). Among these, three features are relevant to our story: 8 is “Geometric shapes symbolizing the six elements, which are the five physical elements (fire, water, earth, air, space) plus the wisdom element (consciousness);” 9 is “Thirty-six offering goddesses represented by Sanskrit seed-syllables” and 23 is “Sanskrit seed syllables.” Here, the alphabet clearly plays a role, yet it is hardly the main organizing principle.

The Hindu system uses grid systems to link their cosmic figures with architecture. Some are standing, others were lying down (figure 159 -160). This evolves into a special category of vastu purusha mandalas. $8 \times 8 = 64$ squares are used by the Hindu religious caste whereas $9 \times 9 = 81$ squares are used by the warrior caste.⁷⁴⁷ The grids serve to position the purusha, a Cosmic Being:

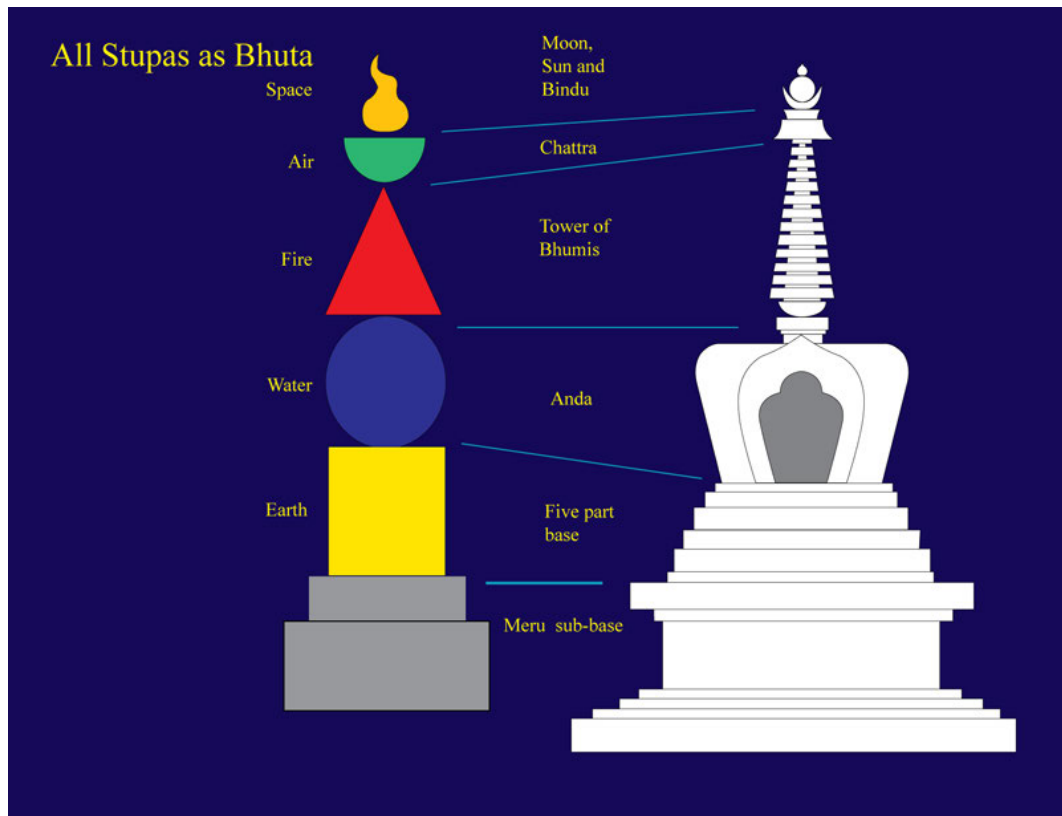
The planetary systems in space from the highest down to the lowest represent the head, neck, chest, thighs, legs and feet, respectively, of the Great Universal Being. His arms are the divine entities headed by Indra, the ten directional sides are His ears, and physical sound is His sense of hearing. His mouth is blazing fire. The sphere of outer space constitutes His eye sockets and the eyeball is the sun as the power of seeing. The rivers are His veins, the trees are the hair of His body and the omnipotent air is His breath. The passing ages are His movements.”[1] The perception of the Cosmic Being is considered to be the preliminary stage of self-realization and thereby a qualified form of pantheism, which gradually leads one to understand the personal feature of the transcendent Godhead.⁷⁴⁸

As with the kalachakra (figure 46), simple versions align each of the 8 directions with a name of God (figure 159c ff.). More complex versions included a pantheon of up to 45 Hindu gods, with Brahma typically in the centre (occupying as many as 9 squares) surrounded by Mitra, Aryaman, Prithividhara and Vivasvan (each occupying 3 squares).

The position of the purusha varies. Sometimes, it is along a diagonal sometimes to the left but more often to the right. If we align this with the rasi chakra (figure 159 d-f, cf. 48a), the diagonal of the Purusha joins Aquarius/Pisces (Khumba/Mena) with Virgo (Kanya), or the pa of the pavarga, ra of the yavarga and the sa of savarga: thus the cosmic sounds *pa ra sa* correspond to the position of the purusha. The purusha has multiple names. In some cases the figure is called Shanya, in other cases he is called God, and in other cases he is aligned with a series of gods along the left-right diagonal.

5.4.2. Diamond Squares

On some occasions the Purusha figure in the vastu grid is positioned along the vertical axis (figure 159g). The Purusha now aligns with the 4 squares of creation and with the inner diamond shape of the North Indian astrological diagram (figure 117), which is also the shape of the Gar and Kon runes (figures 76d and 108g). We can arrive at the skeletal form by simply using the basic Indian zodiac square and drawing diagonals with respect to the 4 inner squares (figure 152). If we remove the rest of the zodiac we are left with the 9 lines of the web of fate (figure 101). The diamond shape is further linked with the god Dievs (figure 159d), reminiscent of a Mercury sigil with 4 large dots; of the seeded field and an Amish Quilt. There is also a curious way in which the up squares of Dieva and down squares of Mara are



a.



b.-c.

Figure 161 a-b. Buddhist Stupa, Boudhnath Stupa (Kathmandu). Nose as symbol of 1.

complementary.⁷⁴⁹ Like heaven and earth, male and female complement one another. Basic patterns become symbols of gods, names of runes and ground plans for an ordered universe.

5.4.3. Stupas

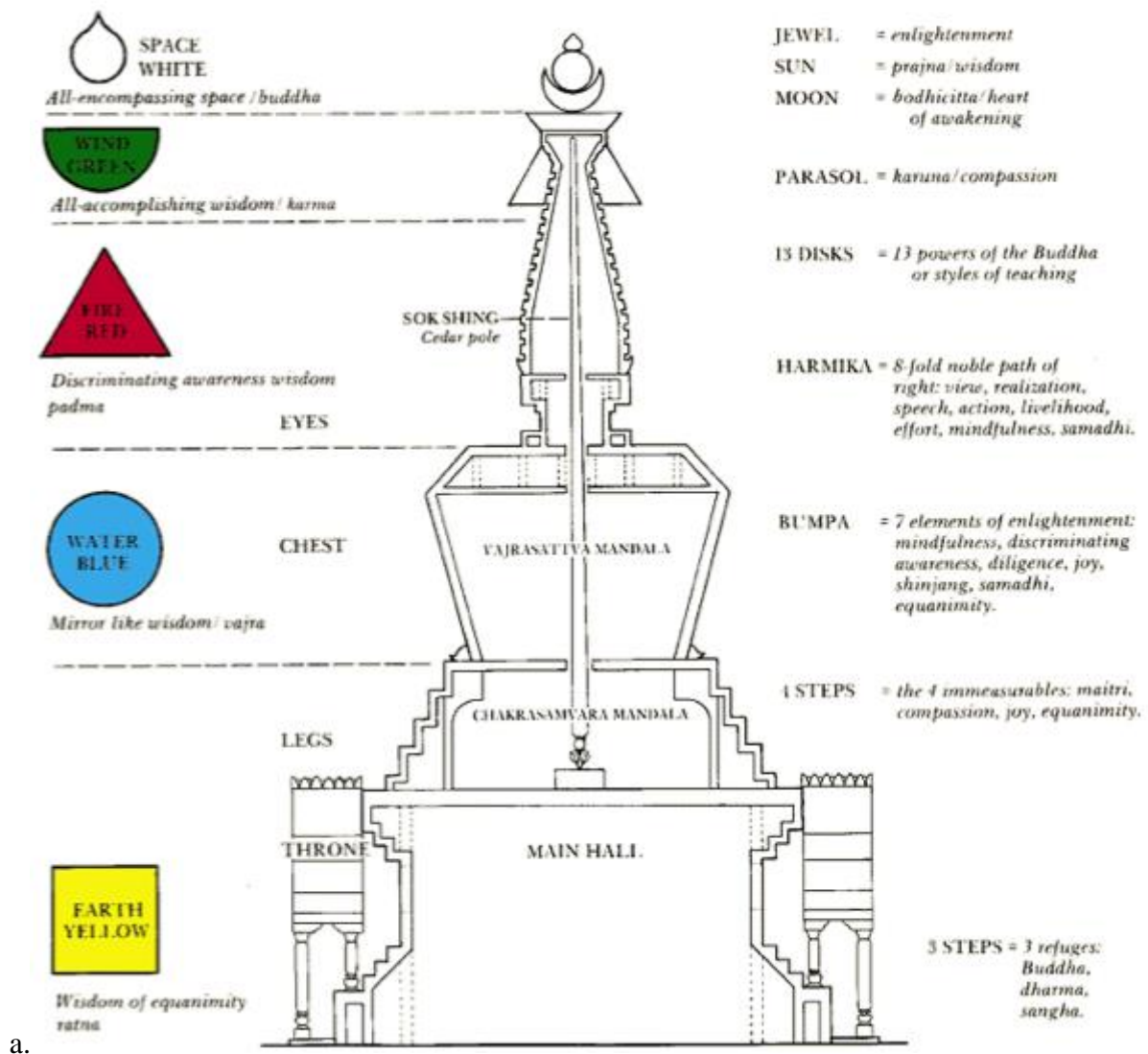
An Eastern quest to build symbolic models of the universe has its epitome in the stupa.⁷⁵⁰ Schematically a stupa shows the 4 worlds or 4 realms (figure 161a): joyless, desire, form, formless. The lowest of these entails the 4 elements as 4 discs: air, fire, water, earth. On the earth disc are nagi (snakes), asuras in lower levels. On the surface of the earth, people and animals inhabit a Southern continent (jambudvīpa) amidst mountain ranges and oceans. Above this are 12 paths of winds, 5 heavens of gods of realm of desires. Then 16 heavens of beings with luminous bodies and 4 heavens of the mental bodied. The system of vowels and consonants, which provided a framework for elements of reality and path for return to the creator now indirectly inspires architecture.

In terms of building programmes, stupas frequently entail the five elements (cf. the first five consonants). Elementary versions align these with 5 shapes (figure 162 b-c, table 27) and with 5 Buddhas. Monumental versions become 5 elements pagodas. Complex versions expand the associations of these 5 elements such that the 5 part stupa also symbolizes a macrocosmic man (figure 162 a). Fire represents the crown and eyes, water the chest and earth the legs. The lower levels contain 3 foundation steps, followed by 4 steps. The 4th step entails the 5 faculties (pañcendriyāni, cf. letters 16-20 in figure 35-36). Above this are symbols of the 7 elements of enlightenment (bhumā), the 8 fold path (harmika). This section holds a cedar pole or tree of life, which represents the 10 transcendent knowledges. In contrast to the Slavic and Scandinavian world tree, where the tree is the cosmos and the letters “are” the shape of the tree and its parts, here the tree of life is an element in a more complex universe. Above this are 13 discs representing the 3 remembrances and 10 mystical powers of a Buddha. Hence, if the lower levels show us physical steps to be taken, the higher levels intimate metaphysical paths to be explored in a quest for the moon (*bodhicitta*, heart of awakening), the sun (*prajna*, wisdom) and the jewel (enlightenment). External cycles of physical phenomena serve as metaphors for an interior path of discovery.

One of the transcendent examples is the Boudhnath stupa (figure 161 a) in Kathmandu which:

rises from a huge four-tiered base...Rising from the harmika is a four-sided pyramid symbolic of Mount Meru, the great mountain that forms the centre of our world system. In place of rings or wheels, thirteen square layers rise from the harmika, calling to mind the 13 stages on the path to enlightenment.⁷⁵¹

Boudhnath shows us Mount Meru symbolically, while making no effort to recreate the highest of mountains. Its focus is on the metaphysical.⁷⁵² Boudhnath entails the 5 elements (the first 5 consonants) and the 5 faculties (consonants 16 -20), but is not focused on visualizing a complete alphabet. It summarizes the cosmos in a single construction which, in turn, has a deeper purpose to serve as “a receptacle of pure mind forever,” which becomes “as the Wish Fulfilling Gem, the Yeshe Norbu.”⁷⁵³ As a receptacle, it is symbolically like the vase of the amrita, with the nectar of immortality. Symbolically it is an enormous overturned chalice, pouring its precious contents over us. So the same Hindu tradition that creates a systematic



a.



Figure 162 a -e. Principles of stupa, 5 elements, 5 elements stupa, 5 elements pagoda, Meru prastara.

5. gem-shaped ring of space	(Japanese = Kuurin 空輪).
4. reclining half-moon shape representing wind	(Japanese = Fuurin 風輪)
3. triangular ring of fire	(Japanese = Karin 火輪).
2. spherical water ring	(Japanese = Suirin 水輪),
1. square earth ring	(Japanese = Chirin 地輪).

Table 27. Elements of a Five Element Stupa.⁷⁵⁴

framework linking sounds, letters and elements of reality (tattvas), builds physical monuments that visualize the metaphysical more than physical world. We shall look at one more Hindu example, and then turn to Mesopotamia where a very different approach evolved.

5.4.4 Kumbum.

Three dimensional mandalas are called kumbum (Tibetan), “**one hundred thousand holy images.**”⁷⁵⁵ Early versions at the Samye Monastery, are also called chörtens.⁷⁵⁶ The best known Tibetan examples are medieval.⁷⁵⁷ Further afield, perhaps the most remarkable example of all is the great temple at Borobodur, which has been the subject of an excellent study by Caesar Voute† and Mark Long.⁷⁵⁸ Our concern here is simply to draw attention to basic geometrical features brought to light by their research. The underlying grid is a matrix of 19 x 19 squares (figure 163a-b). The diagonals in this matrix produce a diamond of 16 squares. The grid lines are connected with the breath of the purusha as are the perforation holes in the 72 stupas.⁷⁵⁹ 72, it will be recalled is also the number of years for 1 degree in the precession of the equinoxes. Indeed, 72, is one of those numbers to which we need to return in chapters 10 and 11. There are 72 channels, 72 chieftains, 72 deities, 72 lands, 72 languages, 72 postures, 72 runes, 72 stars etc.

Within this framework is a three part cosmic man (purusha), whose 3 parts, foot, body, head correspond to body, speech, mind. Corresponding to these are three sets of magic squares.⁷⁶⁰ The authors draw attention to two ruling ciphers: numeral 5 linked with earth and numeral 6 linked with heaven:

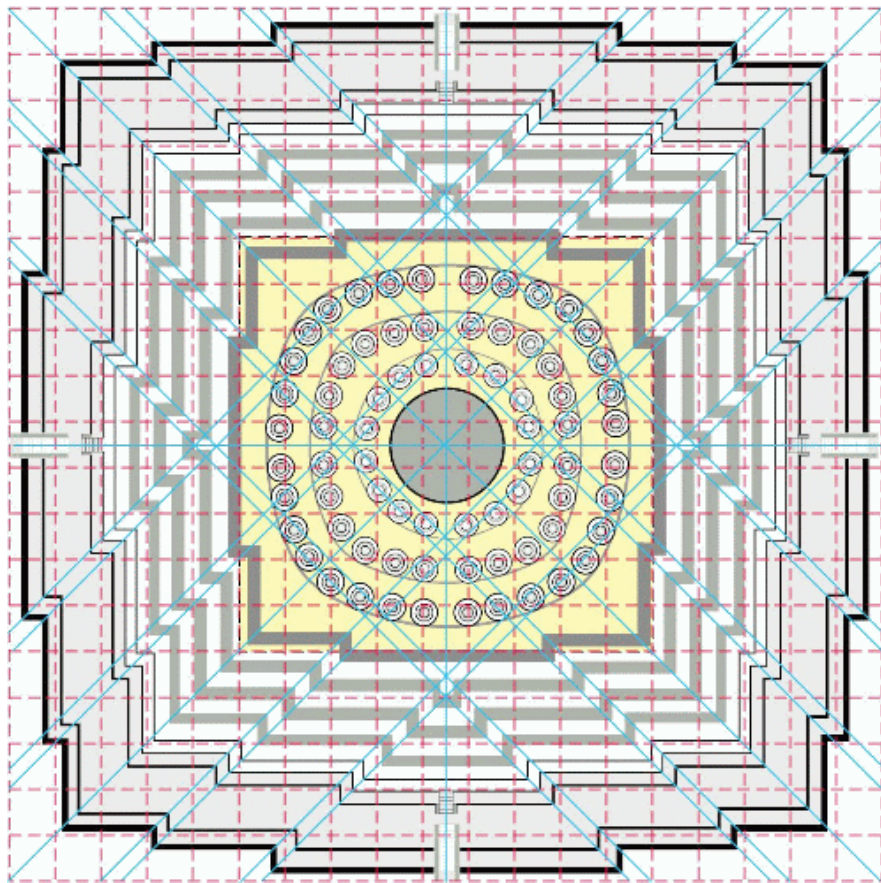
The ruling cipher of the first set of examples presented above is the numeral 5 at the center of each diagram, which enters into each and every calculation. Here the combined sum of the three rows and columns is 90, or 120 when the diagonals are included. With regards to Borobodur, the 3x expansion of the central 9 squares of the diagrams presented above, produces the sum of 3 x 120 or 360--which is also the total number grid squares that surround the central square of the entire diagram.

Moving on to the second set of the examples presented below, the ruling number is 6 and the combined sum of the three rows and three columns is 108 (18 x 6), or 144 when the two diagonals are included. At Borobodur, the 3 x expansion of the central 9 squares of the second diagram presented below, produces the sum of 3 x 144 or 432--which is also the number of Buddha statues that were installed between the summit and Borobodur's outermost walled perimeter....⁷⁶¹

The authors cautiously raise the possibility of links with China and India.⁷⁶² In light of our earlier analysis of magic squares in India, China, the Slavic, Arabic and Hebrew traditions all this is of the greatest interest. First, it confirms that the same number symbolism associated with the first 9 letters of the alphabet plays an underlying role in the construction of one of the world's greatest temples. Second it establishes another connection with number 19, the number of life (chai) in Hebrew. Third, and of immediate significance, such examples help us



a.



b.-c.

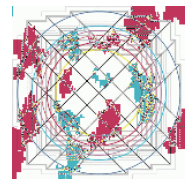


Figure 163 a b. Borobudur, Indonesia and groundplan with 19 x 19 grid. c. Diamond grid.

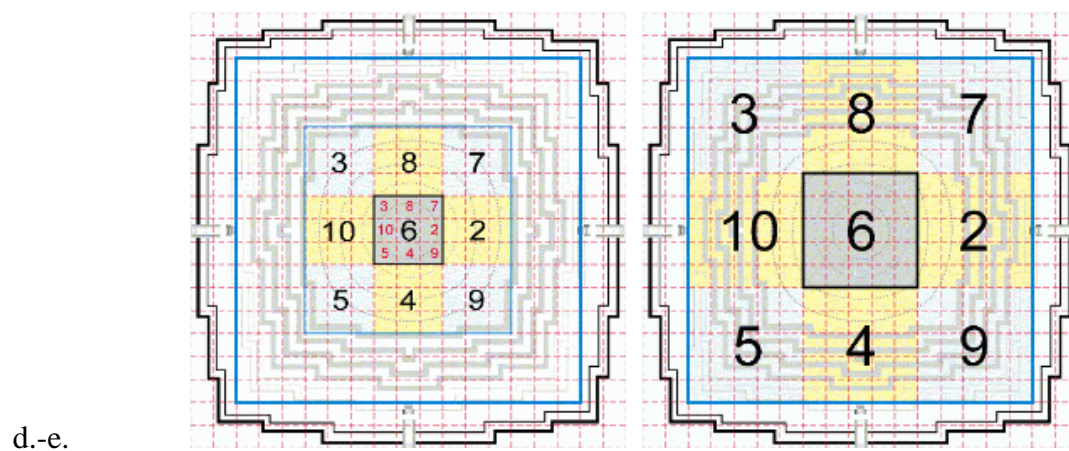
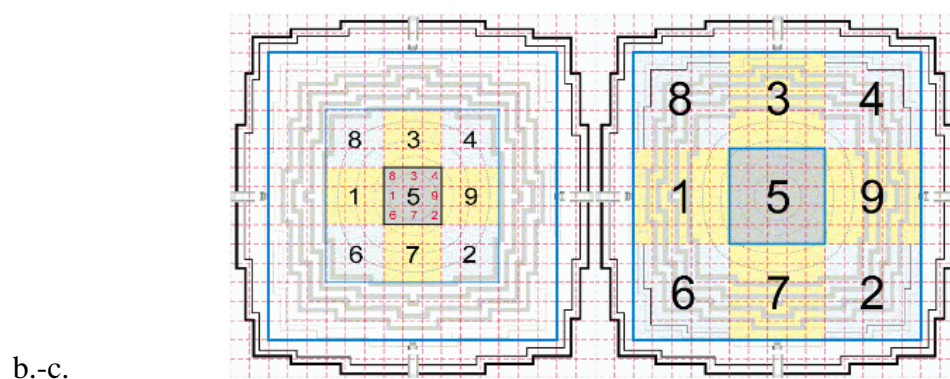
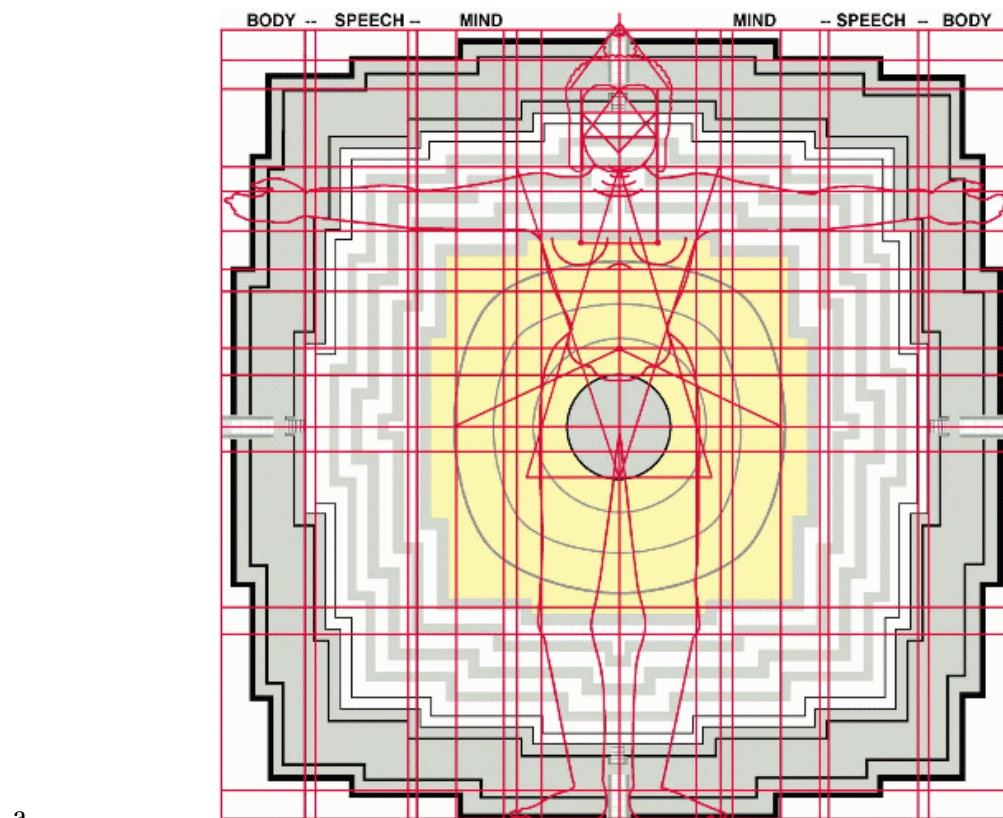


Figure 164 a-e. Magic Squares at Borobudur

Planet	Sidereal Cycle
Moon	29.5 days
Mercury	88 days
Venus	224.7 days
Sun	365.25 days
Mars	687.1 days
Jupiter	12 years
a.Saturn	29.5 years

	Inhale	Exhale
Vowel	(Saturn- Alpha)	(Moon – Alpha)
A , a	Saturn	Moon
E , e	Jupiter	Mercury
H , η	Mars	Venus
I , i	Sun	Sun
O , o	Venus	Mars
Y , υ	Mercury	Jupiter
b. Ω , ω	Moon	Saturn

क	ख	ग	घ	ङ
च	छ	ज	झ	ञ
ट	ठ	ड	ढ	ण
त	थ	द	ध	न
प	फ	ब	भ	म

c.

1	2	3	4	5
K		G		
6	7	8	9	10
11	12	13	14	15
T		D		
16	17	18	19	20
21	22	23	24	25
P		B		

23	3	18	1	21	26	11
pavarga	kavarga	Tavarga	kavarga	pavarga	yavarga	tavarga
ba	ga	da	ka	pa	ra	ta
B	G	D	K	P	R	T
Beth,	Gimmel,	Daleth,	Kaph	Peh	Resh	Tav
Moon,	Mercury,	Venus,	Sun,	Mars,	Jupiter,	Saturn
<u>1st Chakra, 2nd Chakra, 3rd Chakra,</u>			<u>4th Chakra, 5th Chakra, 6th Chakra, 7th Chakra</u>			
Gabriel,	Raphael,	Uriel,	Michael,	Samael,	Zachariel,	Orifiel
Infancy,	Boyhood,	Adolescence,	Young Manhood,	Man,	Age,	Decrepitude

Table 28 a- b, Saturn- Alpha, Moon–Alpha Order⁷⁶³, c-d.Sanskrit Matrix e, Associations.

to understand how the Hindu approach inspired a building programme that reflected the structure of the cosmos.

5.4.5. Ziggurats

The important research of Snodgrass has confirmed that there are direct links between this Hindu cosmology and examples in Middle Asia, notably, Mesopotamia:

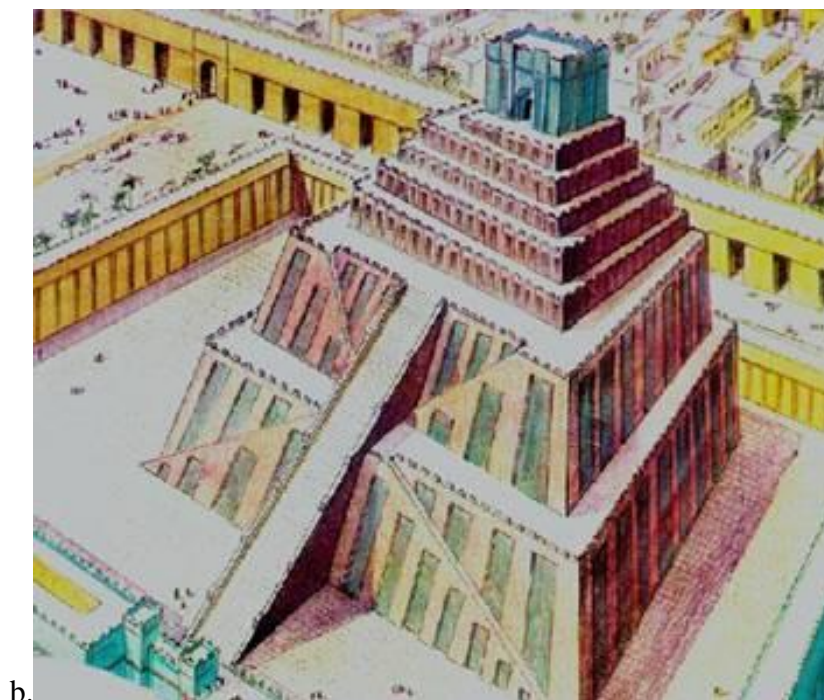
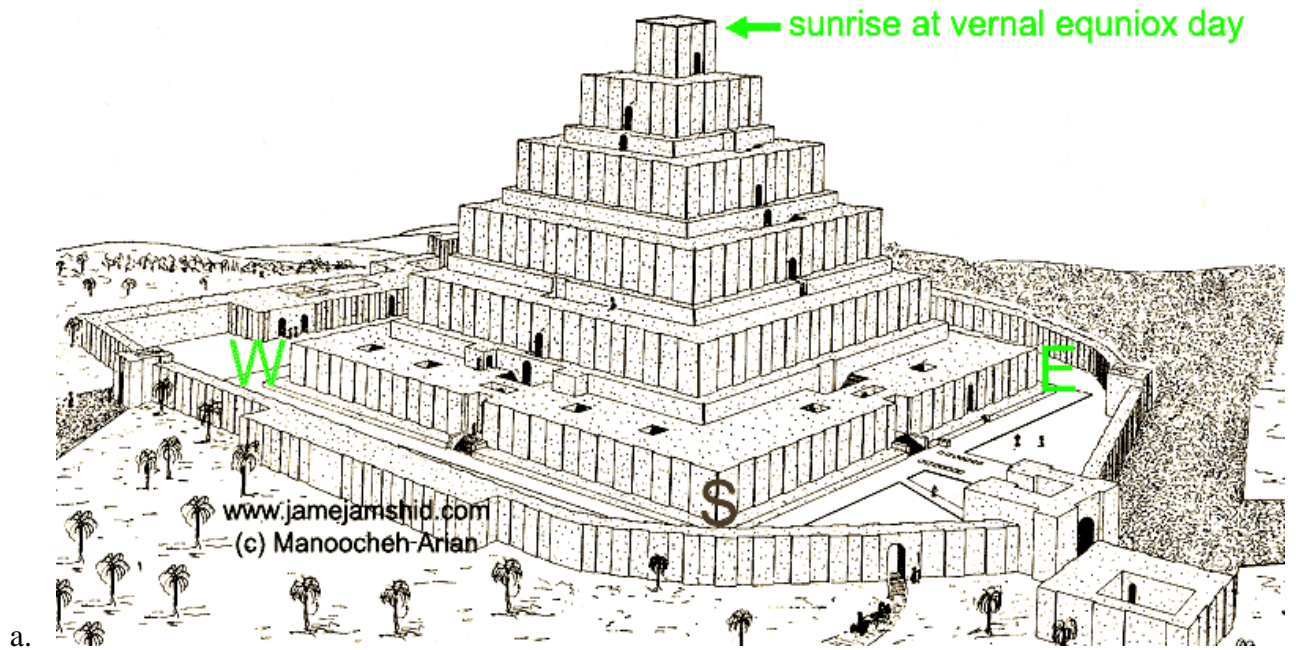
Pali writings make frequent use of the term *satta-bhūmaka-pāsāda*, “a seven-storeyed pavilion”... The layout of Mesopotamian cities such as Ecbatana and Uruk duplicates the Buddhist cosmology. The cities are enclosed within seven walls of seven colours rising towards the centre, where there stood a tower, representing the Cosmic Mountain. These seven walls signified the movements of the seven planets upon the ecliptic. Each of the walls was capped by crenellation, which marked the successive positions of the planet’s rising on the celestial horizon. The profile of the crenellations delineates the sinuous curve of the planet’s progress, the peaks and troughs of which were taken to represent the complementary aspects – light and dark, benefic and malefic – of the planet’s progress....early Buddhist stupas show exactly the same pattern of crenellations...The cosmo-chronographic symbolism of the Mesopotamian seven-walled city was duplicated in the seven-layered ziggurat...⁷⁶⁴

Although there are clear roots in and links with India, there are also at least four important shifts in emphasis. First, there are careful observations of the sidereal cycle of the planets in order to determine their relative distances.⁷⁶⁵ This leads to an arrangement of planets in descending order from Moon to Saturn (table 28a). Second, this arrangement is aligned with levels and colours. Hence, level 7 to base level becomes: Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn aligned with white, blue, green, yellow, red, orange, black.

Third, this becomes the building plan for circular cities (Ecbatana)⁷⁶⁶ and ziggurats, including we are told, the temple of Babylon. So we begin with the Moon at the top and descend to Saturn at base level (figure 128). If we look closely at the first illustration we see a) that this aligned with sunrise on the vernal equinox (i.e. the New Year or Nowruz in modern Persia) and b) that the South-North axis positions the temple as a diamond in the manner of the Kon rune, the Gar rune, the god Dievs and the upright version of the Purusha. Fourth, in the Chaldaean system, the planets acquire a new role: they become the rulers of events. So the planetary rulers become the rulers of the universe.

Parallel with this there is a second solution, namely, an ascending scheme, whereby we move from the closest planet, the Moon, to the furthest planet, Saturn. This is precisely what we find with the Malywiya Minaret at the Abu Dusuif Mosque (Samarra). Hence, we have the closest planet, the Moon, at the bottom while the more distant planets are higher. The sequence is now: Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn (figure 165). Viewed cosmically the square ziggurat is male, descending, inhaling and solar, whereas the round ziggurat is female, ascending, exhaling and lunar. Some have linked this with the Alcyone spiral (figure 166 c).⁷⁶⁷

On the surface, the Babylonian approach continues a Hindu tradition of observing the physical heavens and then reflecting this symbolically in metaphysical architecture. Yet there are two key differences. Firstly, because the Babylonian version is one step more literal, the celestial peaks now inspire a physical Tower of Babel that is a direct predecessor of



- level 7 - moon – white
- level 6 - mercury - blue
- level 5 - venus - green
- level 4 - sun - yellow
- level 3 - mars - red
- level 2 - jupiter - orange
- base level - saturn - black

Figure 165 a-b. Ziggurat and planets.



a.-b.

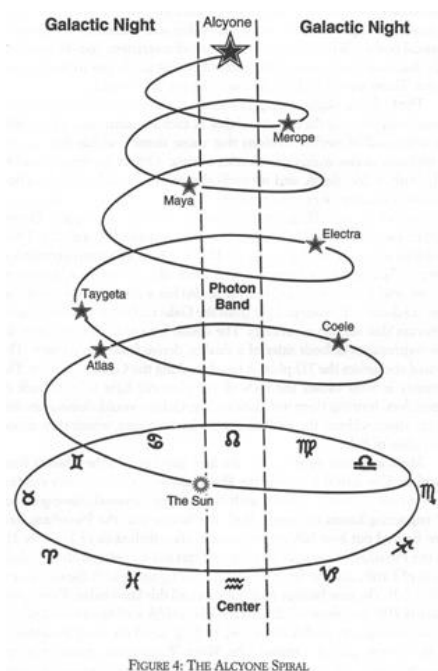
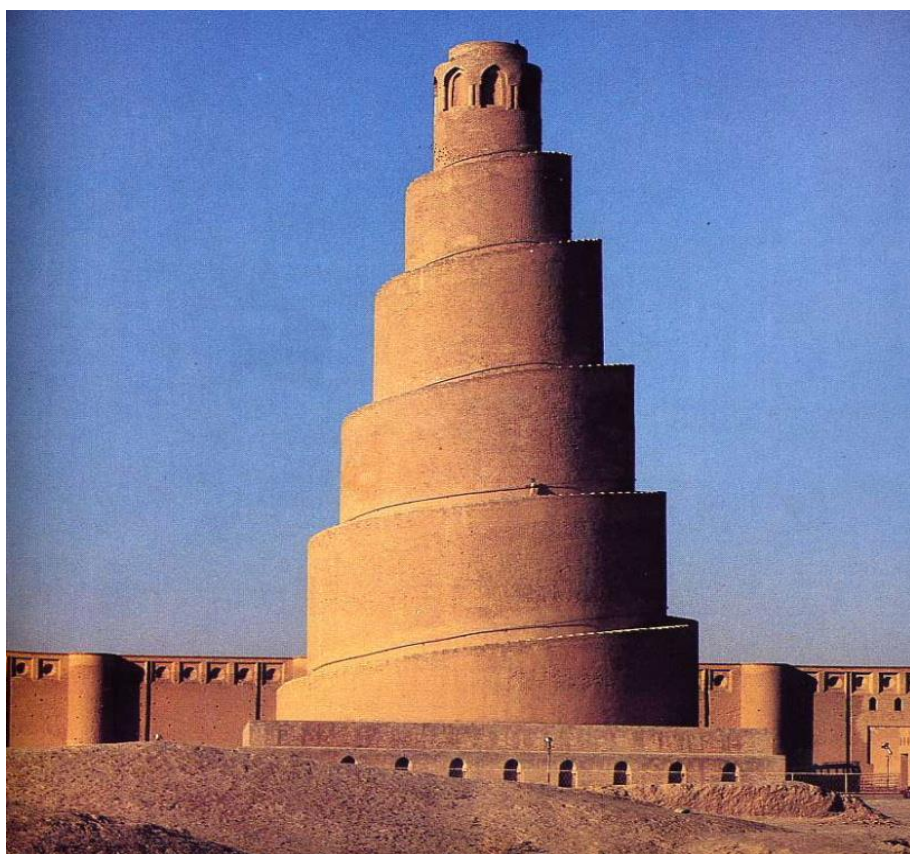


FIGURE 4: THE ALCYONE SPIRAL



c.

Figure 166 a -c. Round ziggurat and descending planets: Alcyone Spiral, Malwiya minaret of Abu Duluf mosque (Samarra),

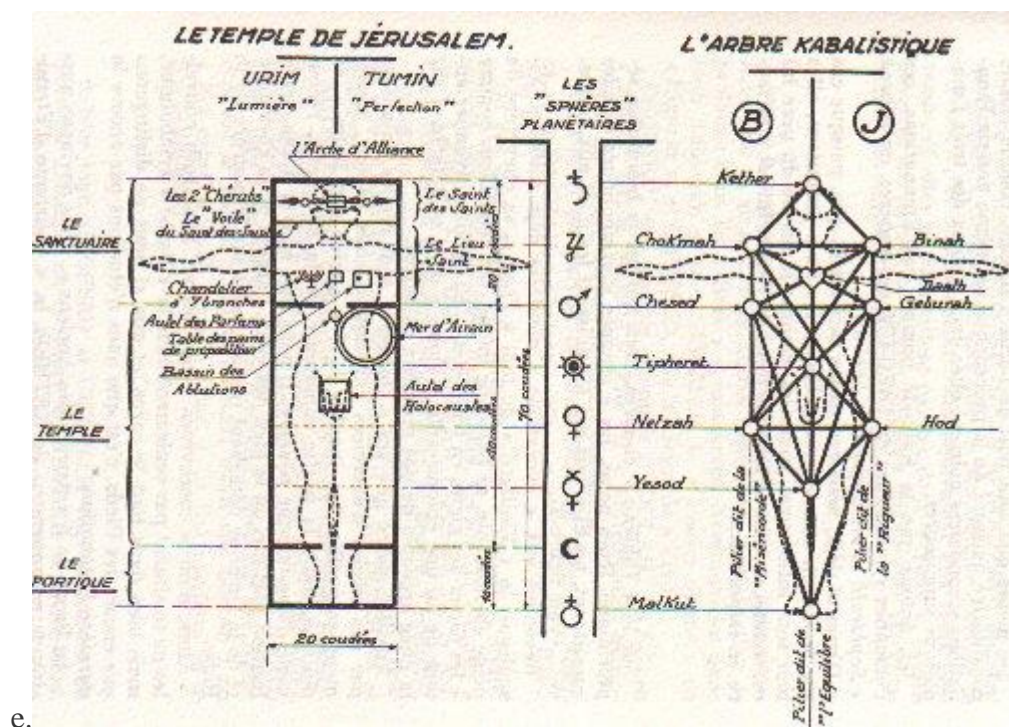
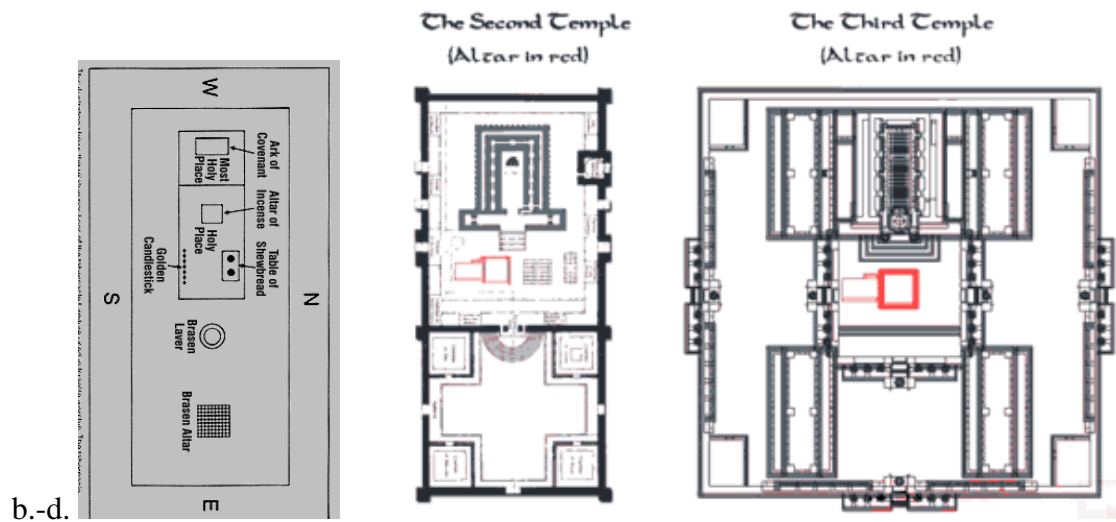
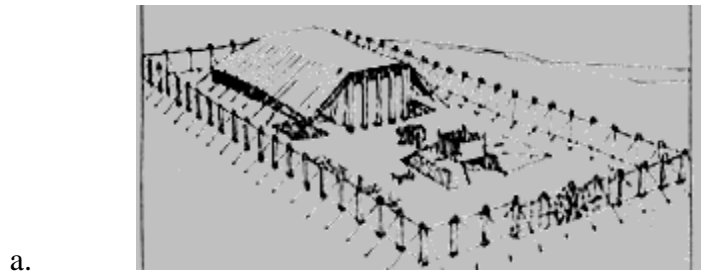


Figure 167 a-d.First, second, third temple of Jerusalem, e.Temple and Kabbalistic tree of life.

skyscrapers. Second, because it mirrors specifically the 7 planets of the heavens, these can readily be aligned with letters of the alphabet and other associations. These may be linked with a trend towards circular cities⁷⁶⁸ some with 7 sets of walls.⁷⁶⁹

What is theoretically a one to one alignment between planets and letters, inspires multiple responses, which will be explored in more detail later (see below figure 173, table 27). For the moment we draw attention to two. In the Greek tradition, the 7 planets are aligned with 7 vowels (table 19b) in descending order as if inhaling. Meanwhile, in the Hebrew tradition, the 7 double letters of the Hebrew alphabet, namely, Beth, Gimmel, Daleth, Kaph, Pei, Resh, Tau are aligned with the planets in ascending order as if exhaling.⁷⁷⁰ Beth, Gimmel, Daleth correspond to the central column B G D (23, 3 13) in the Sanskrit matrix (table 23 c-d, cf. figure 35a). Kaph, Pei, Tau correspond to the left hand column K P T (1, 21, 11).

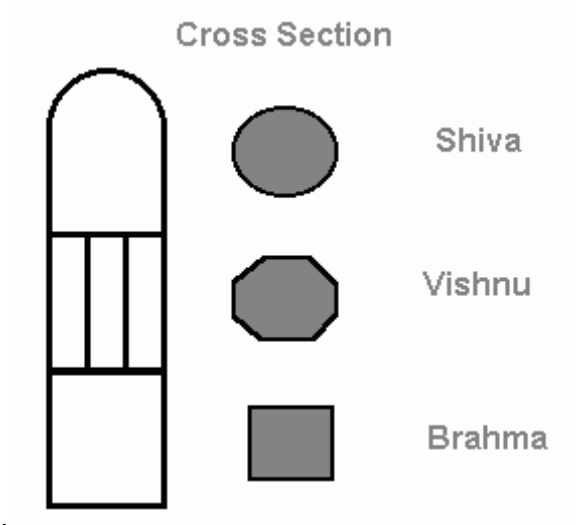
The seven planets lead to a special role for seven in Middle Eastern cosmology. For instance, in the Hebrew tradition this leads to the The Sevens of Creation: 7 Character Traits, 7 Days of Week, 7 Directions, 7 Double Letters, 7 Doubles of Life Quality, 7 Metals, 7 Sefirot,⁷⁷¹ as well as other associations such 7 Archangels, and 7 Ages of Man (table 19c).

The earliest extant book on Jewish esotericism, which describes 3 mothers, 7 doubles and 12 simple letters explicitly, the Sefir Yetzirah, is said to have been written between the 2nd c. B.C. and the 2nd century A.D.⁷⁷² In Wiki, “The Tower of Babel has often been associated with known structures, notably the Etemenanki, a ziggurat dedicated to Marduk by Nabopolassar (c. 610 BC).”⁷⁷³ This chronology would suggest that the sequence of the double letters is defined by a cosmology found in Babylonia, presumably acquired during what is called the Babylonian captivity (586 -538 B.C.).⁷⁷⁴ Meanwhile, in the alphabet of the Nazorean Essenes the letters ba ga da ka pa ra ta occur on the 7 sided lotus of the solar plexus corresponding to the 7 double letters and 7 planets (table 19 c. and figure 52). Hence, the Essene tradition links the double letters and association with 7 planets directly back to the Hindu chakra tradition.

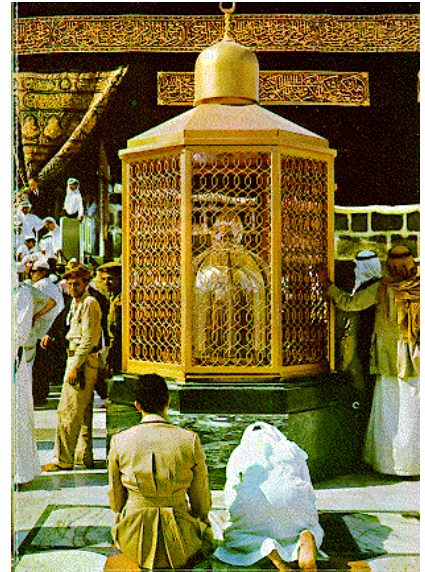
An English equivalent of the 7 double letters is B G D K P R T, a sequence suspiciously like one that we encountered earlier (cf. figure 40, table 19 a). In terms of Sanskrit consonants these reflect numbers 23, 3, 18, 1, 21, 26, 11. These are linked with the pavarga, kavarga, Tavarga, kavarga, pavarga, yavarga, tavarga. In plain English, 4 of the 7 double letters of Hebrew are directly linked with the headings of the Sanskrit divisions of sounds.

5.4.6. Hebrew Temples

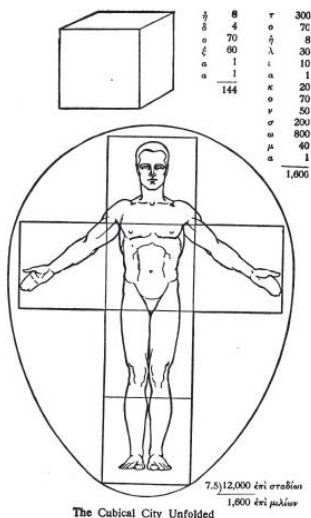
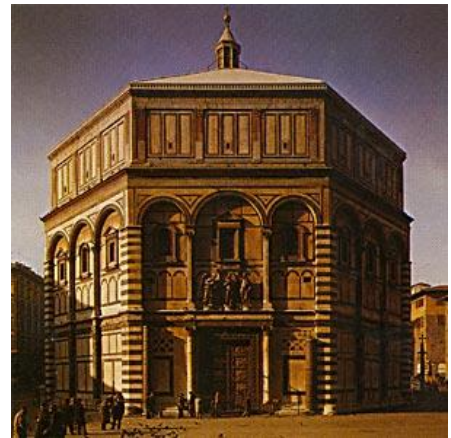
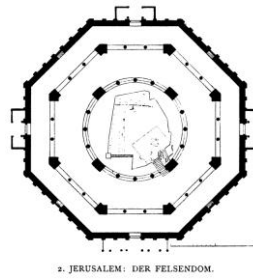
An obvious next step is to ask how this cosmological framework affects the construction of Hebrew temples. A glimpse at Kabbalistic sources suggests an unequivocal answer. Diagrams show a direct connection between the Temple of Jerusalem and the Kabbalistic Tree (figure 167e). 10 Sefirot (Kether, Chokmah- Binah, Chesed-Geburah, Tiparheth, Netzach-Hod, Yesod, Malkuth) are aligned with 7 planets: Saturn, Jupiter, Mars, Sun, Venus, Mercury Moon, Earth.⁷⁷⁵



a.-b.



c.-e.



f.-i

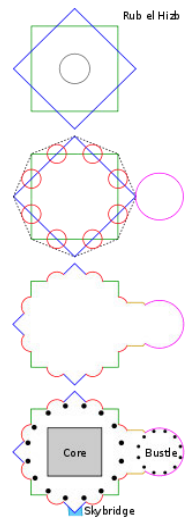
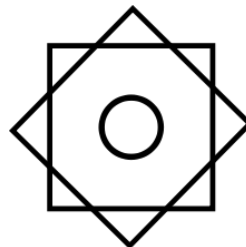
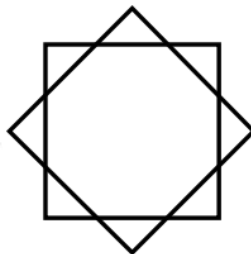


Figure 168. a Shiva, Vishnu Brahma, b. Footprint of Vishnu/Allah (Mecca), Octagonal Buildings: c. Cabala, d.Dome of the Rock (Jerusalem), e.Baptistery, (Florence), f.Cubical City unfolded. g.Star of Lakshmi (Asthakshmi), h.Rub el Hizb, i. Petronas Towers (Kuala Lumpur).

Reconstructions of the first and second temples in the City of David, or even the third temple of Herod, suggest that the Hebrew approach continued in the tradition of the recumbent figure of Hindu architecture (cf. figure 167, cf. 160). They chose a horizontal rather than a vertical axis for their architecture. Indeed, their camp in the desert and their first temple reveal a downplay of the physical buildings in favour of spiritual essence. Hence, the visualization linking temple and kabbalistic tree may reveal more about early-modern French mysticism than the realities of Hebrew architecture after their return from Babylon.⁷⁷⁶

5.4.7. Square, Octagon, Circle

The Hindu trinity entails Brahma, Vishnu and Shiva as 3 letters: creator (A), preserver (U), and destroyer (M). They are beginning, middle and end as in the three source letters: A U M. They recur as A M Sa or Hamsa. They become A M Sh, in Mandaic (Aramaic Hebrew), as the 3 mother letters of the Top Manda (figure 52, 53). They also become the 3 mother letters, Aleph, Mem, Shin (Hebrew).

One visual metaphor of the Hindu trinity (trimurti) is a schematic lingam with three cross sections showing: Brahma as square, Vishnu as an octagon and Siva as a circle (figure 168 a ff.). This offers further insight into continuities between East and West. Two squares at 45 degrees to each other become the Star of Lakshmi, the Arabic Rub el Hizb and the ground plan of the Petronas towers. The square is, of course a fundamental building block in architecture, not least through its associations with a sacred cube, e.g. The Kaaba in Mecca. A square base, with an intermediate octagon, topped by a dome is used throughout Middle Asian architecture. A cube unfolded becomes a symbol of the cubical city unfolded (figure 168f) and also corresponds to the Latin Cross form of Christian churches.

In the East, the cube (6) and octahedron (8) play a fundamental role in cosmology (cf. figure 326). The cube is sound, the bell and feminine. The octahedron is light, the vajra and masculine. 6 is life (jana). 8 is wisdom (jnana). Cube is birth and descent into a womb world of time. Octahedron is rebirth and ascent into a diamond world of eternity. A six pointed star is associated with Shukra, Venus, and Mars. An eight pointed star is associated with Lakshmi, Auseklis and Venus (cf. table 29).

The octagon, corresponding to Vishnu, becomes a symbol of intermediate heaven. In Mecca, it occurs in a small shrine that contains the footprint of Vishnu/Allah (figure 168b). One version of the camp of the Israelites depicts a central octagon. Constantine built an octagonal church in Jerusalem (325 A.D.) which, in the Muslim tradition, was rebuilt as the Dome of the Rock⁷⁷⁷. Constantine's version of the Church of the Holy Sepulchre and the Church of Nativity in Bethlehem are octagonal. Octagonal churches become important in the Christian tradition: e.g. San Vitale (Ravenna), Saints Sergios and Bacchos (Constantinople), the Cathedral at Aachen where Charlemagne was crowned, Church of Saint John the Evangelist (Liège). In Italy, the octagonal form becomes linked with John the Baptist, the Baptistry in Florence,⁷⁷⁸ being perhaps the best known example. Such baptisteries are typically directly in front of a church.

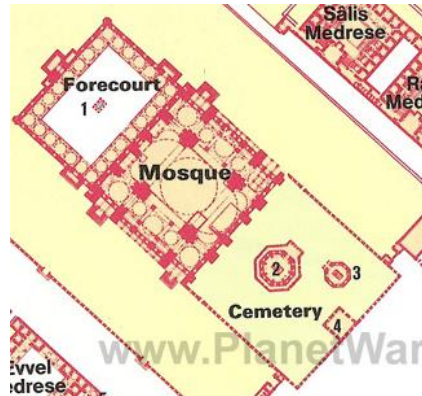
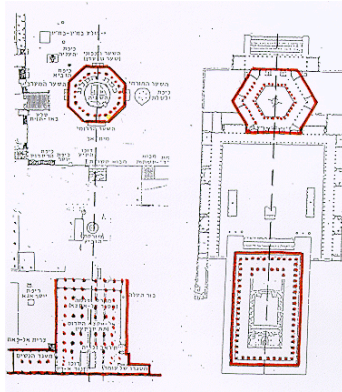
a.-d.



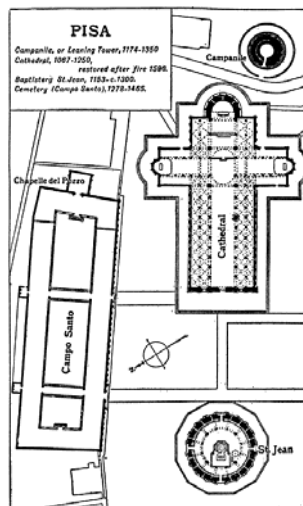
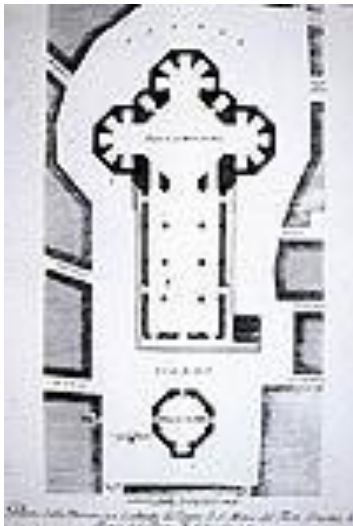
Moon
Octagon

Sun
Hexagon

e.-f.



g.-h.



i.

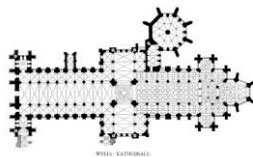


Figure 169 a-b. Rub el Hizb, c.State Symbol of Turkmenistan, dUzbekhistan (detail) , e.Al Aqsa, Temple of Baabek, f. Mosque of Suleyman I, g-h. Cathedral and Baptistry (Florence, Pisa). i. Wells Cathedral.

6	8
Cube	Octahedron
Sound	Light
Bell	Vajra
jana	jnana
Womb World	Diamond World
Shukra, Venus, Mars	Lakshmi, Venus
Winter Solstice	Summer Solstice
Christ	John the Baptist
reborn	born
Cube (Cube Unfolded as Latin Cross)	Octagonal Building

Table 29. Christian Churches and Cycles

5.4.8. Hexagon and Octagon

This link between two buildings, church and baptistery, deserves comparison with elements of the late Roman tradition. In the 4th century, the Emperor Constantine built a temple of Jupiter at Baalbek with an hexagonal building in the forecourt. Parallels have been made between this arrangement and the layout on Mount Moriah in Jerusalem, where the Dome of the Rock now stands in front of the Al Aqsa Mosque (figure 169e).

The Temple of Jupiter was connected with the sun. If the main temple is the sun, then the hexagonal temple could represent the son of the sun. In which case, the hexagon would be a variant on the six pointed star that we found linked with number 18 in the 36 decans and letter 18 in early alphabets (figure 74, cf. figure 22). The octagon would then be an alternative symbol for the son. This father-son relationship between main building and subsidiary building may explain why the current site of the Baptistery in Florence was formerly a temple of Mars.⁷⁷⁹

This hypothesis becomes the more compelling because the octagonal church prior to the Dome of the Rock was called the Temple of Holy Wisdom⁷⁸⁰ in the sense of Sophia and more specifically, Logos. So if the main Church is the father, then the son is the Logos, the second person of the trinity. This same logic inspired the Church of Hagia Sophia in Constantinople. The Churches were thus symbols of the Word becoming “flesh”, i.e. taking corporeal form. Hence, the baptisteries, in addition to their being places linked with the living waters of eternal life, also function as offspring. The case of Pisa shows that the association was not limited to an octagonal structure. In Pisa, the baptistery has 12 sides.

Jerusalem	Mecca
West	East
Setting Sun	Rising Sun
Octagon	Square (Cube)
Evening Star	Morning Star
Archetypal Order + Temporal Order	Archetypal Order

Table 30. Jerusalem and Mecca (cf. table 31).



Meanwhile, in the Arabic tradition,⁷⁸¹ this relationship of larger and subordinate building has other connotations. For instance, the Mosque of Suleyman the I, the building, now behind the mosque is again octagonal but here it is a mausoleum (tülbe). This sounds far from the optimistic imagery of the Christians until we recall that Jersualem was known as the Sanctuary and that the well beneath the Dome of the Rock was a Well of Souls providing a connection between this world and the next. This would explain why the octagonal Rub al

Hizb is also the Al-Quds star, the Arabic symbol for Jerusalem (Al Quds). The star is a symbol of sanctuary that holds in itself the promise of eternal life.

In the Christian tradition, this eventually becomes the star of the Tarot cards (figure 49). In Islam, the Rub al Hizb octagon recurs in unexpected places (figure 169 a). These help us understand its connotations. Sometimes it occurs in connection with fountains, so the water connotations of the octagon go beyond Christian baptisteries.

The octagon, is part of the flag of Turkmenistan. Here the square corresponds to the archetypal order of things and the superimposed square (diamond) is the temporal order. Below, seven stars represent the 7 months of summer. Above a moon with 5 stars represents the five provinces of the country and also the 5 months of winter. The Rub el Hizb recurs at the top of the State symbol of Uzbekistan (figure 169b) inside which is a crescent moon and a star.

An early part of this chapter began with a discussion of a star in November linked with the Moon, the Pleiades, Kartikai and the triumph of light over darkness. Quite possibly, the kritikai star of kartikai, karttikeya and the star of Islam are identical. If so, the annual event of a triumph of light over darkness, called Dashain in Nepal, Diwali in India, Santa Lucia in Italy, the feast of Lights in Israel, is not just about a renewal of the annual light, energy and life cycles, but equally a herald of the promise of eternal life. In which case, although the precise dates and customs vary, the underlying principle is the same. An annual revival that heralds the hope of eternal revival and continuity is a key to understanding sources of the world's religions.

Jerusalem was the Prophet Mohammed's first choice for a Qibla (direction of prayer). Subsequently he changed this to Mecca. The above analysis suggests that there were deeper cosmological connections linking Mecca and Jerusalem. Mecca was the East, Jerusalem was the West. Mecca was the rising sun. Jerusalem was the setting sun (tables 25 - 26). Symbolically, Mecca was a square (cube, Kaaba), Jerusalem was an octagon. Mecca was the archetypal order (earlier heaven), Jerusalem was the archetypal order + temporal order. Astronomically, multiple associations were possible. If Mecca is the rising sun, then Jerusalem is the setting sun. In terms of the Slavic tradition, the Mecca – Jerusalem relation is kolovrat - posolon (осолонь – посолонь, glagol – eri, swastika – posolon, figures 10-11). In other words, Mekka- Jerusalem is another expression of the yung drung  -  explored at the beginning of this chapter (figure 140).

Cosmologically, the rising (sun) is linked with inhaling and descending forces, while the descending (sun) is linked with exhaling and ascending energies and forces. In Slavic

mythology this becomes a contrast between a god of the rising sun and deity of the setting sun⁷⁸² (Шахар – Шалем, Shahar – Salem). In Slavic letters, this is the contrast between buki and eri (figure 31). In earthly geography, Mecca is where Mohammed descended. Jerusalem is where he ascended to heaven.

Alternatively there is an association with stars. If Mecca is the morning star, then Jerusalem is the evening star. The names of these two stars, which are actually two names of the same star, Venus, are related to the rising and setting sun gods (e.g. Sar - Salim, Schaharu - Shalimu, Shahar - Salem, Shahar - Salim, Shaharu - Shalemu). If the morning star brings light and energy, the evening star brings peace (salem), and the promise of eternal life. So Jerusalem is much more than a sanctuary (Al Quds). Its very name combines the Slavic concepts of Eri and Shalem, linked with the peace of an exhaling that is also a final breath, ushering a return to life eternal: Eri-Shalem, Jerusalem (Table 31).⁷⁸³

We are beginning to understand why Jerusalem acquired such an important role for three major religions. For Hebrews, it is where David built a city that united the tribes in this life. For Muslims, it is a sanctuary on the way to eternal life. For Christians it is where Christ died and where the foundation was laid for an universal approach: “I am the root and the offspring of David, *and* the bright and morning star (Revelation 22:16).⁷⁸⁴ Jerusalem also has a special link with John the Baptist. Indeed, St. John the Baptist “is the oldest [Christian] church in Jerusalem and is the original ‘Hospital of St John’ for which the Knights Hospitallers were named.”⁷⁸⁵ In Arabic, the equivalent name of Saint John, Yahya means to “to quicken” or “to make alive”.⁷⁸⁶

Returning to our earlier discussion we see, in any case, that the church and baptistery (cube unfolded as a Latin cross in front of an octagonal building), reflect the complex relationship of Christ (associated with the Winter Solstice) and John the Baptist (born on the Summer Solstice). The Sanskrit word, jana, means born. It leads to the Latvian summer solstice festival, Jani (figure 2j) the birth day of Janis (Latvia), called Kupala in the Slavic and John the Baptist in the Christian tradition.

Kupala, Janis, and John the Baptist are linked with bathing, water, living water, rebirth and the eternal as well as with healing and medicinal plants (e.g. fern of eternal happiness, St. John’s wort). Thus, John the Baptist is linked with both being born (jana) and being reborn in the sense of wisdom, and especially with respect to eternal life (jnana). Symbolically, he begins as a square and becomes a diamond in a square, thus re-enacting the creation process. Amongst the Mandeans he is the Messiah. The diamond of John, is also the diamond of the Rub el Hizb, of the kon and gar rune and also of the diamond world. The names and symbols vary. The goal of achieving a life beyond mortality is constant.

Since he is born at the summer solstice, logic invites that his maximum wisdom be at a date furthest from his birth: so the date of the Epiphany, an old date of the winter solstice, the date of the arrival of the 3 Magi, becomes the date of the Baptism of Christ on 6 January (or 14 January in other calendars, the date of Makara Sankranti, a date of bathing and the Khumba

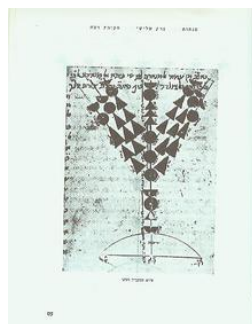
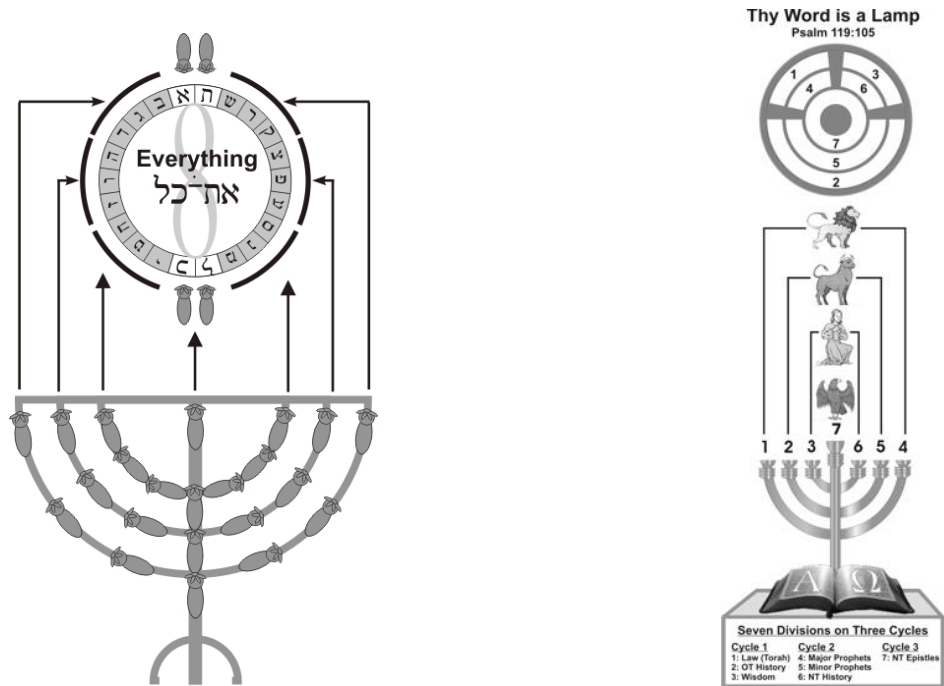
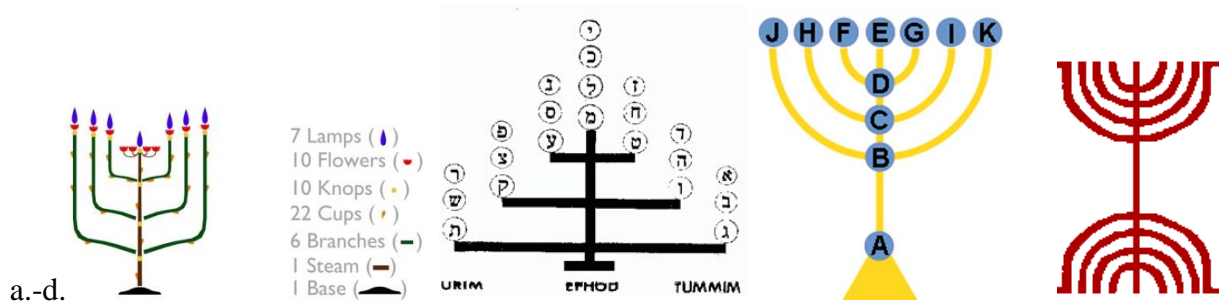


Figure 170 a – c. Menorahs, d. Courage Rune, e. Figure 132. Everything Bible Wheel. f. The Word is a lamp, g. Zachariah's vision of the whole Bible, h. Rambam Menorah, i. Rebbe Menorah, j. Yggdrasil

Mela feast). The old sound –light distinctions are also reflected in the Christian story: John is sound and non-manifest: “the voice of one crying in the wilderness“ (John 1:20,23)”. Christ’s baptism, by contrast, is officially with water, but has to do with light and manifest: The Epiphany, on a birth date of the god Phanes, the Aeon.

When Christ is preparing his legacy he chooses Peter as his successor: ”You are Peter, and on this rock I will build my Church...” (Matt. 16:18). The original Aramaic is Kepha or Cephas,⁷⁸⁷ which is also the word for a cube. In the mystical tradition, Cephas is a specific kind of cube comprised of $9 \times 9 \times 9 = 729$ squares (cf. chapter 10, figure 333). So if Peter is a cube, then Christ is an unfolded cube, who/which becomes both a physical model for Christian churches on earth and a metaphysical model for a heavenly Jerusalem.

5.5. Candelabra

Towers of Babel may be moving, but moving them is difficult. So a next stage in this story is to make the symbolism more portable. The Hebrews achieved this using a Menorah. The official story is clear: ”When Moses received the Torah on Mt Sinai, God showed him the prototype of the menorah.”⁷⁸⁸ The Israelites carried a seven branched candelabrum through the Sinai desert. Subsequently it became an essential part of their temple:

In the Temple (*Beit Hamikdash*), the menorah was made of pure gold, with seven straight branches and three feet. The number seven is significant in Judaism, so the seven branches were meaningfully chosen. They represent the six days of creation and the seventh day, the Sabbath, the day of rest. Thus the number of branches on the menorah serves as a constant reminder of our creator, God, and the importance of the Sabbath. Three upside down cups were on each branch, and near the base was another cup, bringing the total to 22 cups. This is exactly equal to the number of letters in the Aleph Bet (the Hebrew alphabet). The 9 flowers decorating the menorah were a symbol of the world’s potential for growth and development, and the 11 egg-shaped bulbs were a symbol of limitless spiritual pleasure.⁷⁸⁹

The seven candles also reflect the seven planets.⁷⁹⁰ In the Messianic seal grafted in a menorah, we see how the earth is reduced to a hexagon (Star of David), above which is a menorah corresponding to Virgo and below which is a fish (Piscis Austrinus) corresponding to Aquarius/Pisces (figure 76 i).⁷⁹¹

A schematic diagram helps us to picture more clearly the key features of the menorah: 7 lamps, 10 flowers, 10 knobs, 22 cups, 6 branches, 1 stem, 1 base (figure 170a-b). The 22 cups represent the 22 letters, which divide into 11 male letters (Aleph to Kaph) and 11 female letters (Lamed to Tav). In some cases, these 22 letters are arranged with 4 on the central beam and 3 on the extremities of the other beams. More usually it appears as a candelabrum. The Menorah is effectively the Tree of Life and thus entails the 10 Sefirot and the 4 worlds. A modern outline using English letters explains this (figure 170 c):

Beginning at the base we have the "middle pillar" of the tree with Malkut at "A," Yesod at "B," Tipheret at "C," Da'at at "D," and Keter at "E."

The candles on the left of Keter (E) correspond to the left side of the Tree, with Binah located at "F," Gevurah at "H" and Hod at "J." The candles on the right of Keter correspond to the right side of the Tree, with Hokhmah at "G," Hesed at "I" and Netzah at "K."

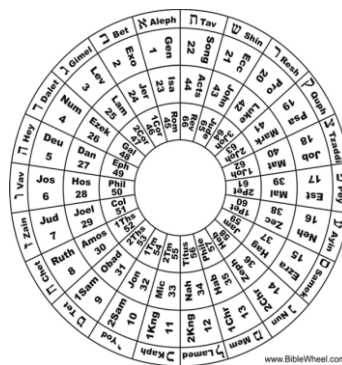
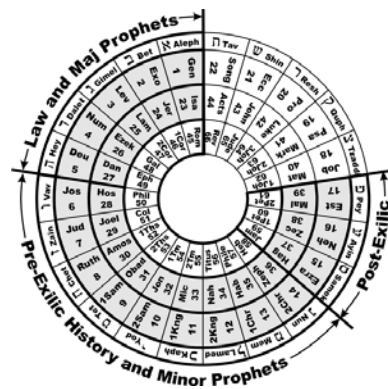
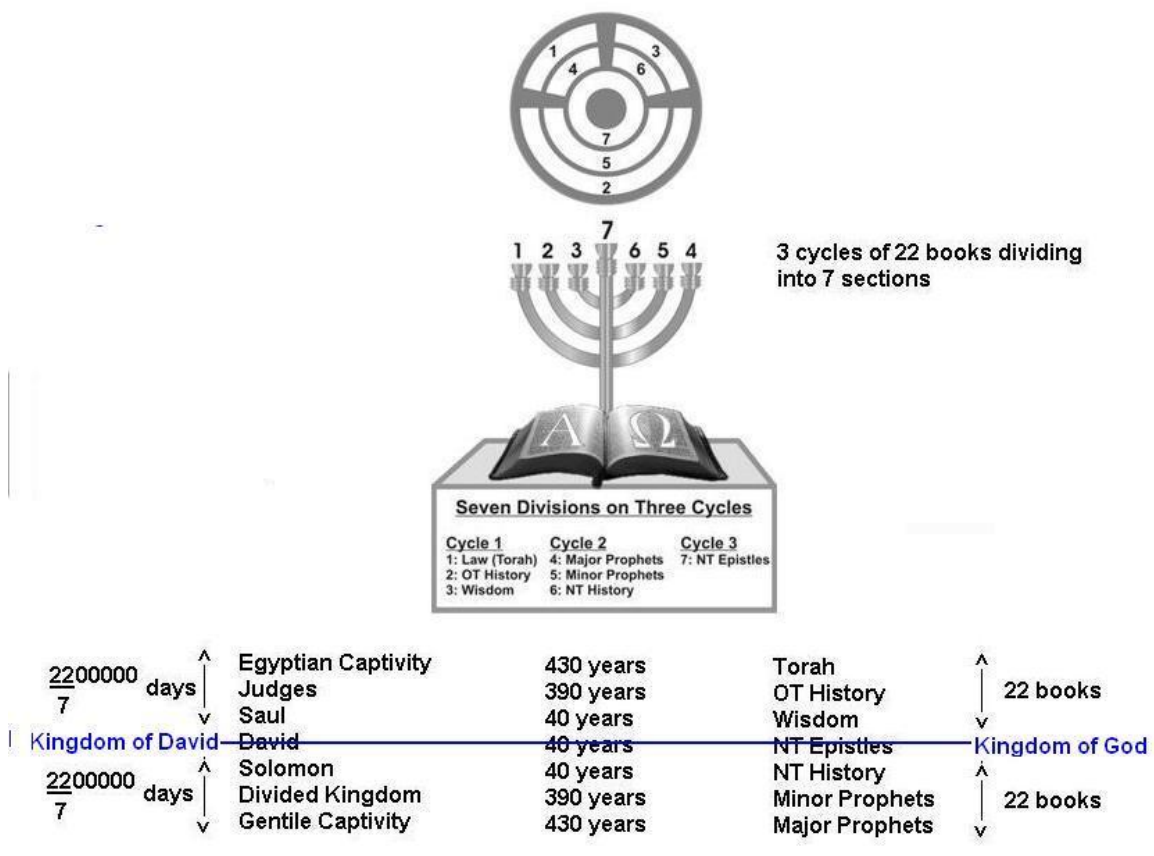


Figure 171 a-f. Seven Divisions on 3 Cycles and Hebrew Alphabet.

Further, the areas between the stems represent the four worlds, with Azilut found in the area above/between F, D, and G (Binah, Da'at and Hokhmah), Beriah found below this in the area above/between H, C and I (Gevurah, Tipheret and Hesed, Yetzirah above/between J, B, and K (Hod, Yesod and Netzah) and Asiyyah *below* the area of J, B and K.⁷⁹²

In the past decade, the menorah has become a framework for interpretations of the Bible led by Richard A. McGough⁷⁹³ in the context of Bible.com. These are of interest for our story because they point to unexpected connections between the 22 letters of Hebrew and 66 Books⁷⁹⁴ of the Bible. He has published a book on this theme.⁷⁹⁵ Here, we shall simply outline a few features. One of McGough's starting points is to link the 22 triplets with the 22 spokes of the Bible:

the 22 triplets of the bowls, knops, and flowers, must correspond to the Bible Wheel....The Menorah simultaneously reveals two patterns that relate to the Bible Wheel. The most obvious has been documented for years. The seven branches correspond to the seven canonical divisions. The other was difficult to see at first because I thought it must be commensurate with the first, whereas it actually is independent. The 22 triplets correspond to the 22 Spokes that each have a triplet of books. This is too obvious to doubt. But how do they correspond?... the line of bilateral symmetry divides between four spokes Aleph Tav and Kaph Lamed. These letters spell "Et - Kol" meaning everything, as discussed on my site. These four Spokes correspond to the four triplets on the line of bilateral symmetry of the Menorah, which is its central shaft. The three paired branches then map symmetrically onto the remaining 18 spokes as seen in the diagram below, which also shows the Et-Kol and the four triplets from the central shaft:...

the Menorah simultaneously represents (through two independent schemata) the seven canonical divisions and the structure of the 66 books displayed on 22 Spokes and 3 Cycles. And this, of course, gives a second view of the "bowl" (gullah = revealer) above the Menorah revealed in Zechariah 4⁷⁹⁶

This leads to a visualisation of Zechariah's of the whole Bible (c. 500 B.C., figure 170c):

The Two Olive Trees are the Two Testaments (Old and New) that testify (bear witness) to the Lord of all the earth.

The Two Testaments pour their Golden Oil (Books) through two Golden Pipes into the Golden Bowl (= the Bible Wheel = the One Stone with Seven Eyes = the Capstone = the Plummets).

The Golden Bowl distributes the Books from each of the Seven Divisions of the Canon Wheel to the Seven Lamps of the Golden Menorah, to enlighten the whole world with the Light of God's Word through the power of the Holy Spirit.⁷⁹⁷

The image of the Word as a lamp (figure 170 f) then leads a seven divisions on three cycles. Cycle one includes 1. Law (Torah), 2. Old Testament History and 3. Wisdom. Cycle two includes 4. Major Prophets, 5. Minor Prophets. 6. New Testament History. Cycle three includes 7. New Testament Epistles. The four symbols of the Evangelists, Lion, Bull, Angel, Eagle, corresponding to Mark, Luke, Matthew, John integrate the 7 lights of the Menorah.

This basic framework is then used to offer a fresh synopsis of the chronology of the Bible. The first 22 books cover the period beginning with the Egyptian Captivity. The next 22 books cover the kingdom of David, while the final 22 books start with Solomon and end with the Gentile (Babylonian) Captivity (figure 171a). Further diagrams summarize the alignments of specific Hebrew letters with specific books. In each case, we see how Aleph is letter 1 at the top of the circle and Kaph is letter 11 at the bottom of the circle, recalling the rasi chakra



Figure 172 a -b. Latvian World Tree (Austras Koks), c.Lithuanian World Trees, d. Basilica of Saints Cosma and Damian, e. Braunschweig Cathedral.

where a is at the top and ka is at the bottom of the alphabet circle (figure 171 d-e).

While the story of Moses links the menorah especially to the Israelites, candelabra are used in many cultures. A diagram from the Rambam, translated into a menorah is more than slightly reminiscent of the Yggdrasil bind rune (figure 170 h-j, cf. 80). Some versions of the world tree in Latvia (Austras Koks) and Lithuania (figure 172) clearly relate to candelabra. In Latvia, the world tree, Austras Koks has numerous names. It is called Tree of Life, Tree of Light, Tree of Dawn, Tree of the East. It is sometimes equated with Saules Koks, Tree of the Sun. As in India, the sun's daily passage is a metaphor for the three phases of life and the three worlds.

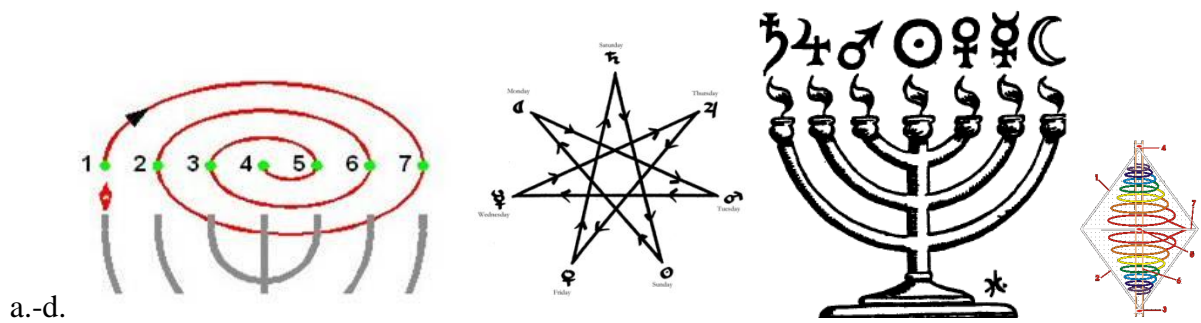
Austras Koks is often represented as if it were a three layered candelabrum in which: "The three tiers represent the three worlds: the world of the living, or present-day, the world of the dead, or passed time, and the world to come, the future."⁷⁹⁸ In terms of family, the tree thus relates ancestors, ourselves and our children. In the Latvian tradition, wood both links to and is an expression of the spiritual. So the world tree, which metaphorically links to the path of the sun is also an expression of the celestial world to which we all aspire. Not surprisingly we discover that there are also solar trees in Latvian symbolism. The Austras Koks is a central symbol in the Romuva (Baltic Pagan) religion, which in its runic version contains two othala runes (figure 172a). Austras Koks is in turn a simplified version of an Yggdrasil (World Tree) symbol that is found also in the Överhogdal Tapestry (figure 172b), woven in 1066, the same year as the Battle of Hastings that also inspired the Bayeux tapestry.

Here we again see clearly the three worlds. The arms of the structure now have the bent finger-like forms related to the UI rune and the letter G. At the top of the world tree is Gullinkambi, literally golden comb, a Golden Cockerel destined to call the Gods and heroes to Ragnarok (final destiny of the Gods, cf. *Götterdämmerung* and Last Judgment).⁷⁹⁹ We see the same principle in Lithuanian Crosses, where a symbol of the three worlds appears below an image of the sun and above a symbol of the moon (figure 172c).

Sometimes, there are simply 7 fires carefully aligned as in the Basilica of Saints Cosmas and Damian or in Santa Maria in Trastevere (Rome), where a mystic lamb on an altar is surrounded by three fires on the left and four fires on the right. Sometimes the candelabrum is of enormous proportions as at Saint Blasii, the Cathedral in Braunschweig. Indeed, scholars attest that there was a widespread tradition (figure 172 e):

Thus the seven planets were the seven old gods of the Babylonians, - Shamash, Sun; Sin, the Moon; Nebo, Mercury; Ishtar, Venus; Nergal, Mars; Marduk, Jupiter; and Ea, Saturn. They had other names as gods in nearly every oriental country. To the Hebrews they were the archangels Michael, Gabriel, Raphael, Samael, Amiel, Zadkiel. To the early Christians they were the Angels of the Seven Churches. They were represented among the Jews, Babylonians, Egyptians, and Persians by seven branched candlesticks (Menorah) or seven-flamed altar fires.⁸⁰⁰

We are now in position to see some aspects of the big picture (figure 173, table 32).⁸⁰¹ Read left to right, the Babylonian approach (figure 173c) cited above, arranges the seven planets in a Saturn – Alpha Order: Descending Order (Inhale), T R P K, D G B. These can then be aligned with magic squares in ascending magnitude, starting at 3 x 3 for Saturn and culminating with 9 x 9 for the moon. This is precisely what Hepburn at the Vatican published in 1616 (figure 158).



e.

	1	2	3	4	5	6	7
ORDINE DI ACCENSIONE	5	4	3	2	1	6	7
GIORNI DELLA CREAZIONE	6 ^a	4 ^a	2 ^a	3 ^a	5 ^a	3 ^a	1 ^a
PIANETI	VENERE	MERCURIO	LUNA	SATURNO	GIOVE	MARTE	SOLE
METALLI	RAME	MERCURIO	ARGENTO	PIOMBO	STAGNO	FERRO	ORO
CAKRA	4 CUORE	5 GOLA	2 GENITALI	7 TESTA	1 PERINEO	3 PLESSO SOLARE	6 FRONTE
NOTE PITAGORICHE	FA	SOL	LA	SI	DO	RE	MI
ARTI LIBERALI	RETORICA	DIRETTICA	GRAMMATICA	ASTRONOMIA	GEOMETRIA	MUSICA	ARITMETICA
ALCHIMIA	COAGULAZIONE	PUTREFAZIONE	SUBLIMAZIONE	COMPLEMENTO DELL'OPERA	DISTILLAZIONE	SOLUZIONE	CALCINAZIONE

f.-g.

Les 7. lettres d'abiet.	1. Aleph.	2. Beth.	3. Gimel.	4. Daleth.	5. Caph.	6. Pe.	7. Res.
Les 7. planètes.	Le Soleil.	Venus.	Mercure.	La Lune.	Saturne.	Jupiter.	Mars.
Les 7. anges.	Raphael.	Haniel.	Michael.	Gabriel.	Zaphkiel.	Zadkiel.	Graphiel.
Les 7. intelligences & nombres.	Nachiel.	Hagiel.	Tiriell.	Elimell.	Agiel.	Iophiel.	Graphiel.
Les 7. esprits.	Semeliel.	Nogael.	Cocha-biel.	Leua-nael.	Saba-thiel.	Zedeki-el.	Madi-miel.

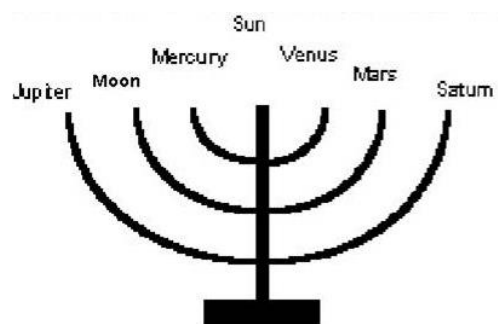


Figure 173a -b Sequence of Planets, c.Jewish Candelabrum, d. Path of Shaman through 7 Worlds, e. Candelabrum associations, f. Duret, p.208, g. Heliocentric universe.

Reading the same list right to left, or simply doing a mirror version, provides us with the order B G D, K P R T, the Moon-Alpha Order: Ascending Order (Exhale). This is the Hebraic sequence of the letters. In terms of order, this gives us 2 4 6, 1 3 5 7, i.e. The first three letters corresponding to B G D and planets Moon, Mercury, Venus are even and feminine. The next four letters corresponding to K P R T are uneven and masculine. The first three relate to the moon, the last four relate to the sun..

The Western Order in the correspondences as given by the Commendatore, maintains the Babylonian order with one simple change: the moon comes before the sun. So the sequence is now: D G B, T R P K. The first three aligned with the moon now generate the trivium and three theological virtues. The last four aligned with the sun generate the quadrivium and the four cardinal virtues. The combined alignment inspires correspondences between 7 life forms, 7 planets, 7 metals, 7 body parts, 7 musical notes, 7 liberal arts, 7 alchemical processes, 7 Virtues, 7 Letters (figure 173 e).

Within this framework, one can vary sequences by changing the order of lighting. For instance, the sequence 3, 2, 1, 7, 6, 5, 4 takes us to the Hebrew sequence.⁸⁰² The sequence 1 7 2 6 3 5 4, takes us to Venus, Sun, Mercury, Mars, Moon, Jupiter, Saturn in the form of a labyrinth. The shifting of letters and planets may seem like a game. If so it is a game worthy of the Creator. The ordering process entails the structuring of the whole cosmos and the whole of knowledge, visible and invisible.

5.5.1. Sky Maps

By the Renaissance this leads to new kinds of sky maps which link the various levels with letters. For instance, in one example, Letter 1 deals with mind (Aleph, Mens), letters 2-10 , cover the 9 orders of Angels (Seraphim, Cherubim, Dominationes, Throni, Potestates, Principatus, Virtutes, Archangeli, Angeli), letters 11 – 17 comprise the fixed stars and 7 planets (Caelum Stellatum, Saturnus, Iupiter, Mars, Sol, Venus, Mercuri, Luna), letters 18-22 descend to the 4 elements (Ignis Aer, Aqua Terra). The world of the alphabet is now an alphabet of the world (figure 174a).

Variants show the structure without the letters. Or they change the physical universe into a political sphere of the [the heavenly] city or state or spheres of government, aligning the planets with: majesty, prudence, fortitude, religion, clemency, abundance (facundia), truth of things and firm justice. More differentiated maps also emerge, distinguishing between theory – practice, day and night of the macrocosm (figures 174 -175).

5.6. Conclusions

In this chapter we have explored two themes, a) the implications of letters for models of the cosmos and b) the implications of these models for construction of physical monuments and sacred structures. We began by acknowledging that the disciplines of religion and theology have devoted considerable attention to stories of the skies under headings such as gospel of the heavens or gospel of the stars.

In the eyes of some, this is simply about a war in heaven, where an Archangel Michael (good) overcomes the powers of Satan (evil). We have suggested that this story has precedents in a



a. Saturn –Alpha Order: Descending Order (Inhale)

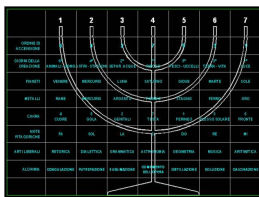
Sun					Moon		
T	R	P	K		D	G	B
Tav	Resh	Peh	Kaph		Daleth	Gimmel	Beth
Saturn, 3x3, 15 45	Jupiter, 4x4 34 136	Mars, 5x5 65 325	Sun, 6x6 111 666		Venus, 7x7 175 1225	Mercury, 8x8 260 2080	Moon 9x9 369 3321



b. Moon-Alpha Order: Ascending Order (Exhale)

Moon					Sun		
B	G	D			K	P	R
Beth	Gimmel,	Daleth,			Kaph	Peh	Resh
Moon	Mercury,	Venus,			Sun	Mars	Jupiter,
2	4	6			1	3	5
							Tav Saturn 7

c. Western Order



Moon					Sun		
Trivium					Quadrivium		
Animals – Man, Stars –Seasons, Separation of Waters, Rest,					Fish – Birds, Water - Life, Light		
Venus,	Mercury,	Moon,			Saturn,	Jupiter,	Mars,
Copper,	Mercury,	Silver,			Lead,	Tin,	Iron,
Chakra 4	Chakra 5	Chakra 2			Chakra 7	Chakra 1	Chakra 3
Heart,	Throat,	Genitals,			Head,	Perineum,	Solar Plexus, Brow
Fa,	Sol,	La,			Si,	Do,	Re,
Rhetoric,	Dialectic,	Grammar,			Astronomy, Geometry,	Music,	Arithmetic
Coagulation,	Putrefaction,	Sublimation,			Separation, Distillation,	Solution,	Calcination
Theological Virtues					Cardinal Virtues		
Faith	Hope	Charity			Prudence	Justice	Fortitude
							Temperance
D	G	B			T	R	P
Daleth	Gimmel	Beth			Tav	Resh	Peh
							Kaph

d. Biblical Order

1	2	3	4	5	6	7
First Day, Sun	Second Day, Moon	Third Day, Mars	Fourth Day, Mercury	Fifth Day, Jupiter	Sixth Day, Venus	Seventh Day, Saturn

Table 32. a Saturn-Alpha⁸⁰³, b.Moon-Alpha, c. Western Order, d. Biblical Order. Cf. table 84.

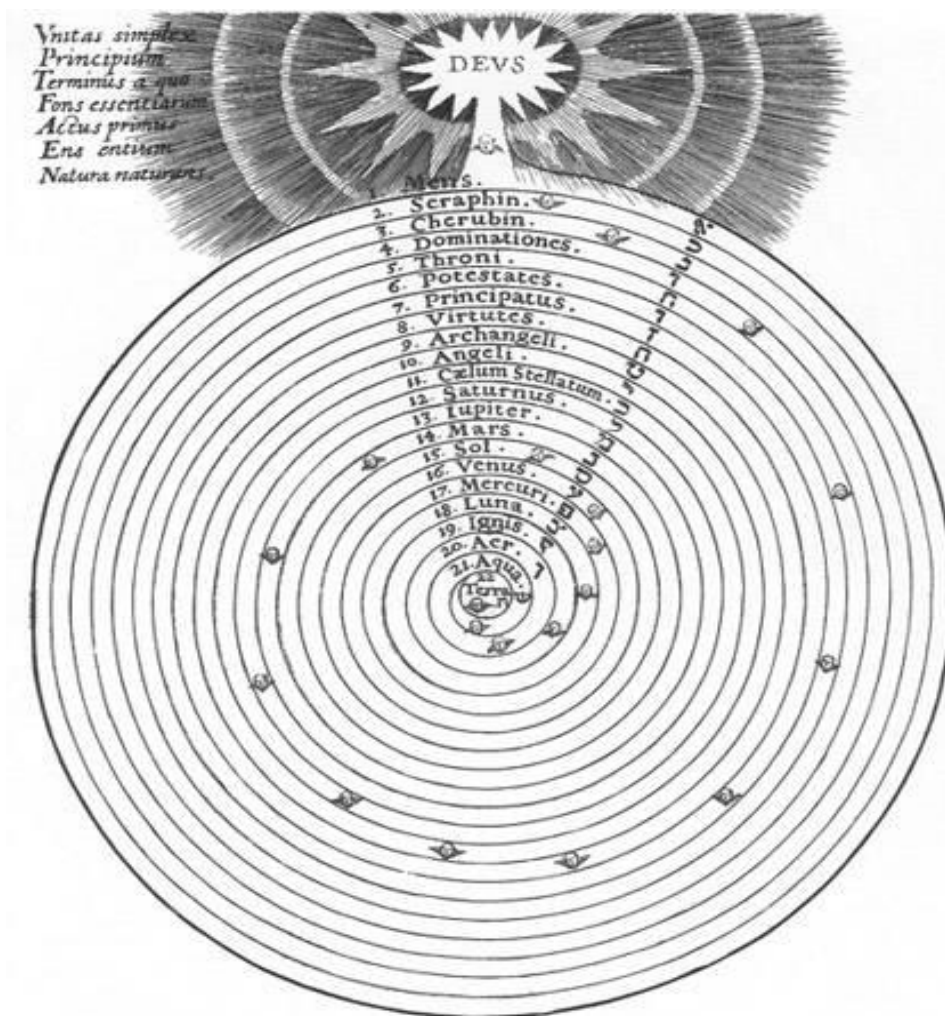
far older story, where the son of god, Karttikeya (variously called Kartikkai, Murugan, skanda) as commander of the heavenly forces of good and light, defeats the powers of dark and evil. This far older story is in turn merely a chapter in a much larger account of the origins of life, wherein the Milky Way, considered as the heavenly river, has an island. The position of this island is related to the discovery that the galaxy has a centre and anti-centre. The association of this island in the sky with the birth of a son of god amongst reeds, inspires stories of saviours and leaders born or found in reed baskets. This island in the sky also inspires the growth of cities on earth along rivers with islands.

A Chinese model of the story introduces the idea that Heaven and Earth can be seen in terms of a dragon and a snake (zodiac animals 5 and 6) and inspires the idea of drawing letter 6 in the form of an S (e.g. Greek sigma, stigma; Slavic selo). A subsequent shift in orientation and ideology links letter 6 with the associations and spelling of the Latin number 6 (sex), reduces the related letter Stigma (a ligature of ST) to a stigma and changes the letter order of the alphabet. The Chinese tradition also introduces an idea of stems and branches, which inspires a distinction between a primal and temporal order. From this emerge basic orientations of the heavens.

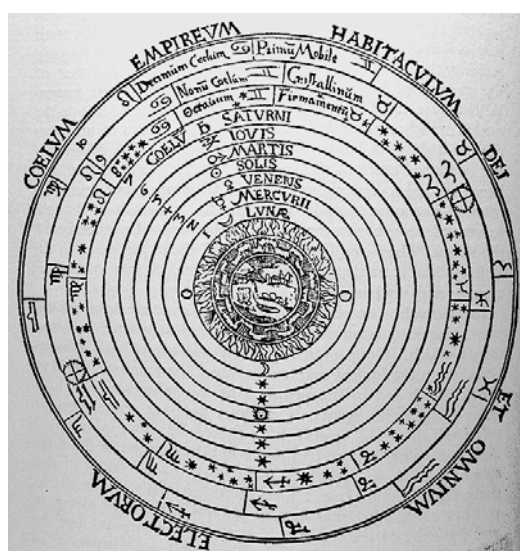
The second part of the chapter examined the impact on religious architecture, on candelabra and sky maps. Although India produces a systematic method of the sounds and elements (tattvas) of reality, the architectural programme focusses especially on the first 5 consonants (5 elements). When these ideas move eastwards to Babylonia there is a simple, but fundamental change. Heavenly influences, which had been associated with the entire heavens and especially the band of the ecliptic with mansions of the moon and stations of the sun (zodiac signs), now become linked more specifically with the 7 planets. These become linked with 7 double letters four of which reflect category headings of the Sanskrit consonants (7 vargas).

Slowly an underlying structure of the early 22 letter alphabets of the West is coming into focus. India has a trinity (trimurti) of 3 gods, effectively of three fathers, Brahma, Vishnu and Shiva, often abbreviated as AUM, as symbols of beginning, middle, end; creation, preservation, destruction. They inspire the A M S of Hamsa, In the West, these become the 3 mothers of A M S (Aleph, Mem, Shin). India develops a notion of 7 places (sapta loka). These become a model for the 7 planets and 7 double letters. Meanwhile, the Indian concept of 12 rasis (zodiac signs) becomes a model for the 12 simple letters. This results in $3 + 7 + 12$ letters and is combined as an abbreviated alphabet of 22 letters.

In Hebrew, the 3 mother letters focus on three intertwined goals of alphabets and language. A focusses on speech, M on writing and S on number (figure 64 h-i). Meanwhile, the 7 double letters are subdivided between connections with the moon (B G D) as male letters, and those connected with the sun (K P R T) as female letters. The Christian tradition, with its candelabrum where Venus is the first planet, is based on an older Babylonian model that goes back to India. The 3 lunar planets and letters of D G B become linked with the trivium. The 4 solar planets and letters T R P K become linked with the quadrivium.



a.

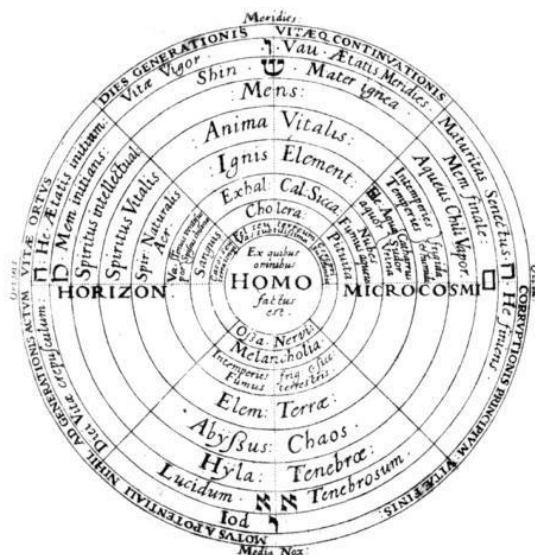


b.-c.



174 a –c Hebrew Alphabet and Cosmos, Coelum Empireum, Sphaera Civitatis

The diagram is a complex geometric and symbolic representation. On the left, a large pyramid is divided into four sections by a vertical line. The top section is labeled 'God' with a six-pointed star. The bottom section is labeled 'Nature' with a four-pointed star. The middle section is labeled 'is' and 'Nature is the true image of God'. The right section is labeled 'Will of God' and 'and First Being created'. The pyramid is flanked by the letters 'FI AT' on the left and 'AM EN' on the right. To the right of the pyramid is a large circle containing a cross. The cross has 'NAT.' in the center, with 'SPIRIT' in each of the four quadrants. The cross is surrounded by concentric circles. The innermost circle is labeled 'CHAOS'. The next circle is labeled 'Sulphur' and 'Fire'. The third circle is labeled 'Adam, Image of God 1 and 2'. The fourth circle is labeled 'Celestial Creation' and 'Water'. The fifth circle is labeled 'Volatile Creation' and 'Air'. The sixth circle is labeled 'Terrestrial Temporal Man' and 'Earth'. The seventh circle is labeled 'Mineral Creation' and 'Corpus'. The eighth circle is labeled 'Uthma Materia' and 'Corpus'. The ninth circle is labeled 'Prima Materia' and 'Water'. The tenth circle is labeled 'Sul.' and 'Water'. The eleventh circle is labeled 'Spiritus' and 'Mercurius'. The twelfth circle is labeled 'Adam and Eve 1 and 2'. The thirteenth circle is labeled 'Air'. The fourteenth circle is labeled 'Mercurius'. The fifteenth circle is labeled 'Spiritus'. The sixteenth circle is labeled 'Adam and Eve 1 and 2'. The seventeenth circle is labeled 'Air'. The eighteenth circle is labeled 'Mercurius'. The nineteenth circle is labeled 'Spiritus'. The twentieth circle is labeled 'Adam and Eve 1 and 2'. The twenty-first circle is labeled 'Air'. The twenty-second circle is labeled 'Mercurius'. The twenty-third circle is labeled 'Spiritus'. The twenty-fourth circle is labeled 'Adam and Eve 1 and 2'. The twenty-fifth circle is labeled 'Air'. The twenty-sixth circle is labeled 'Mercurius'. The twenty-seventh circle is labeled 'Spiritus'. The twenty-eighth circle is labeled 'Adam and Eve 1 and 2'. The twenty-ninth circle is labeled 'Air'. The thirtieth circle is labeled 'Mercurius'. The thirty-first circle is labeled 'Spiritus'. The thirty-second circle is labeled 'Adam and Eve 1 and 2'. The thirty-third circle is labeled 'Air'. The thirty-fourth circle is labeled 'Mercurius'. The thirty-fifth circle is labeled 'Spiritus'. The thirty-sixth circle is labeled 'Adam and Eve 1 and 2'. The thirty-seventh circle is labeled 'Air'. The thirty-eighth circle is labeled 'Mercurius'. The thirty-ninth circle is labeled 'Spiritus'. The fortieth circle is labeled 'Adam and Eve 1 and 2'. The forty-first circle is labeled 'Air'. The forty-second circle is labeled 'Mercurius'. The forty-third circle is labeled 'Spiritus'. The forty-fourth circle is labeled 'Adam and Eve 1 and 2'. 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The two-hundred-seventy-second circle is labeled 'Adam and Eve 1 and 2'. The two-hundred-se



A circular diagram representing the 12 months of the year. In the center is a large, coiled snake with a human-like face. Surrounding the snake are twelve figures, each representing a month: a fish, a bird, a star, a temple, a person, a rabbit, a person, a temple, a person, a bird, a fish, and a star. The figures are arranged in a circle around the central snake.

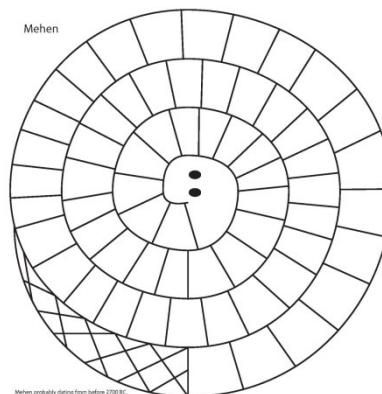


Figure 175 a –b.Theory- Practice, c. Dies Microcosmos, Man and World, d. Kudurru, e. Mehen.

The consequences of these shifts of associations of letters and planets are not minimal. First, it means that while the language of mother letters leads to one of the great Abrahamic religions, the mother of languages lies further East. The basic categories for 22 letter alphabets which gained new relevance through shifts in astrology in Babylon, were established in India.

Second, there are questions of chronology. The oldest date for the birth of Moses is 1619 B.C.⁸⁰⁴ so the plans he received for a menorah while on Mount Sinai must have been later. Meanwhile, descriptions of a Temple of the Seven Lights of the Earth are linked with “Babylonian legends older, probably, than 2000 B.C.”⁸⁰⁵ Hence, there were candelabra long before the menorah of Moses. Indeed, the planetary associations of a now Christian candelabrum, which begins with the planet Venus, attests that the Biblical sequence is an addition, treated as an alternative way of lighting candles. Thus, there is truly a much older story of the skies, and there were wars in heaven long before Michael and Satan. We shall return to these in chapter 8. The gods involved are discussed in appendix 2. The underlying system is explored in appendix 3. In order to understand their background, we need first to explore cosmic geography and cosmic chronology.

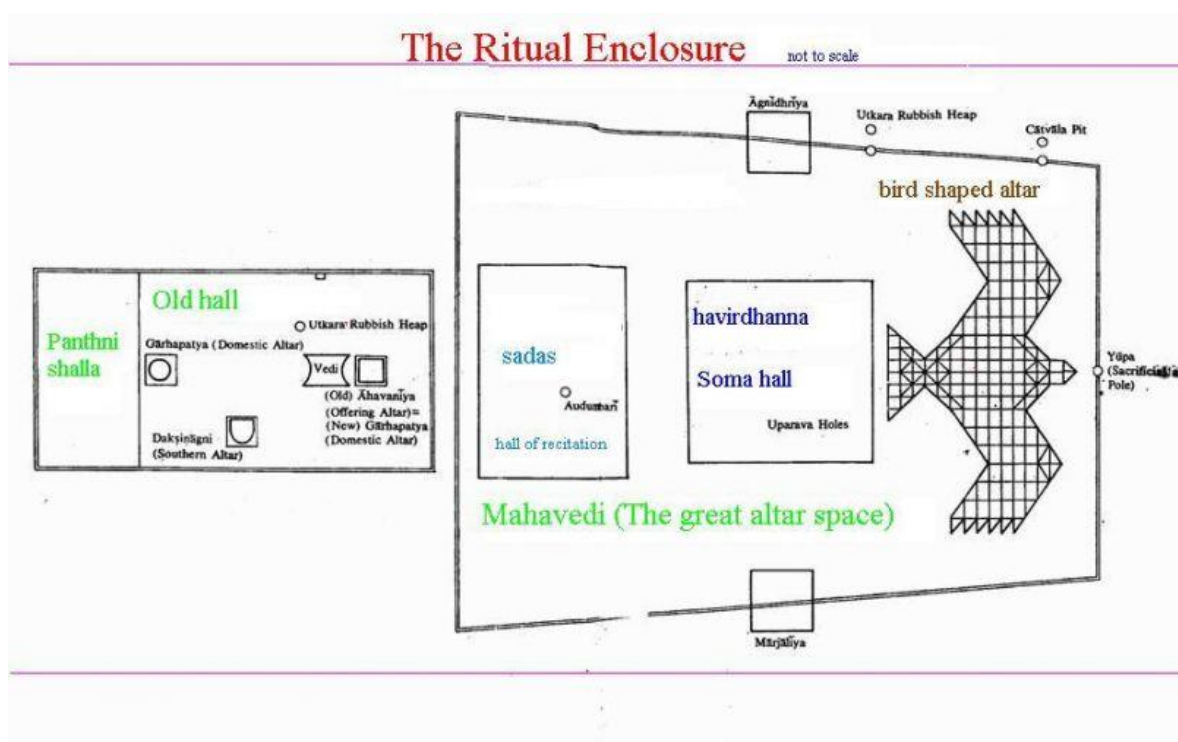
Chapter 6. **Earthly Reflections**

All this has Time for its root. Time, is indeed the seed of the universe, O Dhanajaya. It is time again, that withdraws everything at its pleasure.⁸⁰⁶

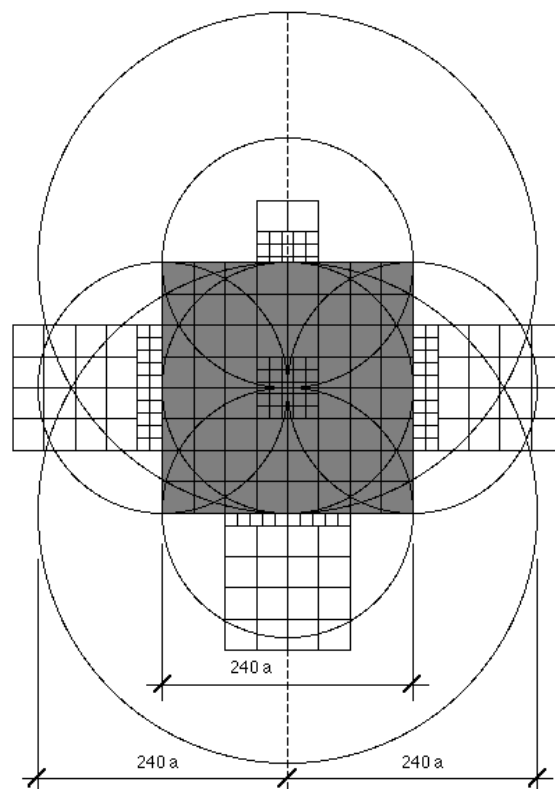
Vyasa to Arjuna, Mahabharata, The Book of the Clubs

Now if I believe in God's Son and remember that He became man, all creatures will appear a hundred times more beautiful to me than before. Then I will properly appreciate the sun, the moon, the stars, trees, apples, as I reflect that he is Lord over all things. ...God writes the Gospel, not in the Bible alone, but also on trees, and in the flowers and clouds and stars.⁸⁰⁷

Martin Luther



a.



b.

Figure 176. Fire Altars

6. Earthly Reflections

The opening chapters explored ideas underlying the structure of alphabets: energies and forces of creation and life (chapter 1); sounds (chapter 2), breathing (chapter 3), movements (chapter 4). Chapter 5 explored how heavenly models led to a distinction between heavenly stems and terrestrial branches: between a primordial (archetypal) and temporal order. As these ideas went West, in terms of the alphabet, this led to a focus on combinations of three, seven and twelve letters: as in 3 worlds; 7 planets and 12 zodiac signs. In terms of building programmes and decorations, 7 storied ziggurats and 7 branched candelabra gained prominence.

Such links between heaven, earth, letters and symbols (on earth as it is in heaven), are part of a more complex picture. This chapter explores four further aspects. A first starting point of Indian cosmology was to employ fire, moon and sun in combinations. From this follow 2) sacred geography, 3) sacred chronology and in the West, 4) systems of world, year and man. In practical terms, this results in the cardinal, fixed and mutable signs.⁸⁰⁸

6.1 .Fire, Moon, Sun

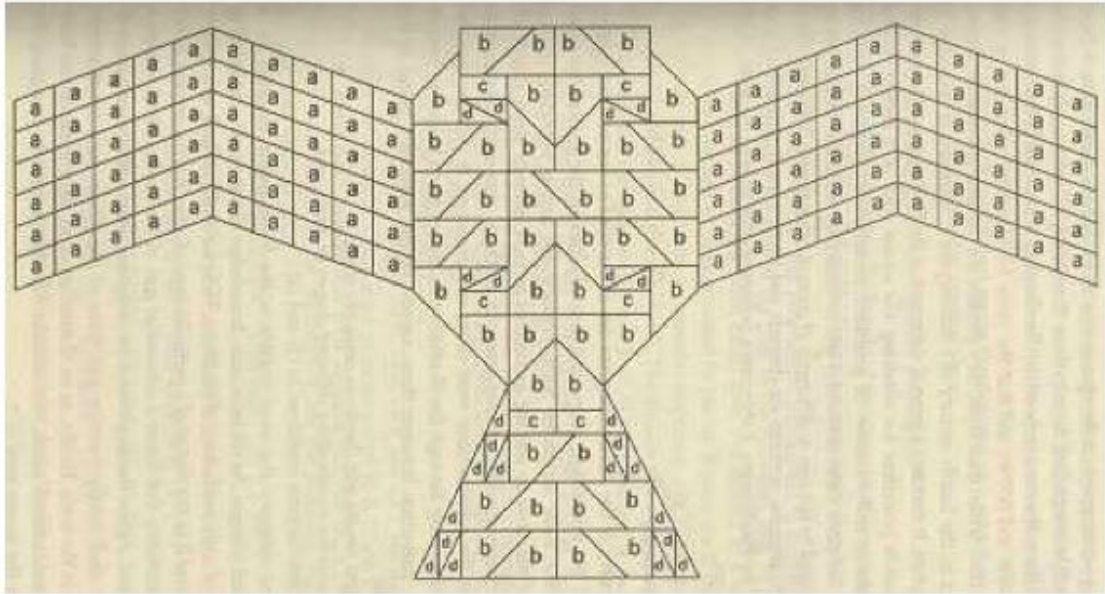
In India, fire, moon and sun are much more than three natural phenomena. The gods of fire, moon and sun (Agni, Chandra, Surya) play an important role in Hindu cosmology. Each have their own followers and indeed their own “race.”⁸⁰⁹

6.1.1 Fire

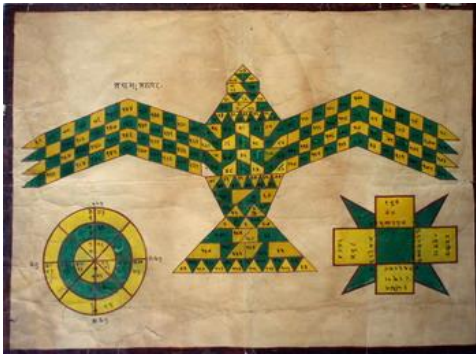
Celestial and terrestrial fires were mentioned in chapter one. Claims concerning controlled use of fire, linked with the beginnings of homo erectus,⁸¹⁰ go back 1.5 million years ago. Fire plays an important role in all early cultures:⁸¹¹ one dimension is a practical challenge of using two different kinds of wood in making the sacrificial fire.⁸¹² The spark that leads to flame is typically seen as a spark of life linked with stars, the divine sparks of the heavens. From this evolves a notion of three fires: one in the heavens, one intermediate (e.g. lightning) and one on earth.

In India, fire, as Agni, is an important Vedic god, who has special altars called agnihotra, a town in his name, Agnidesa, and an Agni cult. These fire alters are typically bird shaped (falcon, garuda), are linked with complex geometry and may well have been among the earliest temples. Some are shaped in the form of a man (purusha, figures 139 - 140). Others are shaped in the form of a tortoise or are circular. Modern fire temples, such as the Parsi White Flower Fire Temple (Delhi) continue the tradition in a different form (figure 141). The modern ground plan of Brasilia bears a strong resemblance to the shapes of these early fire altars.

Some claim that an original, ancient city of Agni was Yanqi or Yuezhi in what is now Xinjiang province (China).⁸¹³ This suggests that a stimulus for the fascination with fire may have come from the North. In any case, there are connections between fire worship in China, Persia, and India. The Chinese term, Xinjiang, translates into Persian as Sanjan or Sangan (cf. below § 7.6.3 in chapter 8).



a.



b.-c.



d.

Figure 177. Bird Shaped Fire Altars. Plan of Brasilia.

6.1.1.2 3 Fires

Ancient India developed 3 sacred fires and 3 types of Agni (agnitraya). The fire of moon, fire of sun and sacred flame are seen as 3 creative fires and become a starting point for a three-fold cosmology (cf. 6.2 below). In Zoroastrianism, fire altars have 3 kinds of flames (Farnbag, Gushnasp, Burzen-Mihr) corresponding to 3 classes (priests, warriors, farmers).⁸¹⁴ There are also 3 kinds of sacred fires: Atash Behram, Atash Adaran, Atash Dadgah related to kings, warriors and householders.⁸¹⁵

6.1.1.3 7 Fires

The image of 7 fires is also based on a natural phenomenon. At the Jwala Ji Temple (Northern India),⁸¹⁶ 7 flames from natural gas fires (naphtha) rise from the earth. This site is important for our story for several reasons. Firstly, it is connected with one of the original wars in heaven.⁸¹⁷ To combat the demons, the gods focused their energies in the form of a flame, which became the primordial flame and first Shakti (Adi Shakti) who married Shiva. When Daksha planned a feast/sacrifice, Shiva was not invited. Sati was so offended she committed suicide. "Vishnu realised that the body of Sati had to be cut into 51 pieces by His discus representing as many letters of alphabet in Sanskrit) and tossed them all over (now known as 51 'Shakti Peethas' or Sacred Temples)."⁸¹⁸ So, according to this story, the 7 tongues of the 7 flames are ultimately the source of the Sanskrit alphabet.

Symbolically the 7 fires link 7 flames, 7 rays, 7 gods, and 7 aspects of god. These 7 gods are also called the 7 kumaras or 7 mind born gods of Brahma. The 3 gods of the trimurti (Brahma, Vishnu, Shiva) plus the 7 kumaras thus provide a model for a concept of 10 emanations (cf. 10 Sephiroth) preceding the beginning of creation.

The ji in Jwala Ji, is a term for spirit, essence, life itself as in jiva and in yi jing (or I Ching). Jwala Ji, is associated with another site in Azerbaijan. The Indian shrine is called 'smaller Jwala Ji', while the shrine in Suraxani in Baku is called "greater Jwala Ji,"⁸¹⁹ or in popular language, small fire balls and big fire balls.⁸²⁰ Surakhani is variously translated as "seven holes with burning flame"⁸²¹ or "holes with burning fountains."⁸²² Scholars report that these Hindu fire temples existed in Azerbaijan (the land of fire) long before Zoroastrianism.⁸²³ So Indian fire worship led to Zoroastrian fire worship, was subsequently outlawed and then continued as Parsi fire worship. This context reveals striking parallels between 7 fires in India and 7 fire temples in Azerbaijan (table 33, table 34) and also suggests a source for Western parallels where there are 7 sparks of life, 7 spirits and 7 lamps.

1.Sanatka -	First Ray,	Blue Flame,	Will of God
2. Sa Ananda -	Second Ray,	Yellow Flame,	Wisdom of God
3. Sa Na Tana -	Third Ray,	Pink Flame,	Love of God
4. Sujata -	Fourth Ray,	White Flame,	Purity of God
5. Kapila -	Fifth Ray,	Green Flame,	Science of God
6. Sa Na Kumara -	Sixth Ray,	Purple-Gold-Ruby Flame	Peace of God
7. Sanat Kumara -	Seventh Ray,	Violet Flame,	Freedom of God

Table 33. 7 gods, 7 rays, 7 flames, 7 aspects of god (Hindu).⁸²⁴



a.



b.

Figure 178. White Flower Parsi Fire Temple, Somnath, Moon Temple

1. Azar-Mehr	Mithra's fire	
2. Azar-Noush	fire of sweetness, healing	Water of Life
3. Azar-Bahram	fire of victory	Creation of light
4. Azar-Aeen	universal self or fire of glory	
5. Azar-Khorin	rule of the sun	Perfection
6. Azar-Borzin	fire of the high	
7. Azar-Zartusht	fire of Zoroaster	Eternal Light

Table 34. 7 Fire Temples (Zoroaster).⁸²⁵

Madame Blavatsky has summarized Agni's importance: that he manifests the cosmos, has 3 sons who have 45 sons (leading to 49 persons linked with 49 fires; that he has 7 tongues of fire/flame, which are 7 channels and 7 rays, manifesting as prana (vital force), kama (sexual desire), manas (thinking principle) and tapas (penance).⁸²⁶ In addition, there are metaphorical and philosophical dimensions, which lead to 3, 7, 9, 10 fires

In the Christian tradition, the Holy Spirit and Baptism are associated especially with water and Saint John the Baptist. John explicitly mentions a baptism of fire associated with Christ (Acts 2:3). This is typically associated with the appearance of tongues of fire at Pentecost, which gave the Apostles the ability to speak in tongues. So tongues of fire linked with origins of the alphabet in India, are paralleled with origins of multilingualism in the New Testament.

6.1.1.4. 2 9, 10, 12, 16 Fires

In other versions, Jwalamukhi is linked with 9 flames and 9 goddesses or 9 Durgas⁸²⁷, is the place where the tongue of Sati fell, and forms one of 51 Shakti-pithas.⁸²⁸ The Sri Yantra in its 6th enclosure lists 10 fires within the body, linked with the Ajna chakra:

Its nature is that of fire (Agni), the 10 specific 'fires within the body' being the fire of purgation (Rechak), digestion (Pachak), absorption (Shoshak), burning (Dahak), the secretion of enzymes (Plavak), acidification (Ksharak), to take out or excrete (Uddharak), the fires of pessimism and frustration (Kshobhak), the fire of assimilation (Jrambhak) and creating luster (Mohak).⁸²⁹

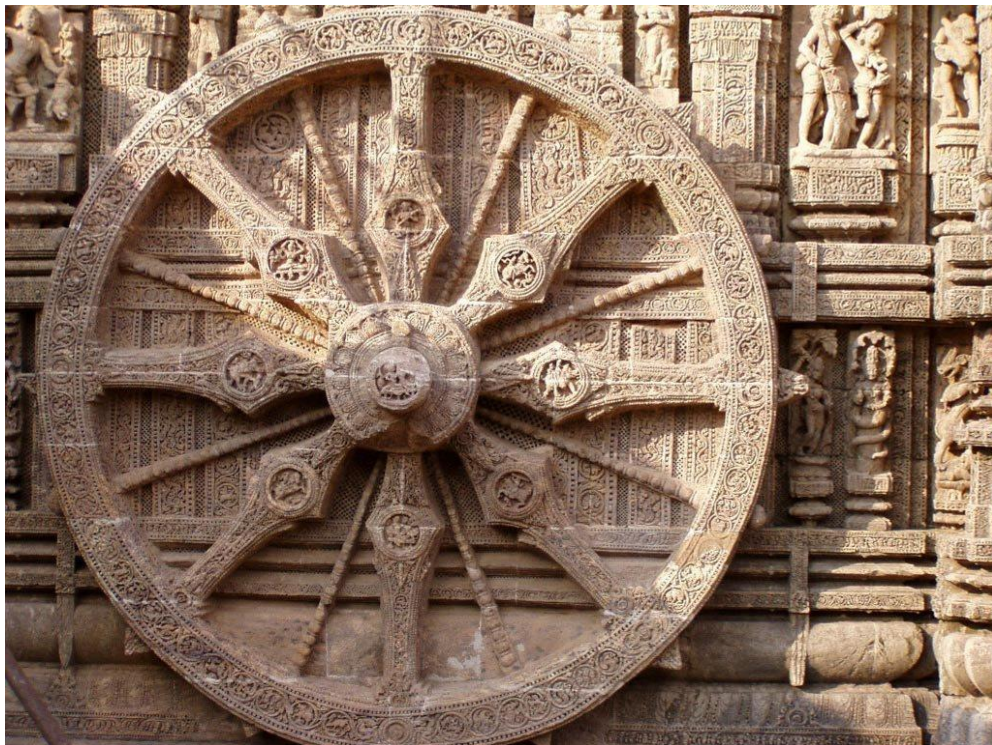
In the West, at Pentecost, the Holy Spirit in the form of 12 fires/flames descends on the heads of the 12 Apostles. The burning bush which appears in the Tarot Card, Lovers, has 12 flames said to represent the 12 signs of zodiac. Meanwhile, Behram, the most important fire of Zoroastrianism is said to be the result of combining 16 kinds of fires by 32 priests. These introductory examples illustrate how fire becomes linked with numbers 3, 7, and 12, which play a formative role in the early 22 letter alphabets.

6.1.2 Moon

In the case of the moon, these parallels between nature and number symbolism are even more obvious, with some examples pointing to pre-history. A Chinese approach to the moon divides the month into 8 phases, each of which is linked with 1 of the 8 primal trigrams (figure 180a) which can then be linked with the Early Heaven Ba Gua. A variant of the Chinese approach can be aligned with a Slavic version of the Sephiroth (figure 180c).



a.



b.

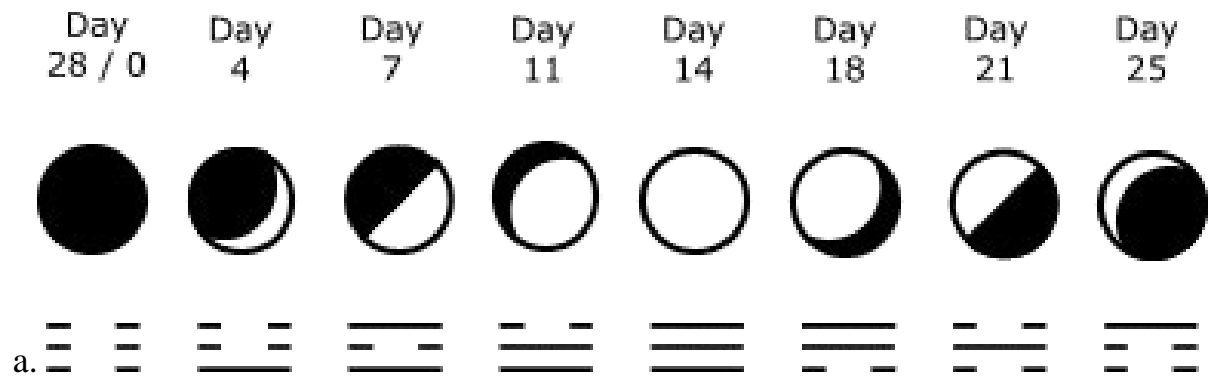
Figure. 179. Konark Sun Temple, Wheel

Sun and moon are related. The sun brings 3 phases of the day. The moon brings 3 phases of the month: waxing moon, full moon, waning moon. In modern symbolism, these three parts of the moon are associated with Wiccans, the Oblate Order, with Pisces, vesica piscis and the triple goddess symbol. Historically, the moon, as the closest of the 7 planets, has a much more complex symbolism. In some cultures, it is masculine (Sanskrit: chandra; German: Der Mond). In other cultures, it is feminine (Latin, Italian: luna).

In India, the Pisces symbol has precedents in the srivatsa symbol (figure 181). There is also a profound link between the Goddesses and high mathematics. The three phases form a downward triangle: waxing moon with Kali, full moon with Lakshmi and waning moon with Durga. The three goddesses are linked with 3 phases of the moon, 3 phases of the year, 3 phases of life (young woman, mature woman, old crone), 3 phases of time (past, present and future) and 3 phases of knowledge. Another version linked with Lalita Tripurasundari, the Goddess, who is mistress of the 3 cities, i.e. the 3 realms and the 3 worlds. This threefold approach could be a source of the mama, trisle, trinacria, triskelion, Dreifuss, and many other examples of three-fold symbolism found elsewhere around the world.

asvina	cu, ce, co, la
bharani	li, lu, le, lo
krtikka	a, i, u, e
rohini	o, ba, bi, bu
mrga sirsa	be, bo, ka, ki
ardra	ku, gha, na, cha
punarvasu	ke, ko, ha, hi
pusya	hu, he, ho, da
aslesa	di, du, de, do
magha	ma, mi, mu, me
purva phalguni	mo, ta, ti, tu
uttara phalguni	te, to, pa, pi
hasta	pu, sa, na, tha
citra	pe, po, ra, ri
svati	ru, re, ro, ta
visakha	ti, tu, te, to
anuradha	na, ni, nu, ne
jyestha	no, ya, yi, yu
mula	ye, yo, bha, bhi
purvasadha	bhu, dha, pha, dha
uttarasadha	bhe, bho, ja, ji
abhijit	ju, je, jo, kha
sravana	khi, khu, khe, kho
dhanistha	ga, gi, gu, ge
satabhisa	go, sa, si, su, sa, si, su
purva bhadra	se, so, se, so, da, di
uttara bhadrapada	du, tha, jha, na (and tra)
revati	de, do, ca, ci

Table 35. Nakshatras and seed syllables corresponding to four phases (padas).⁸³⁰



Early Heaven Ba Gua

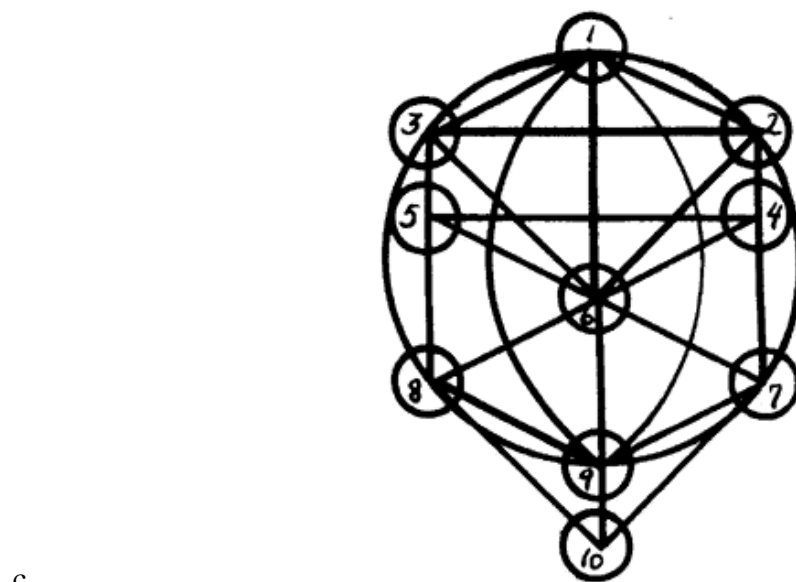
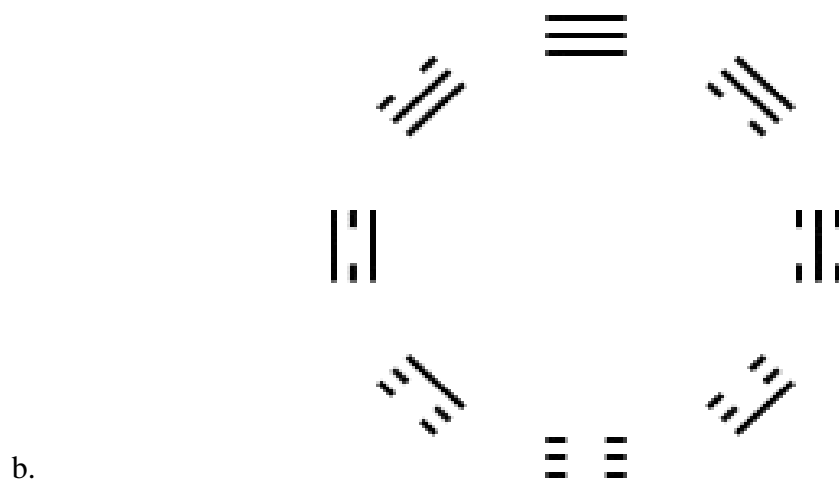


Figure 180 a-b. Lunar Cycles and Early Ba Gua, c. Moon and tree of Life

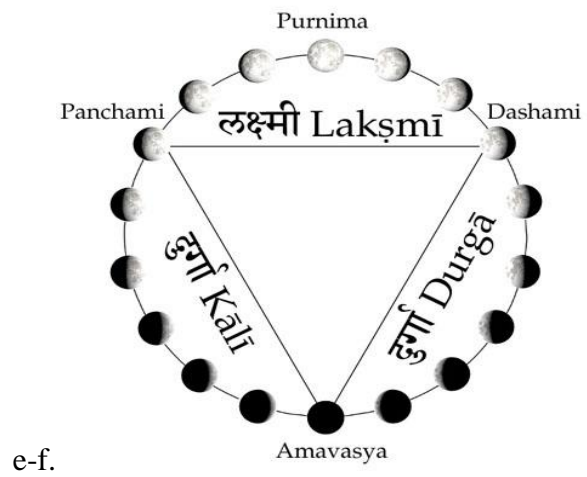
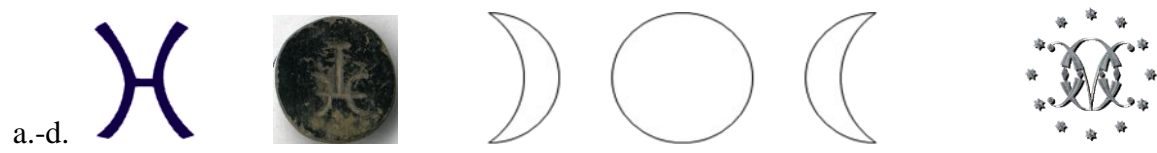
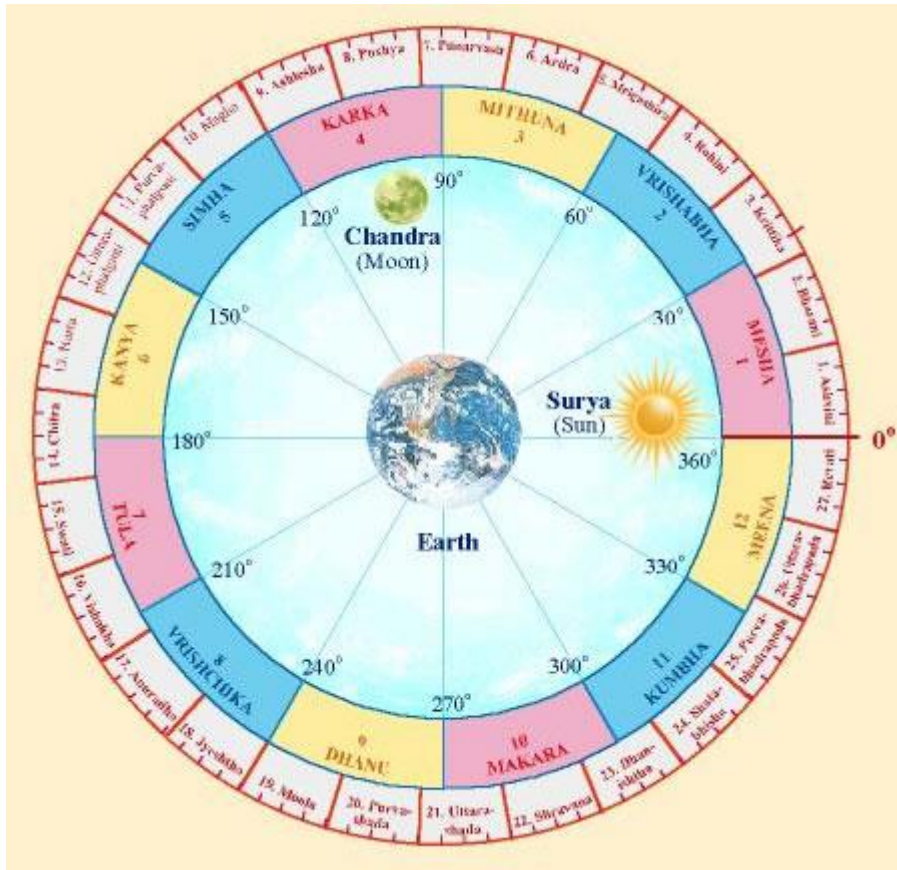
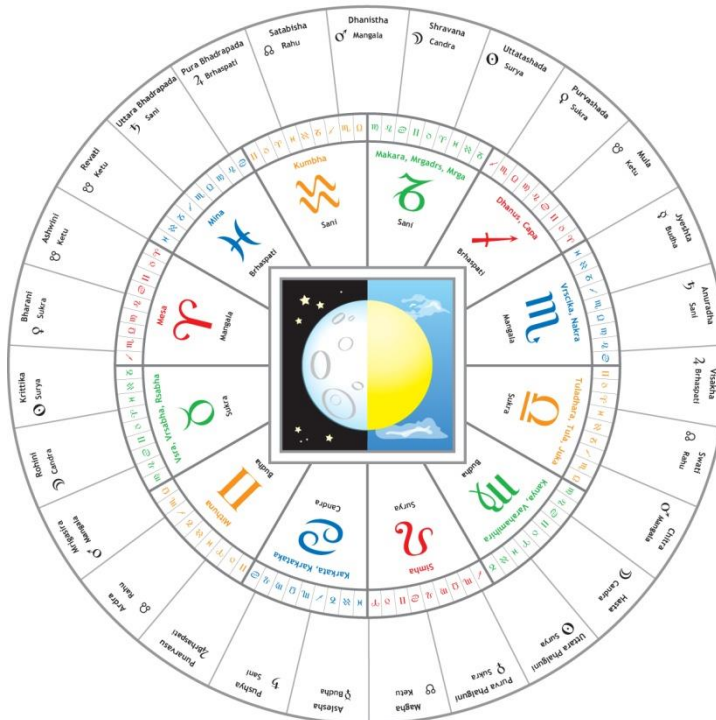


Figure 181. Moon symbols:



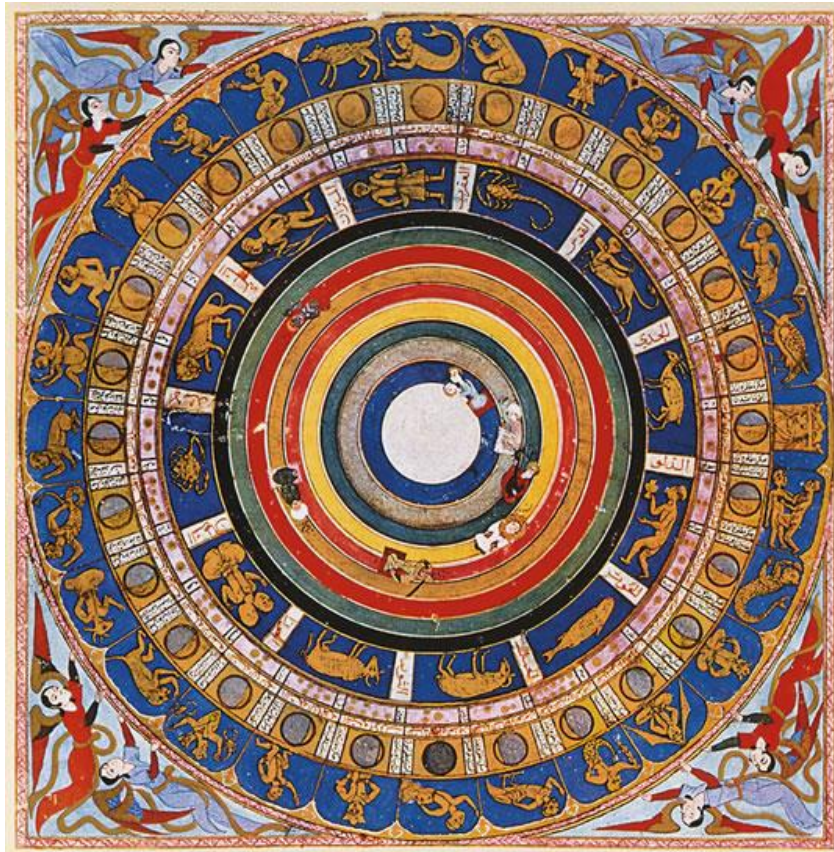
a.

27 Lunar Mansions - Nakshatras (13° 20' Ecliptic Division)
Rasi Varga (30° Ecliptic Division)

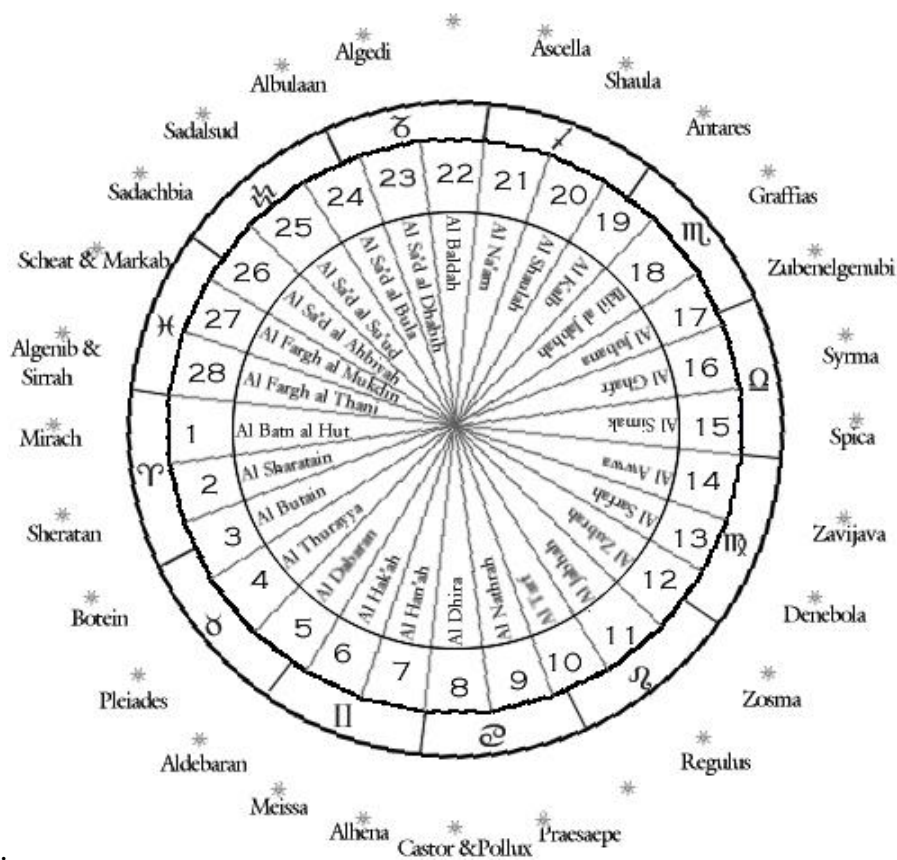


b.

Figure 182 a – b 27 Mansions of Moon (Nakshatras).

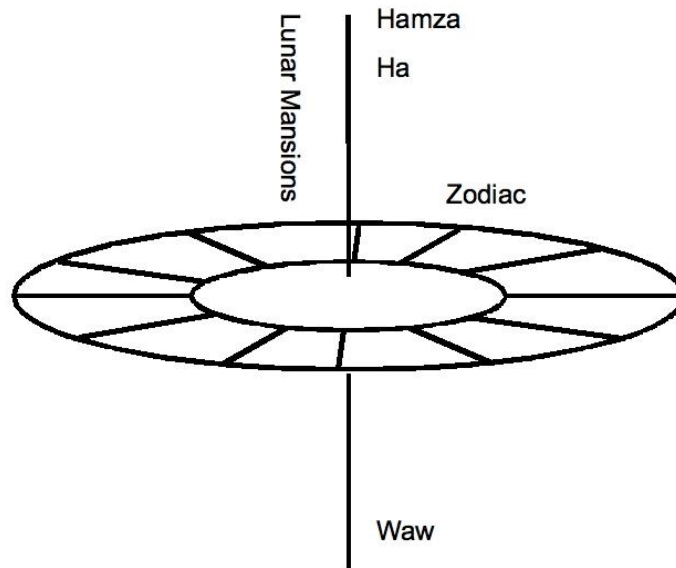


a.



b.

Figure 183 . 28 Mansions of Moon (Manazils)



a.

The Mansions of the Moon according to Ibn 'Arabi (ca. 1200)						
	[name]	meaning	from	attribution	letter	Divine Attribute
1	Al Sharatain	The Two Signs	0° Aries	The First Intellect, the Pen	Hamza & Alef	Divine Essence
2	Al Butain	The Belly of Aries	12°51'22" Aries	The Universal Soul, the Preserved Tablet	Hâ' (unstressed h)	The One Who Calls Forth
3	Al Thurayya	The Many Little Ones	25°42'51" Aries	Universal Nature	'Ayn	The Interior
4	Al Dabaran	The Follower	8°34'17" Taurus	Universal Substance, <i>prima materia</i>	Hâ (stressed h)	The Last
5	Al Hak'ah	The White Spot	21°25'40" Taurus	Universal Body	Ghayn (gh)	The Manifest
6	Al Han'ah	The Mark	4°17'09" Gemini	Form	Khâ (kh)	The Wise
7	Al Dhira	The forearm	17°08'34" Gemini	The Throne	Qâf (q)	The All-Encompassing
8	Al Nathra	The Gap or Crib	0° Cancer	The Footstool	Kâf (k)	The Grateful
9	Al Tarf	The Glance	12°51'22" Cancer	The Self-Existing Ultimate Sphere, the Starless Sky, the Zodiacal Towers	Jîm (j)	The Independent, the Rich
10	Al Jabhah	The Forehead	25°42'51" Cancer	The Sky of the Fixed Stars, the Sphere of the Stations, the Sun of Paradise, the Roof of Hell	Shîn (sh)	The Powerful
11	Al Zubrah	The Mane	8°34'17" Leo	The First Heaven, the Sphere of Saturn, the Sky of the Visited House and Lotus of the Extreme Limit, the Abode of Ibrahim (Abraham)	Yâ (y/î)	The Lord

12	Al Sarfah	The Changer	21°25'40" Leo	The Second Heaven, the Sphere of Jupiter, the Abode of Musa (Moses)	Dâd (stressed d)	The Knowing
13	Al Awwa	The Barker	4°17'09" Virgo	The Third Heaven, the Sphere of Mars, the Abode of Harun (Aaron)	Lâm (l)	The Victorious
14	Al Simak	The Unarmed	17°08'34" Virgo	The Fourth Heaven, the Sphere of the Sun, the Abode of Idris (Enoch, Hermes)	Nûn (n)	The Light
15	Al Ghafr	The Cover	0° Libra	The Fifth Heaven, the Sphere of Venus, the Abode of Yusuf (Joseph)	Râ (r)	The Form-Giver
16	Al Jubana	The Claws	12°51'22" Libra	The Sixth Heaven, the Sphere of Mercury, the Abode of 'Isa (Jesus)	Tâ (stressed t)	The Numberer
17	Ikil al Jabhah	The Crown of the Forehead	25°42'51" Libra	The Seventh Heaven, the Sphere of the Moon, the Abode of Adam	Dâl (d)	The Evident
18	Al Kalb	The Heart	8°34'17" Scorpio	The Sphere of Ether, Meteors and Fire	Tâ (unstressed t)	The Seizer
19	Al Shaula	The Sting	21°25'40" Scorpio	Air	Zây (z)	The Living One
20	Al Na'am	The Ostriches	4°17'09" Sagittarius	Water	Sîn (s)	The Life-Giver
21	Al Baldah	The City	17°08'34" Sagittarius	Earth	Sâd (stressed s)	The Death-Giver
22	Al Sa'd al Dhabih	The Fortune of the Slayers	0° Capricorn	Minerals and Metals	Zâ (stressed z)	The Precious
23	Al Sa'd al Bula	The Fortune of the Swallower	12°51'22" Capricorn	Plants	Thâ (th)	The Nourisher
24	Al Sa'd al Su'ud	The Fortune of the Fortunate	25°42'51" Capricorn	Animals	Dhâl (dh)	The Humbler
25	Al Sa'd al Ahbiyah	The Fortune of the Hidden	8°34'17" Aquarius	The Angels	Fâ (f)	The Strong
26	Al Fargh al Mukdim	The First Spout	21°25'40" Aquarius	The Jinn	Bâ (b)	The Subtle
27	Al Fargh al Thani	The Second Spout	4°17'09" Pisces	Humanity	Mîm (m)	The Uniter
28	Al Batn al Hut	The Belly of the Fish	17°08'34" Pisces	The Hierarchy of the Degrees of Existence, not their manifestation	Wâw (w/û)	The One Who Elevates by Degrees

Figure 184 a. Hamza Ha Waw, b. Arabic Alphabet of Ibn Arabi

As with fire and the sun, there are temples devoted specifically to the moon such as the Somnath Moon temple (figures 178b). Meanwhile, associations make the moon symbolism more important. In India, the half cycle of the moon is depicted as a numbered triangle relating to 15 nityas, each of which is named. There are three parts 1 2 3 4 5, 6 7 8 9 10, 11 12 13 14 15 (figure 181f). We noted earlier (p.71xxx) a connection between the number of human breaths in a day and breaths of the moon in a fortnight⁸³¹: 21,600, the number of breaths by a human being in 1 full day, is equal to the number of breaths by the moon in 1 lunar fortnight. This number, 21,600, divided by the 50 letters of the alphabet, gives 432, one of the seminal numbers in Hindu number symbolism.⁸³² Hence, cycles of the moon, numbers of breaths, and numbers of letters in the alphabet are all integrated in a single cosmic vision (cf. below §6.3).

The annual cycle of the moon is catalogued in terms of 27 stations of the moon (27 nakshatras). There is a 28th station to deal with the equivalent of leap years. Each of these mansions is divided into 4 phases (padas) and assigned 4 seed syllables. Hence, while stations of the sun are linked with Sanskrit letters (figure 48), stations of the moon are linked with Sanskrit seed syllables (bijas, table 35). The 12 solar divisions are positioned at 30 degree intervals. The 27 lunar divisions are positioned at 13 degrees 20', thus allowing a complete alignment between sun and moon. The precise alignments vary. In one version the period Aquarius – Cancer (Khumb – Karka) is lunar and night, while the period Leo – Capricorn (Simha – Makara) is solar and day (figure 202b).

This Indian approach helps to understand the Persian and Arabic traditions. There are slight changes. Here, the mansions of the moon are called manazil (literally homes or mansions). There are typically 28 rather than 27, corresponding to 4 weeks of 7 days. While the Indian system assigns seed syllables to the mansions, the Persian and Arabic systems assign letters of the alphabet to each mansion. In the Hindu tradition, the letters become a hierarchy of ascent leading back to the Divine (figures 42 – 43); in the Arabic tradition this becomes a hierarchy of descent from Hamza and Ha to Waw (figure 184). In a more detailed version this is a descent from “The First Intellect, the Pen”, symbolizing Divine Essence (Mansion 1) to “The Hierarchy of the Degrees of Existence, not their manifestation” (mansion 28, figure 184b).

In the Indian system, pre-creation is the domain of mind-born sons and prajapatis, while the cosmological version of Sanskrit is linked with the created world and a reunion with the Divine. In the Arabic tradition, the alphabet becomes linked with a story of invisible stages prior to creation. In the Hebrew tradition, these invisible stages become the Sephirot, while the letters of the Hebrew alphabet deal with creation and the promise of a return.

6.1.3. Sun

The sun is a planet we see in the sky. Hindu representations of the sun include a Mount Meru-like temple at the base of which are enormous wheels (rath) (figure 179 a- b). The sun is typically associated with 7 rays, 7 horses, and 7 days. More importantly it becomes a symbol of the male in a 3-fold cosmology. Metaphors of the sun, in conjunction with the moon and fire make it a basis of cosmological models.

Manifest (vyakti)	- Unmanifest (avyakta)
Field	- Knower of the Field
Body (Kshetra)	- Soul (Kshetragna)
Matter	- Spirit
Chariot	- Charioteer
Inferior Nature	- Superior Nature
Prakriti	- Purusa
Mother Nature	- Universal Cosmic Male
Shakti	- Shiva
Womb World	- Diamond World

Table 36. Key metaphors linked with body and field.

6.2. Sacred Numbers, Cosmology, and Geography

Hindu systems entail some binary comparisons and cycles such as night - day, manifest - unmanifest, which lead to Buddhist distinctions between a womb world and diamond world (table 36, table 117, figure 292). However, the genius of India is to integrate themes of fire, moon and sun, into a larger vision of cosmology that includes geography, cosmology and where numbers 3, 7, 12 play a special role. Since these numbers are also linked with gematria and geometry, many of the illustrations for this section are found in chapter 10 to avoid duplication.

6.2.1 3 Channels

The number 3 plays a special role in Indian philosophy. Three are the 3 phases of the moon, 3 seasons of the year, 3 phases of life, 3 goddesses of the sacred thread, 3 threads, 3 fates, the persons of the triple goddess (table 34). This leads to the trivium and the trinity, themes of such depth and complexity, that they could entangle us forever. In India, three (tri, cf. Chinese, san) leads to 3 dots of origin (tribindu),⁸³³ the trident (trishula), 3 qualities (tri-guna: sattva, rajas, tamas);⁸³⁴ 3 bodies (trikaya: body, speech and mind), which link the 3 worlds (triloka) with the 3 gods (tri-murti); 3 channels in the body (ida, pingala, shushumna), 3 states of consciousness (mind, ego, intellect). This 3 symbolism is a basis for the Sri Yantra, which shows the cosmos as 43 interlocking triangles framed by 9 enclosures (figure 339c) which entails 3 dots (tri-bindu) in the 9th enclosure of the Sri Yantra and becomes a starting point for creation:

Some Sri Yantras have a further division within the bindu space, three dots arranged in a triangle and standing for the three creative fires: the Fire of the Moon, i.e. the dot representing it is red in color and it also stands for the ida channel for the prana on the left (lunar) side of the body; the Fire of the Sun is a white dot, and represents the pingala channel for the prana on the right side of the body; the Fire of Agni, sacred flame, is of mixed colors and stands for the central channel, the shushumna. In such cases, of course, the actual bindu will be infinitely small and enclosed within the triangular space formed by these three dots.⁸³⁵

The 3 dots (red dot, white dot, sacred flame) become linked with 3 fires (stellar fire, solar fire, lunar fire)⁸³⁶ in the heavens and with 3 rivers (Ganges, Yamuna and Sarasvati) on earth and become a model for rivers (table 37). They also lead to a cosmology (table 37, figure 185).

Heavenly Ganges	Earthly Ganges ⁸³⁷	Gangotri		
Alakananda -	Pindar Ganga	Karnaprayag		
Alaknanda -	Dhauli Ganga	Vishnuprayag		
Alakananda -	Nandakini	Nandaprayag		
Alakananda -	Mandakini	Rudraprayag		
Alakananda -	Bhagirathi	Devprayag		
Alaknanda -	Saraswati River	Keshavprayag		
Baghmati -	Vishnumati	Kathmandu, Nrpal		
Bhagirathi -	Jalangi	Nabadwip Dham		
Ganga -	Chandrabhaga	Rishikesh		
Ganges -	Jalangi	Mayapur		
Kali	Narayani	Kagakoti		
Kali Gandaki -	Trishuli	Devghat		
Mtkvari (Kura) -	Aragvi	Mtskheta, Georgia		
Nup Chhu -	Shar Chhu	Lo Manthang, Nepal		
Progo -	Elo	Borobudur, Indonesia		
Sona -	Ganges	Pataliputra		
Saryu -	Gomti	Bageshwar		
Tigris -	Euphrates	Basra, Iraq		
Yantra -	Rositsa	Sevlievo, Bulgaria		
Arun,	Tamor	Sunkoshi	Tribeni, Nepal	
Bagmati	Bhishnumati	Dhobi-Khola	Kathmandu, Nepal ⁸³⁸	
Bhagirathi	Varuna	Asi	Uttarkashi	
Danube	Inn	Ilz	Passau, Germany	
Dvina	Vitba	Luchesa	Vitebsk, Belarus	
Gandaki	Pachnad	Sonha	Triveni, Nepal	
Ganges	Yamuna	Sarasvati	Allahabad	
Hiran	Kapil	Saraswati	Triveni Ghat in Somnath	
Lilavati	Punyamati	Rudravati	Triveni Ghats	
Madison	Jefferson	Gallatin	Three Forks, Montana	
Monongahela	Allegheny	Ohio	Pittsburgh, Pennsylvania	
Sonabhadra	Purnabhadra	Narayani	Triveni	
Maas	Waal	Linge	Merwede	Dordrecht
Radbuza	Mze	Uhlava	Uslava	Pilsen
Sequ	Zhaqu	Angqu	Lancang	Chamdo
Pishon River	Gihon (Karun River)	Hiddekel (Tigris)	Euphrates	Paradise

Table 37. Examples of confluences of 2, 3, 4 rivers as holy places and sites for cities.

3 Nadis	Ida	Pingala	Sushumna
3 Rivers	Ganges	Yamuna	Sarasvati
3 Colours	White	Red	Multicoloured (Rainbow)
3 Creative Fires	Fire of Sun	Fire of Moon	Fire of Agni
3 Gunas	Sattva	Rajas	Tamas ⁸³⁹

Table 38. Basic combinations of 3 in Hindu cosmology.

In India, 3 also leads to 3 agnis (agnitraya, 3 fires), 3 powers or 3 energies: “This pristine, divine energy unfolds as icchha shakti (the power of desire, will, love), kriya shakti (the power of action) and jnana shakti (the power of wisdom, knowing), represented as the three prongs of Siva's trishula, or trident. There are also 3 vital energies (doshas) and 3 fires: Jñānāgni (wisdom-fire), Ḍarśanāgni (eye-fire), and Koshthāgni (digestive-fire). In the Chinese tradition, this becomes the metaphor of 3 burners (triple burner, san jiao) in the human body.

Chapter one explored how 3 horizontal lines of a trigram became a model for linking the three worlds and inspired imagery of 3 mountains, and mountain king as one who bridges these 3 realms. The Chinese term, San Zan (三山) can refer to 3 Kingdoms in geographical and historical senses or to 3 Battles, a Kung Fu technique:

Chi development: Such as the breathing and meditation techniques such as those contained in San Zan (Three Battles)....The San Zan Form, as well as key concepts and combat applications of the form: (1) Deflecting the opponent's force with the outward seize and chop (2) Use of the block and palm slice (3) Countering when your attack is intercepted (4) Closing distances to strike (5) Use of the inward parry and downward block (6) What to do when your forearm is seized (7) Redirect incoming attacks effectively.⁸⁴⁰

In Japan, this notion of man as a connector of the 3 worlds is so basic that men are typically addressed as San (instead of Mr.), their version of the later homo triplex of Bureus (figures 69-70). In India, Brahma as creator, is called Sanjan (literally triple born). The Goddess is threefold (tridevi) as Kali, Lakshmi, Durga (figure 181e). God is threefold (trimurti) as Brahma, Vishnu, Siva. Seen temporally the 3 times of day are linked with Brahma creating, Siva destroying, Vishnu preserving (Brahmarupen, Vishnurupen, Mahesrupen). There are 3 Deities of the Veda. The son of God is Muruka, whose name is again threefold: MU RU KA, Mukundan, Rudra, Kamalan representing Vishnu, Siva and Brahma. Symbolically these are represented by three symbols: spear, peacock, cock (figure 462). Vishnu takes 3 steps linked with 3 sacred places on earth and 3 stars in Aquila in the heavens.

This threefold approach transforms basic metaphors into triple metaphors. Hence, simple images of body as container, tent, house, temple, palace, city, kingdom, world, generate a series of triplicities. Man is based on 3 principles, e.g. essence, soul, body (as field) (Prakriti, Atman, Kshetra) and has 3 streams (nadis), 3 cauldrons, 3 chambers, 3 burners, 3 tents, 3 shelters, 3 tabernacles, 3 dwellings, 3 temples, 3 cities, and 3 worlds (table 39, cf. table 38).

This approach is found also in the West. Here the approach becomes even more systematic. For instance, during the Renaissance, Cornelius Agrippa,⁸⁴¹ creates lists for the scales of numbers 1 to 12 (e.g. scale of the number 3, table 40). As the ideas go West, the metaphors are also taken more literally. Hence, the notion of 3 fires in the body (India), symbolized by a

3 Stages	Beginning	Middle	End
3 Letters	A	U	M
Ha m sa	A	M	S
3 Gods	Brahma	Vishnu	Siva
3 Phases	Morning	Noon	Evening
	Brahmarupen	Vishnurupen	Mahestrupen
	Brahma Creating	Siva Destroying	Vishnu Preserving
3 Gunas	Sattva	Rajas	Tamas
	Potentiality	Agency	Actuality
	Desire	Action	Wisdom
3 Nadis	Ida	Pingala	Shushumna
3 Rivers	Ganges	Yamuna	Sarasvati
3 Gods	Mukundan (Vishnu)	Rudra (Siva)	Kamalan (Brahma)
3 Syllables	MU	RU	KA
3 Symbols	Spear	Peacock	Cock
3 Powers	icchA-Sakti Power of Desire Will	kriyA-Sakti Power of Action Action	jñAna-Sakti Power of Wisdom Knowledge
3 Gods	Valli Devasena Devasena	Sri Deivannai Skanda Valli	Vel Valli Vel
	Atem	Willi	Weh
	Odin	Vile	Vi
	Odin	Vili	Vé
	Wotan	Wili	Weh
	Wotan	Wili	Weih
	Wotan	Hönnir	Lodur
3 Seasons	Spring	Summer	Autumn/Winter
3 Suns	Bacchus	Apollo	Sol
	Dionysius	Apollo	Helios
3 Gods	God of Spring Svarog Dievas Dievs Patrimpas Patrimpas Pocullus Pokulyusa	God of Fire Perun Perkūnas Perkons Perkunas Perkūnas Perkunas Perkunas	God of Underworld Veles Velnias Velns Pykoulis Patulas Potrimpo Potrimpo
Table 39.	East: Number 3	in Cosmology, Geography and Theology	

The Scale of the Number of three.




In the Original world.	The Father	éãù Sadai The Son.	The Holy Ghost	The name of God with three letters.
In the Intellectual world.	Supreme. Innocents.	Middle Martyrs.	Lowest of all Confessors.	Three Hierarchies of Angels. Three degrees of the blessed.
In the Celestial world.	Moveable. Corners. Of the day.	Fixt Succeeding. Nocturnall.	Common. Falling. Partaking.	Three quaternions of Signs. Three quaternions of houses. Three Lords of the Triplicities.
In the Elementary world.	Simple.	Compounded.	Thrice compounded.	Three degrees of Elements.
In the lesser world.	The head, in which the Intellect grows, answering to the intellectuall world.	The breast, where is the heart, the seat of life, answering to the Celestiall world.	The belly, where the faculty of generation is, and the genitall members, answering the Elemental world.	Three parts, answering the three-fold world.
In the infernal world.	Alecto. Minos. Wicked.	Megea. Acacus. Apostates.	Ctesiphone. Rhadamantus. Infidels.	Three infernall furies. Three infernall Judges. Three degrees of the damned.

Table 40. West: Scale of the Number 3 in Cornelius Agrippa

triple burner (China), becomes a triple betyl in the Mandaic religion. It remains a spiritual notion, but it also becomes a little 3 story construction in gardens. Similarly, in the Hebrew and Christian traditions: tents, shelters, tabernacles, dwellings, tabernacles, temples are metaphors for a presence of Divine spirit in the material frame. Increasingly, however, they become physical constructions where the mental and spiritual dimensions sometimes fade into the background.

The metaphors also shift. The 3 Hindu creative fires (fire, moon, sun), become 3 types of fires (Garhapatya, Ahavaniya, Dakshina); 3 flames and 3 lights linked with 3 stages of consciousness. In the Mandaic tradition, these become 3 emanations (3 uthras, 3 sephiroth, 3 angels, e.g. Hibil Ziwa, Anush Uthra, Manda-d-Hiia).⁸⁴² Further West, these become metaphors of 3 rays, 3 fire signs,⁸⁴³ 3 fold spiral, 3 kings, 3 princes, 3 archangels and a whole range of 3 symbolism. The 3 seasons become linked with 3 kinds of gods and 3 names of gods (table 34). Among the Basques, Yaun-Goicoa, the "lord of the universe... created the three principles of life: Egia, the light of the spirit; Ekhia, the sun, the light of the world; Begia, the eye, the light of the body."⁸⁴⁴ The associated ideas are more than isolated steps. They are ordering and organizing steps that lead to liberation.

In the Slavic tradition there are equally 3 fires: solar fire in the heavens, lightning in the atmosphere (symbol of Perun), fire which burns on earth. In Slavic countries, this threefold fascination links with the tryzub and becomes the symbol of the Ukraine (cf. figure 19), linked with the the triglav and the threefold Prav, Jav, Nav discussed earlier. Combinations include the fleur de lys and sword (in the stone). In the West, this fascination with three leads to symbols of the 3 fates as a triple goddess, triple knot, trinacria, triban, trisle, triskell, triquetra, trefoil, shema in triquetra, triads of the Bardass, triplicities and trigonometry. A combination of two triangles leads to the hexagram, known as a symbol of Vishnu in India and associated with the seal of Solomon and star of David in the West, also called the double equilateral triangle in mystical traditions:

Ragon gives in his *Maconnerie Occulte* a very good illustration of the "hieroglyphical senary," as he calls our double equilateral triangle, . He shows it as the symbol of the commingling of the "philosophical three fires and the three waters, whence results the procreation of the elements of all things." The same idea is found in the Indian equilateral double triangle. For, though it is called in that country the sign of Vishnu, yet in truth it is the symbol of the Triad (or the Trimurti). For, even in the exoteric rendering, the lower triangle  with the apex downward, is the symbol of Vishnu, the god of the moist principle and water ("Nara-yana," or the moving Principle in *Nara*, water;†) while the triangle, with its apex upward,  is Siva, the Principle of Fire, symbolized by the triple flame in his hand. (See the bronze statue of Tripurantika Siva, "Mahadeva destroying Tripurasura," at the museum of the India House).⁸⁴⁵

In the East, such connections between 3 and triples are also linked to the alphabet. For instance, linguists have shown how the cuneiform image of a mountain began with one and two strokes to become threefold.⁸⁴⁶ We noted earlier that the tryzub and triglav symbols are directly linked with runes and letters. At a deeper level, the Indian goddess Kali is the goddess of sound and the letters of the Sanskrit alphabet represent the Goddess as sound. A yantra is an instrument and for the Sri Yantra to become an effective instrument it must be given life.

This is achieved through a rite which links the letters (*matrika* as in matrix, Mater, mother) with each point of the complex geometrical diagram, thus imbuing it a) with the 35 elements of nature (35 consonants and semi-consonants, which are also 35 tattvas or elements), b) a subtle-body and c) establishing breath (pranapratishta).⁸⁴⁷ We have returned to the theme of breathing. A downward triangle connects the sounds ka-pa, ka-ma, and ka-la to begin a matrix of sound creation (figure 339c). This leads to more complex versions in the form of talking trees (vak vak trees) and sound versions of Mount Meru as Meru prastara (figure 162).

So the fascination with the triples (truples), leads to something much more profound than triangular forms, patterns and designs. It becomes a matrix, for organizing the original sound, from which emerge the sounds and letters of creation. The same triangles linked with letters also reflect the cycles of the moon (15 days), sun, planets and their relative distances.

Hence, the alphabet, a tool for thinking, speaking, writing and the creative arts, is also a key to creation itself and to the harmonies that ensure the continuity of its cycles. Hereby, the threefold approach leads to 3 duties of a Brahmin: triple control of thought word deed, triple control of body mind spirit.⁸⁴⁸ Through her conquering the three cities, Lalita Tripura sundari is mistress of the universe. Similarly, through his mastery of the three worlds, Hermes Trismegistus is literally 3 times great. No wonder then, that the details of this mastery were long veiled in secrecy. In terms of our immediate story, we note the special importance of three vowels and letters.

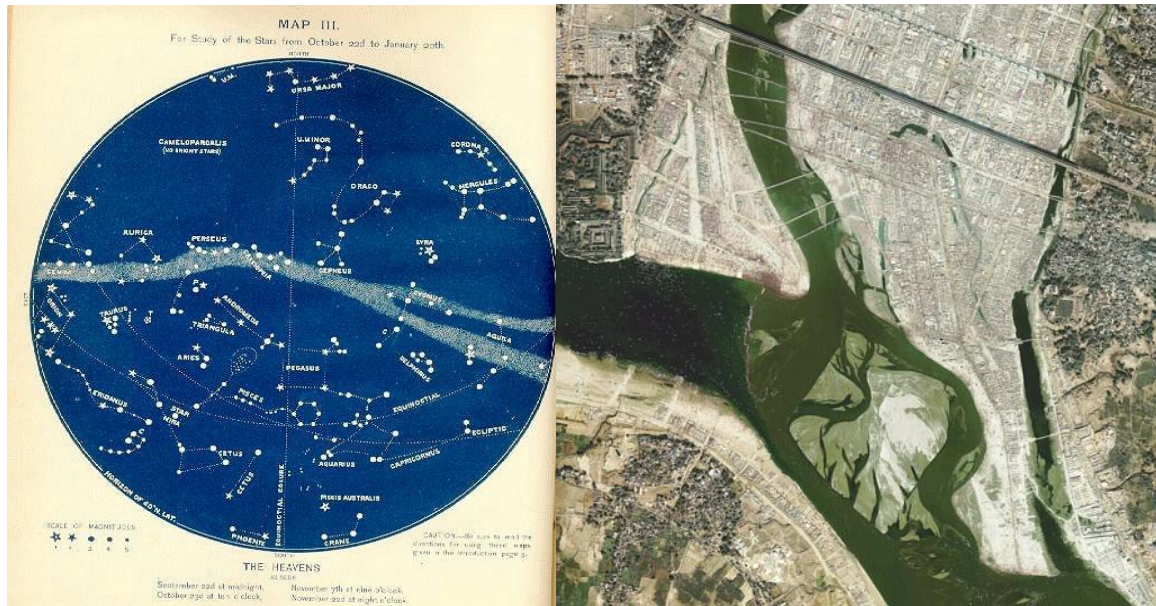
6.2.1.2. 3 Vowels

Sanskrit has 3 special vowels, A, U, M, which are effectively a summary of the creation, preservation, destruction cycles of the universe.⁸⁴⁹ As we go West, this idea of three central vowels continues although the vowels vary. One such combination entails the vowels I A O, which also carries the notion of life, death and rebirth. As a god, IAO (Iota, Alpha, Omega), is the god of light and a Greek form of the Hebrew Tetragrammaton (IHVH).⁸⁵⁰

In Hebrew, IAO, IAO, OAI, AIO (Fire-Feeder, Light-Breather, Light-Forcer) are permutations of Ineffable Names of God. In the Greek Magical Papyri, a series of combinations of these vowels, IAO, AOI, OIA, AIO, IOA, OAI are linked with the Living God. Given a trend whereby, I, J and Y are three manifestations of the same vowel, IAO becomes YAO and JAO (one of the 7 archons), and even Sao Jao (a variant of Saint John in Goa). These three vowels also combine with other letters to generate further god names, e.g. AAOOTH, BAOOTH, IALDABAOTH. In the Tamachek alphabet of North Africa, the three vowels become a, i, ou.

In the French Celtic tradition, the triban symbol is linked with the three vowels, O.I.V., which represent the 3 Sounds of Light or 3 Rays of Sounds, whereby a combination of light and sound are the starting point of creation. As in Sanskrit, three vowels entail a re-creation of nature's cycles.

a-b.



c.



Figure 185. Heavenly Confluence and Earthly Confluence of 3 Rivers (Ganges, Yamuna and Sarasvati) which also form an island (cf. figures 105 - 106).

Nada,	White Disk,	Crescent
Mind Mandala,	Body Mandala,	Speech Mandala
Black Sow-faced Dakini	White Lion-faced Dakini	Striped Tiger-faced Dakini
Mount Tsari	Mount Kailash	Mount Lapchi

Table 41. 3 Symbols, 3 Dakinis and 3 mountains.

In the Anglo-Saxon Celtic tradition, the same three vowels, O I V, are linked with the Awen symbol that represents 3 rays of light and 3 columns of truth. As the Barddas alphabet grows in size to 16, 18 then 24 letters, the three vowels become O I O, O I U and then O I V/O I W. Further examples entailing Aleph are outlined in chapter 10 (cf. figure 315).

6.2.1.3. 3 Letters

A U M becomes 3 vowels. In the full Sanskrit alphabet, A (first vowel), M (letter 25 and last consonant) and S (sá, letter 30 and first of the savarga)⁸⁵¹ become 3 letters. These become the A M Sh in the top Manda of the Mandaic alphabet, A M S of Persian; Aleph, Mem, Shin of Hebrew and become a building block of Western alphabets (table 73 in chapter 10).

These letters become one expression of beginning, middle, end. Hamsa in Sanskrit, and hamza in Arabic are others. Sometimes, these become 3 symbols as with the All Powerful Ten, i.e. 5 letters of great emptiness (vowels) and 6 letters of empty potential (consonants), where we find at the top of this image: a small yellow flame (Sanskrit: *nada* or *tilaka*), a white disk and a red crescent (figure 40 b). Symbolically these link with 3 mandalas, 3 Dakinis (female deities), and 3 mountains in Tibet: Tsari, Kailash, Laphchi (Table 41).⁸⁵²

Lapchi is said to be a triple triangle: the sky above, the earth below, and the rivers between each form a triangle. The central mountain is seen as the palace of Chakrasamvara, three other mountains are said to be the palaces of Avalokiteshvara, Vajrapani, and Manjushri⁸⁵³

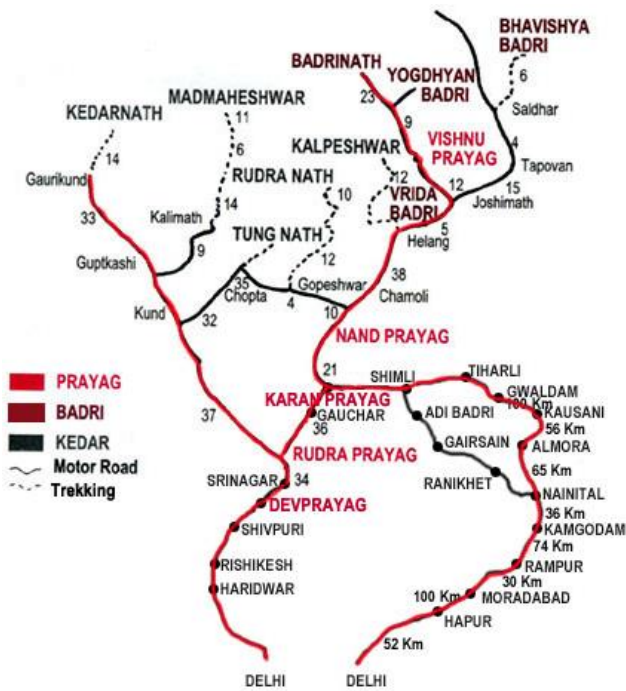
6.2.1.4. 3 in Sacred Geography

This Tibetan association of 3 mandalas, 3 Dakinis and 3 mountains linked to mind, body and speech, which relates geometry, names and metaphysical geometry is one example of a more general approach. In India, perhaps the most fundamental example of metaphysical geography entails associations between the 3 main nadis (channels, streams) of the body and 3 rivers: Ganges, Yamuna and Sarasvati (cf. figure 185). In India, the physical meeting of these three rivers is at Allahabad. A meeting of three rivers becomes known as a *tri-veni* (literally 3 streams, cf. 3 veins); is considered a place for bathing; crossing the river (tirtha) and a tripathagā (three path river linking the 3 worlds). Hence, confluences of rivers become holy places which, like islands in rivers, become places for cities. The place of confluence is a crossing that leads both to creation and dissolution, in the sense of reunion with the Creator. In the West, variations of these three streams also become the strands of the caduceus and the three pillars.

The place of confluence of the Ganges, Yamuna and Sarasvati was initially called Prayaga, linked etymologically with sacrifice, worship and dissolution in the sense of being reunited. Prayaga is an Indian city now called Allahabad. This becomes associated with 5 Prayags, 5



a.



b.-c.

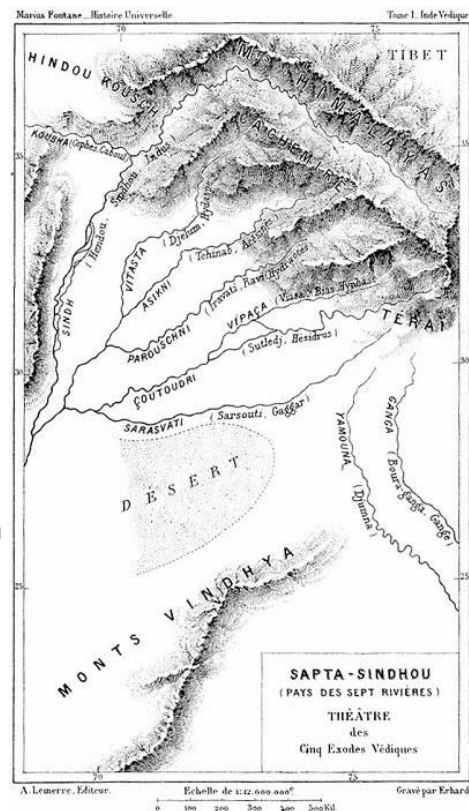


Figure 186. Confluences of 2 Rivers (Panch Prayag), 5 Rivers (5Badris, 5 Kedars), 7 Rivers

confluences along the way: Vishnu prayag, Nand prayag, Karna prayag, Rudra prayag, Deva prayag (figure 186 a). Geographically each of these represents a confluence of two rivers.

The sources/mouths of the Ganges and Yamuna become linked with 2 further holy places, Badrinath and Kedarnath, associated with the gods Vishnu and Siva respectively and together these become known as the 4 Dhams (4 pilgrimage places). At a later stage, Badrinath and Kedarnath become associated with 5 Badris and 5 Kedars. The Panch Badri or five temples of Lord Vishnu become: Badrinath, YogdhyanBadri, Bhavishya Badri, Vridha Badri, Adi Badri.⁸⁵⁴ The Panch Kedar or 5 temples of Lord Shiva become: Kedarnath, Madhmaheshwar, Tungnath, Rudranath, Kalpanath.⁸⁵⁵

Hence, what begins as a description of interior streams of the body becomes a starting point for a sacred geography of Northern India. This approach is also an organizing principle in neighbouring areas and countries (table 32, cf. table 6). In Nepal, the three channels are called tribeni (cf. triveni): there are 3 Tribeni Gatts, 2 Tribeni Ghats, 1 Tribeni. The capital, Kathmandu is situated at the confluence of 2 rivers, which are joined by a third.

6.2.2. 5 Channels

The notion of three streams is symbolized by the three prongs of Siva's trishula, or trident. From these arise the five powers of revelation, concealment, dissolution, preservation and creation.”⁸⁵⁶ Hence, one leads to three and three leads to five. A convergence of 5 rivers (the Pach Ab, panchab becomes the Punjab):

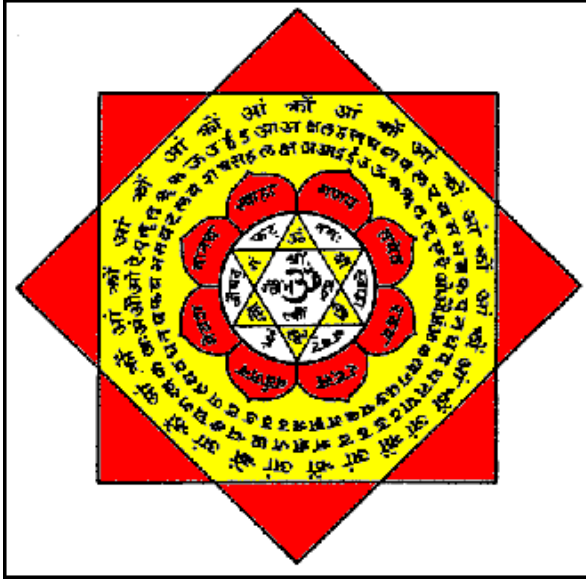
Panchanada (Five Streams) Travelling up the Indus to the Panchanada (Five Streams), the path reaches the extreme northwestern Yoni Tirtha, on the Karamar River near Shahbazgarhi in Peshawar District, and the dark blue stone Bhimasthana ? mighty guardian of Bharata The five rivers after which Punjab is named are the Jhelum, the Chenab, the Ravi, the Beas and the Sutlej - all tributaries of the Indus River.⁸⁵⁷

Five streams (nadis, Dharma, Avandha, Gautama, Banganga, Vadali Kasyapa), are associated with the 7 wise men. Five kinds of breathing are called the 5 sub-doshas. In the tantric school and in Tibet, the number 5 becomes one of the organizing principles with respect to human beings: 5 aggregates, 5 fingers, 5 organs of sense, 5 organs of perception, 5 origins of speech in mouth etc. (cf. figure 40 and the aicmes of the Celts). Interestingly enough, the early Slavic accounts of Belovodye (the ancient ancestral country) also refer to 5 Rivers (Pyatireche).⁸⁵⁸ In Tibetan cosmology, a central country is surrounded by 8 great rivers and 12 islands.⁸⁵⁹

6.2.3 7 Channels

Slavic sources also speak of 7 Rivers (Semirechje).⁸⁶⁰ In India, a convergence of 7 rivers becomes the Sapt Sindu (or Hepta Hindu) linked with the 7 wise men who make up the 7 stars of Ursa maior:

The Saptagodavara is usually understood as the Godavari Delta, which opens beyond Rajamundry into the Bay of Bengal, where the Godavari has seven Gaumukhas, and the seven mouths of Godavari are known as: Kasyapa, Atri, Gautama, Bharadvaja, Visvamitra, Jamadagni, and Vasistha. The same seven streams, however, first appear in the headwaters of the Godavari, and five of them span the region known as Pancavati. The first (in the south) springs from Kalsubai and Kulang; and the seventh (in the north) rises at the foot of Saptasingi (north of Vani) and nearby Goraknath.



a.-b.



c.-d.

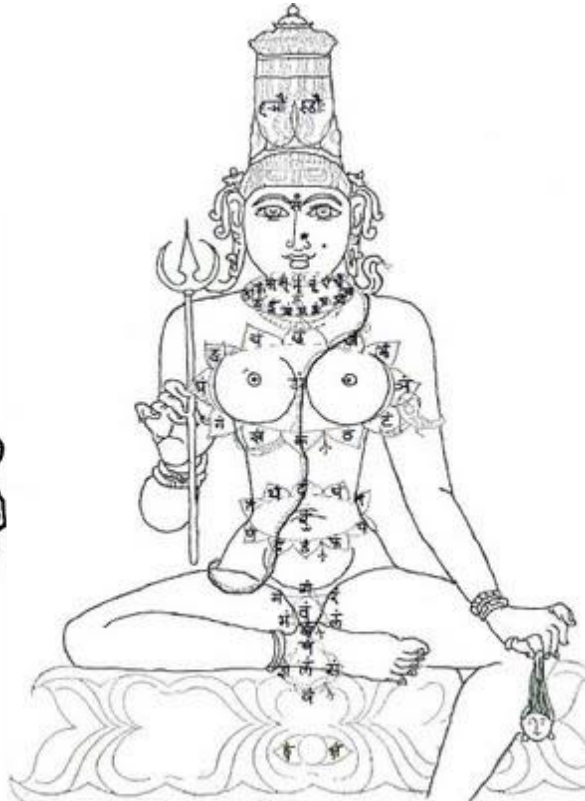


Figure 187. Sanskrit Alphabet: Lotus of Ganesha, Ganesha, Kali, Devi and 52 Letters.

These Sapta Go-Dvara (or Seven Doors of Light) are the Sapta Rksa, the Sapta Rsi, and the Sapta Sringi; seven spiritual summits watched by the original Go-Raksas, whose Amrta flow sustains and illuminates the whole of Bharatavarsa; seven divine emanations in earthly reflexion of the constellation Ursa major, spanning seven Yojanas across the heart of the Dandakaranya.⁸⁶¹

The complexities of Sanskrit imagery entail that the 7 stars are in turn related to triple peaks, three heads and three birds.⁸⁶² By comparison, the Christian focus on 7 in isolation is straightforward: e.g. 7 gifts of holy spirit, 7 angels, 7 churches, 7 eyes, 7 horns, 7 shining ones, 7 rays, 7 lamps of fire, 7 candlesticks, 7 spirits, 7 spirits before the throne of God, 7 spirits of God.

6.2.4 12 Channels

Predictably, there is also an interest in 12 channels (12 nadis, cf. 12 streams) in connection with the Lalana Chakra: “situated at the space just above Ajna and below Sahasrara Chakra. Twelve Yoga Nadis emanate from Lalana Chakra. The vibrations that are made by the 12 Nadis are represented by the Sanskrit letters: (Ha, Sa, Ksha, Ma, La, Va, Ra, Ya, Ha, Sa, Kha and Phrem). It has OM as its Bija.”⁸⁶³

6.2.5. 24 Channels

12 channels leads to 24. We saw earlier that in Tibet, the 3 channels are linked with 8 directions to create 24 channels, which are associated with 24 sacred places. Each of these 24 channels is multiplied by 3 to arrive at 72 (the number of pulses in a minute and also the number of years in one degree of the precession of equinoxes). The 72 is then multiplied by 1,000 to arrive at 72,000 nadis, which are theoretically found in a human body (figure 80c, table 42).⁸⁶⁴ As might be expected, different schools ascribe different numbers to the nadis in the body and different names to the 24 sacred places:

At that time Lapchi in Kumbu was ruled by a quite aggressive and violent couple, Dri-za Lha-dgra and dPa’bo’i bLo-can-ma. They took Mahadeva as their object of refuge, who - through the impact and force of the animal sacrifices carried out for him by his followers - transformed himself into twenty-four lingams, one lingam in each of the twenty-four sacred places. The Blessed Primordial Buddha, Vajradhara, saw that it was necessary to restore favourable conditions, so he manifested the masculine principle of energy, the wrathful deity Heruka (an epithet, usually of Chakrasamvara) with four heads and twelve arms. Through the power of his wisdom and compassion, he trampled down Mahadeva and his consort together with their retinue, thus liberating their minds from evil and establishing them in non-dual bliss, the state of perfect peace. Bodhisattva Vajrapani and his consort Vetali then transformed the spirit’s abode and possessions into a celestial palace and their ornaments into divine attributes. They blessed the symbols and entourage of Mahadeva as the mandala of Chakrasamvara⁸⁶⁵

Meanwhile, the original three elements of fire, sun and moon recur as part of a larger 24 gurus of Krishna: “The earth, air, sky (akasa), water, fire, the moon, the sun, the pigeon, the python, the sea, the moth, the bee, the elephant, the honey-gatherer, the deer, the fish, the dancing girl Pingala, the osprey (raven, kurara), the child, the maiden, the arrow-maker, the serpent, the spider, the beetle (the wasp).”⁸⁶⁶

6.2.6. Pithas

Attempting to trace all associations between streams (nadis, channels, rivers) and other characteristics is clearly far beyond the scope of our study. Our concern here is to discern underlying organizational principles. A preliminary idea, encountered earlier, is that letters are linked with petals of lotuses (figure 48c). Each petal is a matrika, a little goddess, and

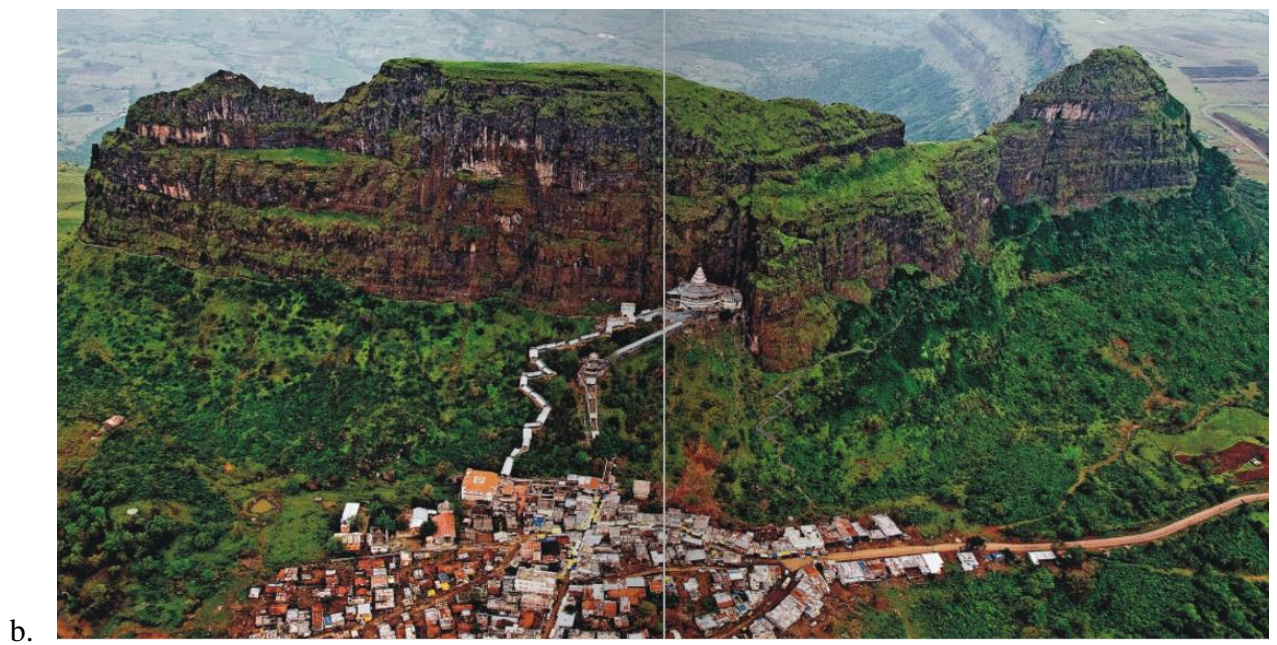
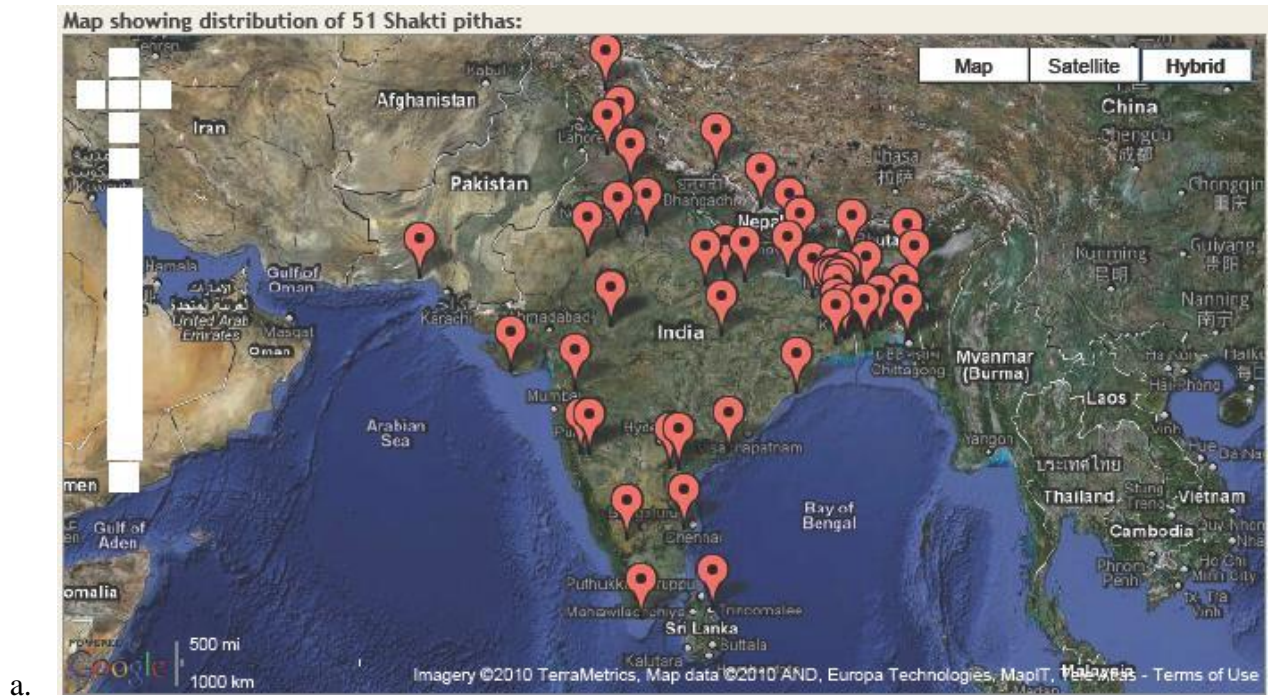


Figure 188a. Map of 51 Shakti Peethas (Sacred places of Sakti), b. Saptashrungi (7 peaks)
Devi Temple.

letter combinations are “a deity in sound form...The sound *is* the deity itself”⁸⁶⁷ or as another scholar put it: “tantriks don’t worship statues as gods but instead worship letters as gods.”⁸⁶⁸

Elsewhere the letters are linked with Ganesha, who often appears in letter form (figure 187a-b) and whose outline is frequently associated with the sound AUM or with basic vowels. There are as many Ganeshas as there are letters of the alphabet⁸⁶⁹ and he is to “be meditated upon as seated on a lotus consisting of the letters of the alphabet.”⁸⁷⁰ Alternatively, the letters are associated with the Goddess Devi, who is credited with being the source of all Sanskrit alphabets mapped to Chakras (figure 187 d).

In India, sacred letters of the alphabet also become linked with specific sacred places (pithas). Hence, when Siva’s first wife (Sati) dies, her body is cut into pieces, one for each letter of the Sanskrit alphabet. These pieces are then dispersed. Where they fall a temple is built. The alphabet is thus an incentive for a systematic building programme. Alternatively, the key figure is Kali. Sometimes the letters are simply skulls around her neck.⁸⁷¹ Sometimes Kali is associated with Shakti peethas (holy places in honour of Shakti) spread across the Indian subcontinent (figure 187 c, 188a, cf. plate 6).

The precise number varies. Originally, there are 3 Adi-Peethas. Often there is a subset of 18 Peethas. Usually there is one for each letter of the Sanskrit alphabet, which is sometimes 50, 51⁸⁷² or 52.⁸⁷³ The holy places include the Jwala Ji temple mentioned earlier, Kuruskshetra and the dramatic Sapta-shrungi (figure 188b): “The Devi is said to be swayambhu (self-manifested) on a rock on the sheer face of a mountain. She is surrounded by seven (sapta-in Sanskrit) peaks (shrunga-in Sanskrit), hence the name- Sapta Shrungi Mata (mother of the seven peaks).”⁸⁷⁴ Hence, the letters of the alphabet are now symbolically linked with holy places that include India, Sri Lanka, Pakistan, Nepal, and Bangla Desh. In some descriptions, the creation process becomes an alphabet wheel (Matrikachakra,⁸⁷⁵ or varnamala, figure 368, cf. 415), shared by Siva and Shakti. Siva deals with vowels, Shakti deals with consonants:

Sanskrit letters are strung together like a wheel called Matrikachakra. You know A is the first letter and Z is the last letter. All Sanskrit letters are sacred. The first letter is 'a' (अ) and the last letter is h (ह) ; 'a' is dynamic Siva starting creation and 'h' is resting Siva in that creation has come to a standstill. The first letter and the last letter encompass all the letters between them. Letters 'a' and 'ha' (अ and ह) are combined with a terminal 'm' resulting in 'Aham', which is the Mantra of Siva. All the vowels abide in Siva; all the consonants from ka to ṣa (क + ष) abide in Sakti and thus Her Mantra is Kṣa-ḥ (= क + ष). Mantra Hamsa: Ha (ह the vowel) is Siva and ṣa (ष the consonant) is Sakti.⁸⁷⁶

This combination of A and Ha leads to “ahaa”⁸⁷⁷ (aham, spirit; ahamkara, individuation) as one of the original terms for the alphabet and is the original A Ha experience, linked with the yoga breathing analysed earlier (figure 72) and with Hamsa. Sanskrit is an alphabet of life in a special sense: its letters express the signs of spirit, breathing, individuation, self-realization, enlightenment.

Some sources double the pieces of Sati to 108. Others also double the number of alphabet letters to deal with both male and female and link the resulting 108 letters with 108 energy intersections (marmasthanas), 108 breaths and 108 stages on the soul’s journey:

The Aryans who developed the devanagari lipi (script) assigned the Sanskrit alphabet doubly to both male and female—the 54 letters in both genders equals 108. Thus, respecting the entirety of human race, it symbolises the equality that is supposed to grace both genders.



a.-b.



c.-d.

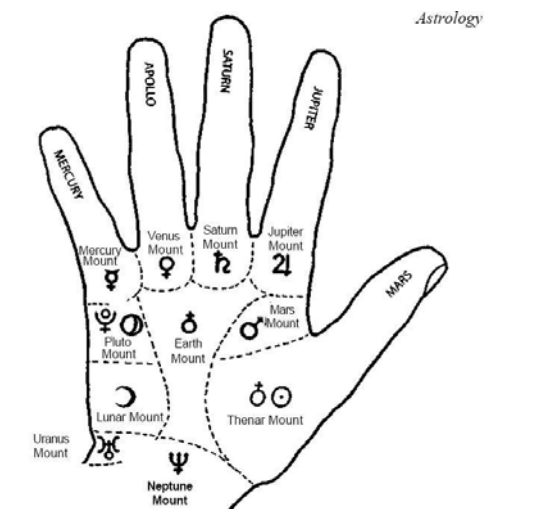


Figure 189. Mudras connected with dancing

which have few energy lines converging to form them. There are said to be 108 marmasthanas in a human body. A total of 108 energy lines, likewise, converge to form the heart chakra. One of them, sushumna, leads to the crown chakra and is said to be the path to self-realization. It is said, if one is able to be so calm in meditation as to have only 108 breaths in a day, enlightenment will come. Moreover, the Vedas state that atman, the human soul, goes through 108 stages on the journey.⁸⁷⁸

Variations of 50, 51, 52, 54 or 54 x 2 (108) letters all reflect a single remarkable story: how accounts of the creation process lead simultaneously to the sacred places where the Goddess and the gods of creation are worshipped. The vocal geography of sounds in the heavens is the range of deities who create the sacred geography of places on earth.

6.2.7. Abodes

The sacred places (peethas) linked with the alphabet are also called Abodes of the Goddess. Each of the major deities has such abodes. In the case of Siva, these abodes become tools for applying alphabet letters and further expanding the range of sacred geography. There is a set of 4, 5, 8, 9, 12, 108, and 275 abodes (table 42) each of which will be considered briefly.

6.2.7.1. 4 Holy Cities (Char Dhams)

In the North, 4 holy cities, 4 pilgrimage places link the mouths of the Ganges and Yamuna with Kedarnath and Badrinath (figure 186), which are the starting points of confluences along the Ganges. There are further examples of Char Dhams that connect North and South.

6.2.7.2 5 Elements (Panchabhoota Stalams)

The Panchabhoota Stalams link five elements (wind, water, fire, earth, space) with five cities (Kalahasti, Tiruvanaikka, Tiruvannamalai, Kanchipuram, Chidambaram) and with five temples (Sri Kalahasteswara, Jambukeshwar, Arunachaleshwar with its Kartikkae fires, figure 138, Ekambranathar Temple, Natarajar Temple). The Natarajar temple of Chidambaram is linked with a specific style of dancing: Bharata Natyam. There are 5 styles of dancing (Bharata Natyam, Odissi, Mohiniattam, Kuchipudi, Kathakali corresponding to the five elements (fire, water, air, earth, sky)

Bharata Natyam is considered to be a 'fire dance' — the mystic manifestation of the metaphysical element of fire in the human body. It is one of the five major styles (one for each element) that includes Odissi (element of water), Mohiniattam (element of air), Kuchipudi (element of earth) and Kathakali (element of sky). The movements of an authentic Bharata Natyam dancer resemble the movements of a dancing flame. Contemporary Bharata Natyam is rarely practiced as Natya Yoga, a sacred meditational tradition, except by a few orthodox schools.⁸⁷⁹

So each of the 5 elements has its own letters (figure 42c), symbolic shape (figure 161b-c), its own Siva temple and own style of dancing.

a.-b.



c.



Figure 190. Katakamukha Hasta (as symbol of AUM), Examples of 108 Karanas at Chidambaram According to Vedic science, marmasthanas are energy intersections called chakras.

6.2.7.3. 8 and 9 and 12 Abodes

8 abodes of Shiva are devoted to his overcoming evil (8 Veeratta Stalams) and 9 abodes are linked with the 9 planets (Navagraha Stalam, i.e. the usual 7 plus the northern and southern node of the moon, Rahu and Ketu). 12 abodes are linked with the signs of the zodiac (12 Jyotirlingas).

6.2.7.4 108 Abodes

There are 108 Siva Lingas. There are also 108 abodes of Vishnu.⁸⁸⁰ There are 108 names of Durga, Ganesha, Siva and Vishnu. 108 is a key cosmological number.⁸⁸¹ We noted that there were 108 pieces of Sati linked with 108 letters (54 female and 54 male), with 108 energy intersections (marmasthanas), 108 breaths and 108 stages of the soul. There are also 108 nadis (streams), 108 pressure points, 108 kinetic units, 108 principal adavus, 108 dance positions, 108 modes of dancing, 108 poses of Shiva's dance. The temple at Chindabaram illustrates each of these poses in sculpture (figure 190) including the Katakamukha Hasta, symbolizing the Aum, spiritual light and ascent of consciousness to heaven.⁸⁸²

Siva, as the Lord of the Dance (Nataraja) performs the [tandava](#), a dance in which the universe is created, maintained, and dissolved. So the 108 divisions of Sati's body, become the 108 letters of Sanskrit, linked with 108 breaths, with 108 movements of the creator God, Siva, whereby the world is danced into existence, become the 108 kinetic poses (karanas, cf. adavus) of the sacred dance style connected with fire, Bharata Natyam (cf. Bharata, Mahabharata). Classical Indian dancing thus re-enacts the links between alphabet sounds, movements and cosmic creation. The 24 Scandinavian stav movements and runes (figure 100) have a more complex antecedent.

The inner sanctum at the temple in Chindabaram where the Lord performs his Cosmic Dance is called the Hall of Consciousness (Cit Sabha). It is a "meter or so higher than the Kanakasabha and is reached by a flight of 5 silver plated steps, marking the five aksharas (or syllables) of the Panchakshara Mantram (the five syllabled Namasivaya)."⁸⁸³ So the alphabet is even built into the steps of the Hall:

It is a wooden structure, which differs in its shape from all other sanctums found in Indian temples. And its corbelled shaped roof has been covered with golden tiles from the time of its consecration. It consists of 21600 tiles, representing the human breaths, and these are held together by 72000 nails, representing the Nadis of the human energy body.

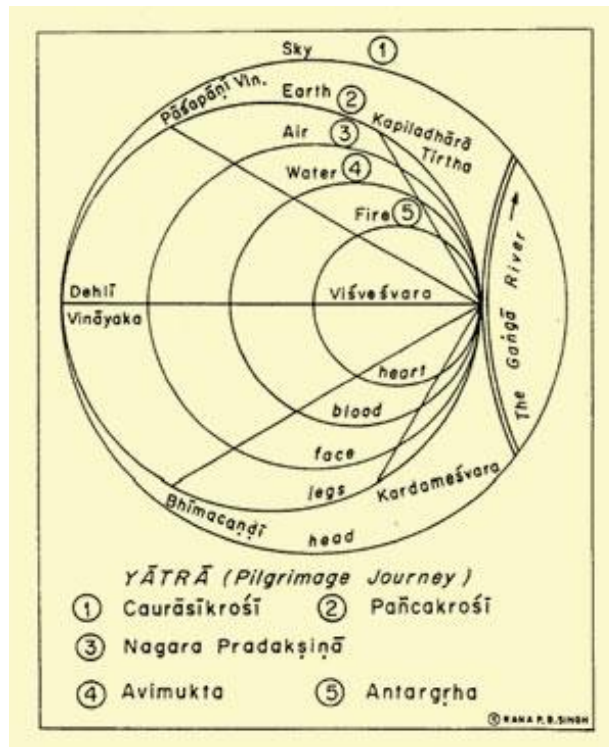
The priesthood of the temple forms a hereditary community that is ruled by a system of democracy. Every 20 days a general meeting takes place in which every initiated priest has a vote. When one day is divided into 3600 Vinadis, a period of 20 days has 72000 Vinadis. And during this time the human body makes $21600 \times 20 = 432000$ breaths. This is the number of years in the present cosmic cycle called the Kali Yuga.⁸⁸⁴

We shall return to these in greater detail in the next section on cosmic chronology. For the moment we note that the tiles reflect the number of breaths in a day and that even the nails of the building are linked with the 72,000 nadis (channels, streams, energy points) encountered also in Tibetan cosmology (figure 80c).

a.



b.



c.

Macro-cosmos: Elements	Mesocosmos: Sacred route/ zone	Microcosmos: Divine body power	Number of shrines on the route
1. Sky	Caurashikroshi	Head	144
2. Earth	Panchakroshi	Legs	108
3. Air	Nagar radakshina	Face	72
4. Water	Avimukta	Blood	72
5. Fire	Antargriha	Heart	72

Figure 191. Gayasura. Yatra Pilgrimage Journey.

4 Dhams	4 abodes as pilgrimage places (4 holy cities)
5 Panchabhoota Stalams	5 abodes linked 5 elements 8 Veeratta Stalams
8 abodes linked with overcoming evil	
9 Abodes Navagraha Stalam	9 abodes linked with 9 planets
12 Jyotirlingas	12 abodes linked also with zodiac
108 Siva Lingas	108 abodes linked to key cosmological number
275 Paadal Petra Stalam	275 abodes

Table 42. Temples linked with the God Shiva.

6.2.7.5 275 Abodes (275 Paadal Petra Stalam)

Finally, a series of three Tamil poets (7th-8th c. A.D.) inspired a remarkable collection of 275 abodes of Shiva in Tamil Nadu. In the long term, all this invites us to think of new approaches to metaphysical geography.⁸⁸⁵ In the short term, it leads us to look afresh at pilgrimages.

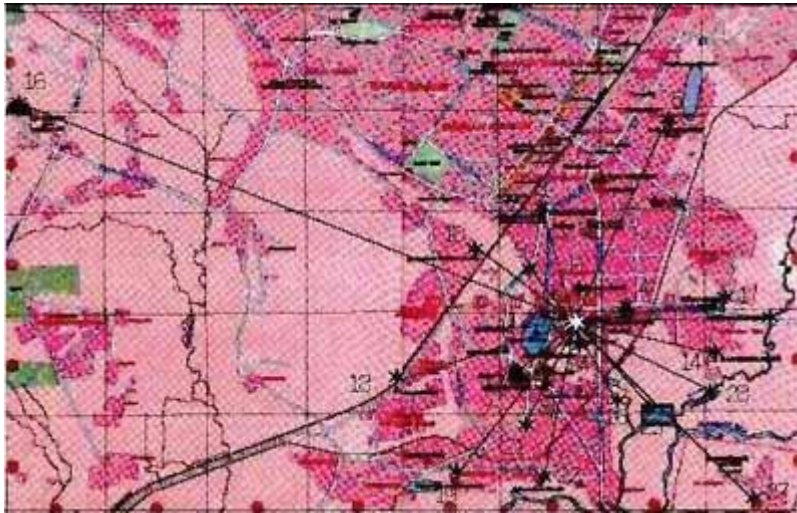
6.2.8 Pilgrimage, Crossings and Sacred Centres

Officially a tirtha is a crossing. Equally it is a process of confluence and re-unification with the Divine. Sacred pilgrimages (yatras) are thus much more than visits to sacred centres. They are journeys of passage between different stages of life, different worlds. Even an abbreviated version of the Tirtha of [Brahma](#)⁸⁸⁶ offers a glimpse into the many important sites covered in a single pilgrimage, several of which we have already encountered:

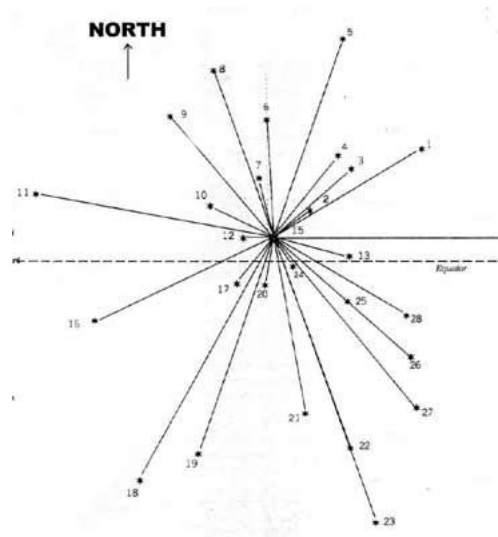
The Aranyaka-Parvan describes a grand clockwise Yatra through Bharatavarsha, which begins at Pushkara (the Tirtha of [Brahma](#), in modern Rajasthan) and returns to Prayaga (modern Allahabad, in Uttar-pradesh) where the process of unification (Yoga) is exemplified by the confluence (Prayaga) of the Yamuna and the Ganga. All Yoga involves uniting these opposing currents, and ultimate union of the Self-Spirit (Jiva or Atma) with the Supreme Spirit (Brahma, the Paramatma)....Narmada. This river could only be safely crossed at the exemplary Tirtha of Omkareshvara, where an Om-shaped island leads to Mandhatta on the southern bank. ... Travelling up the Indus to the Panchanada (Five Streams), Returning to the foothills, honor is paid to Vadava (Jwalamukhi) whose seven flaming tongues emit from natural vents near Kangra... In the forests around the Sarasvati and Drishadvati was Kurukshetra, the sacred field of battle between Kuru and Pandava, and this area abounds with sacred sites.... The Sindhu Prabhava mentioned in the Mahabharata is most likely to be Manasarovara, the spectacular source of the Sutlej which can easily be reached via the Mana Pass (5,608 m) from Badrinaryana (Badrinath).

Scholarship of the past generation has greatly increased our understanding of these traditions. Of particular importance is the lifetime work of Rana P. B. Singh,⁸⁸⁷ which has focused on sacred geography, cultural landscapes, manescapes, naturescapes,⁸⁸⁸ and faithscapes. Singh's research has focused on two centres: Gaya and Varanasi (also called Benares, Kashi). In the case of Gaya he has drawn attention to the importance of Gayasura (table 43):

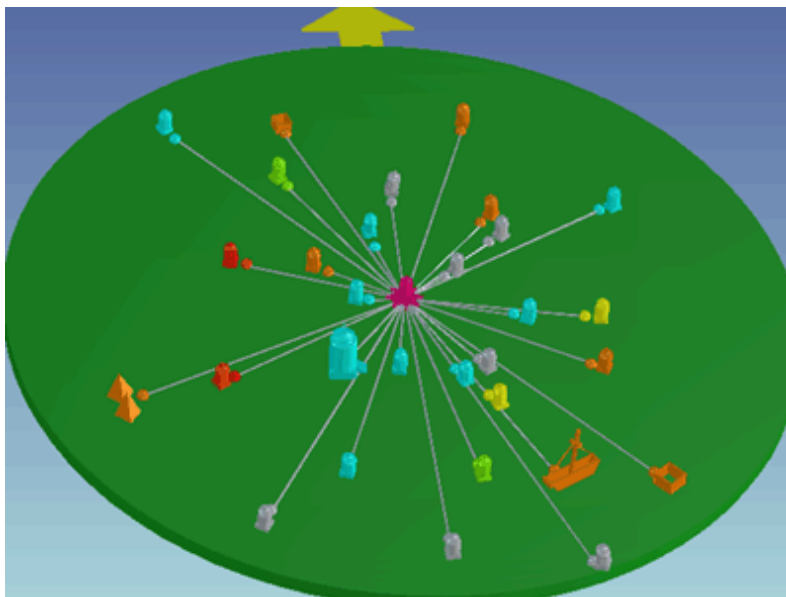
The name Gaya is derived from a demon-king, Gayasura, who by his arduous austerity pleased the gods and received the blessing that the spirit of all the divinities would reside in his body-- i.e. the territory of Gaya marked by his reclining body (cf. VyP, 106). By his power of great meditation the divine spirit met the earth spirit, resulting in the formation of a very powerful holy place named after him. To commemorate the glory and spiritual power of the demon Gayasura, his city is called Gaya (AgP, 114.41). The VyP (105.16-18) says that liberation (*mukti*) is achieved by acquiring the supreme knowledge of a Brahman, performing ancestral rites at Gaya, dying in the act of protecting a cow, or passing a simple life at Kurukshetra, however, performing ancestral rites at Gaya is the most beneficial.⁸⁸⁹



a.



b.



c.

Figure 192 a -c. Stars and Monuments

Singh has studied the Gaya Mandala⁸⁹⁰ which, he claims is a macro level, with corresponding meso- and micro- levels entailing kshetra (field, in the sense of county) and puri (city):

Like most of the pan-Indian holy centers Gaya also records the three-tier hierophanic expression comparable to macro (i.e. *Mandala*), meso (i.e. *Kshetra*), and micro (i.e. *Puri* /city) cosmos, represented by covering circles whose radii are fixed by the peaks of the three hills, respectively they are Korambe Hill, 767 meters high, from where the Punpun river originates in the south; Pretashila in the northwest; and Ramashila in the north. The center of this three-tier territorial extent is Vishnupad. The Sun Temple of Belaur at the other side of the Son river, Pretashila summit, and Vishnupad fall in a straight line which further indicates the perception of solar association in the acceptance of territorial limits.

The triad division is comparable to the three cosmological divisions of shamanic landscape. By the specialized rituals of transcendence and complexity (i.e. shamanism), a human being becomes attached with the departed but mobile soul and ascends to the sky or descends to the underworld with a view to travelling in other realms to have an out-of-body experience comparable to 'ecstasy' (cf. Devereux, 1992:55).⁸⁹¹

The shaman who travelled between worlds in earlier chapters, (figure 3, 80b) is now like a cosmic tourist. Singh multiplies 12 zodiac signs, 9 planets and 3 mythical realms to arrive at 324 shrines in Gaya Kshetra. An alternative leads to 432 sites.⁸⁹²

The same basic approach is used with respect to his native Varanasi. Singh shows how the "56 shrines of Ganesha ("Elephant-Headed-God") and the routes following Vinayaka's pilgrimage journey also form a mandala representing the product of 8 directions and 7 layers of atmosphere, thus the number 56."⁸⁹³ He shows that the sun shrines of the Adityas reveal a cosmic order and cyclic orientation of time.⁸⁹⁴ He relates the body of Shiva as Kritivasheshvara as „Cosmos of Kashi".⁸⁹⁵ Singh also outlines a geomantic map of Kashi Mandala,⁸⁹⁶ also called five layers of sacred territories in Varanasi.⁸⁹⁷ Here, he claims (figure 191 b-c), that the macrosocosmos has 5 elements (sky, earth, air, water, fire). In the mesocosmos, these correspond to 5 sacred routes (Caurashikroshi, Pancharoshi, Nagar radkashina, Avimukta, and Anatrgriha). At the level of the microcosmos of the Divine body, these are: head, legs, face, blood, heart. The corresponding shrines are 144, 108,⁸⁹⁸ 72, 72, 72 (figure 192), numbers which by now are quite familiar.

Another fascinating study by Bhattacharya and Naik suggests that ancient monuments of Bhubaneshwar are reflections of stars and that there is a star-temple correlation for the complete constellation of Orion (figure 193 and table 39).⁸⁹⁹ The details of such claims will no doubt inspire future studies.⁹⁰⁰

Important for us is that the sacred geography of sites linked with alphabet letters and the gods involves pilgrimage in a sense of passage, a crossing (tirtha) of rivers and a return. In the West, those who call themselves the Chosen People, have a name also linked with crossing, the Hebrews (He ivri), and a magical alphabet called Crossing of the river (Transitus fluvii, corresponding to Chaldean 10. cf. figure 135c). The passage into creation and the passage back to the source of creation are connected in East and West. The names of the rivers and waters change. The concept is universal. Of great interest also is how temples and sacred buildings reflect cosmological principles. On earth as it is in heaven is not just line from the Lord's prayer. It reflects a general trend with respect to sacred architecture in West as it is in East. This trend is spatial and it is also temporal.

Constituents of *Tarakka of the Prathama ayatana* (first zone)

Star No.	Sanskrit Name	Star	Astronomical Designation	Archaeology on ground
2		Alhena	γ Gem	Mukteswar
7	<i>Hrutabhuk</i>	ElNath	β Tau	Dhun devi khala
10	<i>Rohini</i>	Aldebaran	α Tau	Gosahasreswar
12	<i>Kartikeya</i>	Bellatrix	γ Ori	Uttareswar
13	<i>Parsun</i>	Procyon	α CaMi	Bramheswar
15	Rudra	Betelgeuse	α Ori	Parasurameswar
17	<i>Banaraja</i>	Rigel	β Ori	Lingaraj
20	<i>Kartavirya</i>	Saiph	χ Ori	Dakara Bibhishani
24	<i>Lubdhaka</i>	Sirius	α CaMa	Gouri
25		Adhara	ϵ CaMa	Madhyameswar

a.

Constituents of *Tarakka of the madhya-ayatana* (2 zone)

Star No.	Sanskrit Name	Star	Astronomical Designation	Archaeology on ground
3	<i>Punarvasu</i>	Pollux	β Gem	Chakreswar
4		Castor	α Gem	Rajarani
6	<i>Brahmagmi</i>	Auriga	β Aur	Nageswara
11	<i>Uttara</i>			
	<i>Bhadrapada</i>	Pegasus Sq.	α Pegu	Barang Fort
16		Denebkaitos	β Cetu	Udayagiri
19	<i>Matsyamukha</i>	Achernar	α Eri	Kapileswar
21	<i>Agastya</i>	Canopus	α Can.	Baidynath
26	<i>Velaka</i>	Alsu hail	λ vel	Veladock
28		Alphard	α Hyd	Gokarneswar

b.

Stars and Monuments of the third zone (*tritiya Ayatana*)

Star No.	Sanskrit Name	Star	Astronomical Designation	Archaeology on ground
1	<i>Magha</i>	Regulus	α Leo	Bhaskareswar
5	<i>Kratu</i>	Dubhe	α U Ma	Chintamaniswai
8	<i>Kasyapa</i>	Cassiopeia	$\alpha - \delta$	Rameswar
9	<i>Agni (pretasara)</i>	Algol	β Pers	Kukuteswar
14	<i>Falguni</i>	Denebola	β Leo	Megheswar
18	<i>Nadimukha</i>	Fomalhout	α Poa	Vimeswar
23		Miraplacedius	β Vel	Sukhameswar
24	<i>Trisanku</i>	Crux	α Crucis	Dhauli
28	<i>Purba</i>			
	<i>bhadrapada</i>	Crater	α Crucis	Sisupalagada

c.

6.3. Sacred Chronology

The example of Chindabaram suggests that the principles concerning sacred geography and sacred chronology go hand in hand (*hasta in hasta, mudra in mudra*). For the purposes our study on the alphabet we shall touch briefly on two points: a) a link between breaths and chronology and b) links between the gods and astronomy.

6.3.1. Breaths and Chronology

The complex links between breathing and the alphabet, inner movements (inner alchemy, yoga) were explored in chapter 3. Inhaling and exhaling in the 1 5 9 sequence leads to the *ahaa* of life and the alphabet of life. Hinduism has its own chronology complete with its own terminology. 1 breath (1 *asu* or 1 *prana*) takes 4 (sidereal) seconds. 15 breaths = 1 minute. 15 breaths x 60 minutes = 900 breaths in 1 hour. 15 x 60 minutes x 12 hours = 10,800 breaths in 12 hours and leads to 21,600 breaths in 24 hours. This is also the number of tiles in the ceiling of the Consciousness Hall at Chindabaram.

Viewed slightly differently we can correlate 108, 1080, 10,800 and 21,600 breaths to 7.2, 72, 720, and 1440 minutes (table 40a-b). The number 108 (related to 54 female + 54 male letters of the Sanskrit alphabet) encountered in sacred geography, is also a starting point for sacred chronology, in which 72 (12 x 6, cf. *melakarta*, figure 45) and 108 (12 x 9) are interdependent.

21,600 breaths per day in the course of 20, 40 60, 80 days generates the sequence 432,000; 864,000; 1,296,000; 1,728,000 breaths. These numbers, taken as years, define the Kali, Dvapara, Treta and Krita Yugas. The same logic applied to 1, 10, 100 days generates 21,600; 216,000 and 2,160,000 breaths or *nadikas*, which also relate to 1, 10, 100 years in an ideal life and the years in 1 precession of the equinoxes, 1 *yuga* and 1 cycle of creation. In simple terms, the number of breaths in 100 days provides a framework for chronology of a lifetime, *yugas*, and cycles of creation (table 45 a-b).⁹⁰²

The same method applied to 24 minutes, 48 minutes, 72 minutes, 96 minutes provides 360 breaths, 720 breaths, 1080 breaths, 1440 breaths and their Indian equivalents (table 45-c). Similarly, 3 hours, 6 hours, 12 hours, 18 hours, 24 hours provides 10,800 seconds, 21,600 seconds, 43,200 seconds, 64,800 seconds, 86,400 seconds (table 45 d).

It is tempting to dismiss such sequences as a misplaced arithmetic lesson, until we recognize that these numbers recur elsewhere. For instance, the number of seconds in 3 hours (10,800), is also the number of bricks (in 5 tiers) required to build the fire-altar for a vedic Agnicayana ritual.⁹⁰³ This number also serves as a model for chronology: 10,800 is the number of breaths in a 12 hour day, and the number of years in 1 Great Year according to Herodotus. Meanwhile, the series of seconds in 24 hours provides us with a key to the numbers of years in the reigns of the ten Antediluvian patriarchs of Sumeria (table 41e). Cosmological breaths of India are inhaled in West and East.

108	breaths	=	7.2	minutes
1080	breaths	=	72	minutes
10,800	breaths	=	720	minutes
21,600	breaths	=	1440	minutes

Table 44a. Breaths and minutes. cf. Table 44b. Breaths and days.

½ Day (12 Hours)		1 Day	10 Days	100 Days
10,800 Breaths		21,600 Breaths	216,000 Breaths	2,160,000 Breaths
10,800 Nadikas		21,600 Nadikas	216,000 Nadikas	2,160,000 Nadikas
½ Year (6 Months)		1 Year	10 Years	100 Years
10,800		21,600	216,000	2,160,000
10,800 Years		21,600 Years	216,000 Years	2,160,000 Years
		1 Precession	1 Yuga/Prajanatha	1 Cycle Creation
20 Days		40 Days	60 Days	80 Days
432,000 Breaths		864,000 Breaths	1,296,000 Breaths	1,728,000 Breaths
432,000		864,000	1,296,000	1,728,000
432,000 Years		864,000 Years	1,296,000 Years	1,728,000 Years
Kali Yuga		Dvapara Yuga	Treta Yuga	Krita/Satya Yuga
24 Minutes	48 Minutes	72 Minutes	96 Minutes	
1 Ghati	2 Ghatis	3 Ghatis	4 Ghatis	
1 Nadika	2 Nadikas	3 Nadikas	4 Nadikas	
15 Kalas	30 Kalas	45 Kalas	60 Kalas	
1440 Seconds	2880 Seconds	4320 Seconds	5760 Seconds	
360 Breaths	720 Breaths	1080 Breaths	1440 Breaths	
3 Hours	6 Hours	12 Hours	18 Hours	24 Hours
180 Minutes	360 Minutes	720 Minutes	1080 Minutes	1440 Minutes
10,800 Seconds	21,600 Seconds	43,200 Seconds	64,800 Seconds	86,400 Seconds

	‘King’	‘Years’	1/360
1.	Aloros	36,000	100
2.	Alaparos	10,800	30
3.	Amelon	46,800	130
4.	Ammenon	43,200	120
5.	Megalaros	64,800	180
6.	Daonos	36,000	100
7.	Euedoraches	64,800	120
8.	Amempsinos	36,000	100
9.	Opartes	28,800	80
10.	Xisuthros	64,800	180
	Total	432,000	1,200

Table 45. Correspondences between a. breaths, days, years, yugas and b. reigns of Sumerian Antediluvian Patriarchs.

4 Minutes,	6 Minutes	60 Minutes,	120 Minutes,	240 Minutes,	480 Minutes,	720 Minutes,	1,440
72	108	1080	2160	4320	8640	12860	25,920
72 Breaths	108 Breaths	1,080 Breaths	2,160 Breaths	4,320 Breaths	8,640 Breaths	12,860 Breaths	25,920
72 Years	108 Years	1,080 Years	2,160 Years	4,320 Years	8,640 Years	12,860 Years	25,920

Table 46. Minutes, breaths and years in Pythagoras and Steiner.

Rudolf Steiner (1923)⁹⁰⁴ claimed that there are links between the number of breaths in a day (25,290 breaths), the number of days in a lifetime of 72 years, and the number of years in a Great Year. This idea is associated with Pythagoras. 72 breaths in 4 minutes become linked with 1° of the earth's rotation and 25,920 breaths become linked with 360° of the earth's rotation in one day. 25,920 is also the number of years linked with modern precession of the equinoxes: one cycle of the sun as it passes through the 12 zodiac signs. Hence, the number of human breaths in the cycle of day corresponds to the number of years in one cycle of the sun. Hinduism assumes 15 breaths a minute. The Pythagorean approach as described by Steiner uses 18 breaths/minute. Thus a different range of numbers emerges, but in both systems the links between minutes, breaths and years is clear (table 45 - table 46).

Extensions of the same logic (table 43) take us into literally astronomical figures. In some contexts the series 72, 2,160, 25,960 years is called 1, 30, 360 Great Days. In other contexts, 1 Divine Day, 10 Divine Days, 100 Divine Days refers to the sequence, 360, 3,600, 36,000 years. Some systems entail 1 day, 1 month and 1 year of the Demigods, leading to the sequence: 4,320,000 years, 216,000,000 years, 432,000,000 years. Alternatively, Brahma lives 100 years, consisting of 360 days and nights (the Vedic year is based on the cycles of the moon, not the sun). Thus Brahma lives 100 x 360 kalpas = 36,000 days plus 36,000 nights = 72,000 (again the number of nadis in the body and nails at Chindabaram). In human years, Brahma's life span lies beyond our everyday imagination: 72,000 x 4,320,000,000 human years = 311,040,000,000,000 human years. Numbers which take our breath away, begin with numbers of letters and breaths such as 72 and 108. The motivation for links with human experience is simple: in yoga theory, if one can reduce the breaths/day one can expand one's life span. In the West, holding one's breath is often a sign of uncontrolled excitement. In the East, holding one's breath is a sign of excitement controlled and a first step towards eternity.

1 Degree	10 Degrees	360 Degrees
72 Years,	2,160 Years,	25,920 Years
1 Great Day,	30 Great Days,	360 Great Days
1 Divine Day,	10 Divine Days,	100 Divine Days
360 Years,	3,600 Years,	36,000 Years
4320 Moons	43,200 Moons	432,000 Moons
1 Day,	1 Month,	1 Year
1 Day of Demigods,	1 Month of Demigods,	1 Year of Demigods
360 Days	10,800 Days	129,600 Days
1 Kalpa,	30 Kalpas,	360 Kalpas
4,320,000 Years,	216,000,000 Years,	432,000,000 Years
1000 Yugas,	50000 Yugas,	100000 Yugas
1 Year of Brahma,	50 Years of Brahma,	100 Years of Brahma (Age of Universe)

Table 47. Years in life of man and Divine days and years

1 Aditya	Varuna			
2 Adityas	Mitra- Varuna			
	Day - Night			
3 Adityas	Mitra	Varuna	Aryaman	
	Earth	Sky	Milky Way	
6 Adityas	1. Mitra	Shani	Saturn	
	2. Varuna	Brihaspati	Jupiter	
	3. Aryaman	Budha	Mercury	
	4. Bhaga	Shukra	Venus	
	5. Amsa	Chandra	Moon	
	6. Daksa	Mangala	Mars	
7 Adityas	1. Varuna		Jupiter	
	2. Mitra		Saturn	
	3. Aryaman		Mercury	
	4. Bhaga		Venus	
	5. Daksa (Daksha)		Mars	
	6. Ansa		Moon	
	7. Surya or Savitri		Sun	
12 Adityas	1. Amsa	Moon	Surya	(the share of the gods)
	2. Aryaman	Mercury	Aryama	(generous, nobility)
	3. Bhaga	Venus	Bhaga	(due inheritance)
	4. Daksa	Mars	Dhata	(ritual skill)
	5. Mitra	Saturn	Mitra	(constancy in friendship)
	6. Pusan		Pusha	(prosperity)
	8. Savitr	Sun	Savita	(power of words)
	9. Tvastar		Tvastha	(skill in craft, technique)
	10. Varuna	Jupiter	Varuna	(fate)
	11. Vishnu	Saturn	Indra	(cosmic law)
	12. Vivasvat	[Jupiter]		(social law).
	Leo	Brahma/Vishnu		
	Virgo	Shukra		
	Libra	Savitri		
	Scorpio	Vivaswat		
	Sagittarius	Indra/Pushan		
	Capricorn	Twashtri		
	Aquarius	Bhaga		
	Pisces	Mitra		
	Aries	Rudra/Aryaman		
	Taurus	Amsa		
	Gemini	Varuna		
	Cancer	Daksha		

Table 48. The 12 Adityas and their associations

To go further would plunge us into details of lunar, solar, and luni-solar calendars, which are properly the domains of chronology, calendar studies, computus. Important for our story are some simple insights. Both the lunar and solar systems rely on a common approach. If breathing is a sign of life, controlled breathing is a key to creation, passage, dissolution and reunion. The systems seek equilibrium that is simultaneously linked with development, a journey, a crossing, a pilgrimage in a deeper spiritual sense. A key to understanding lies beyond isolated numbers or ratios: it lies in related numbers and proportions which are adjusted as further insights accrue. For instance, 108 is a key number because it enables lunar proportions (27 mansions of the moon x 4 padas) to be correlated with solar proportions (12 zodiac signs x 9 planets). At some point, it was recognized that 108 is also relevant qua distance between earth and moon, earth and sun and relative diameters of earth and sun.⁹⁰⁵ New associations add to complexity: basic insights remain.

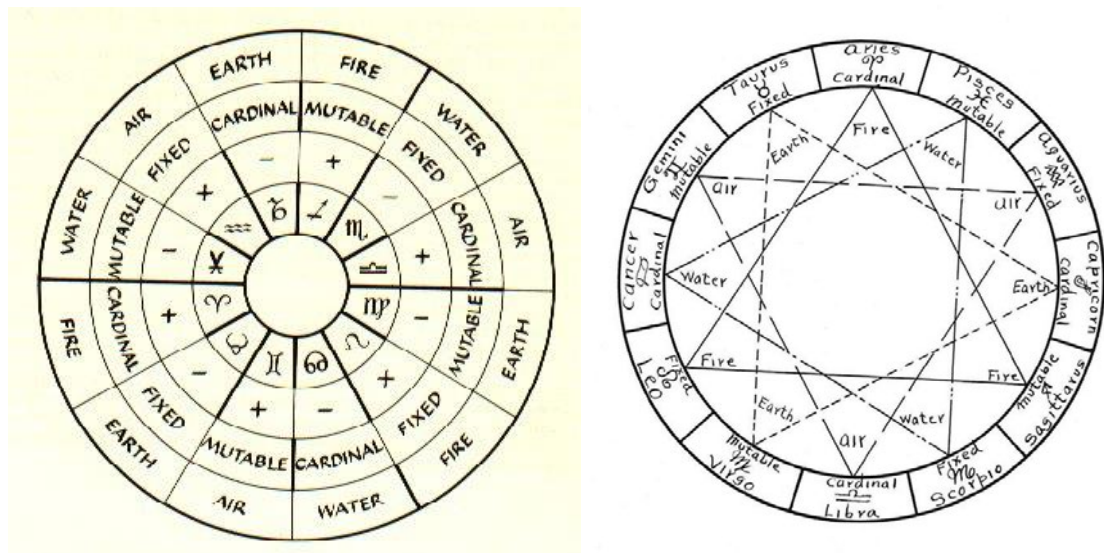
6.3.2. Gods and Astronomy

This leads us to one further and final insight into the sacred chronology of the Hindu system, which developed in the course of thousands of years. Any attempt to fix one static set of correlations becomes a snapshot that overlooks an evolving pattern. The Adityas offer a superb example. Yajurveda (7.19), states that “there are eleven gods in heaven (light space), eleven gods in atmosphere (intermediate space), and eleven gods in earth (observer space).” Hence, there are 33 gods: 11 gods for each of the 3 worlds.⁹⁰⁶ Another version states that there are 12 Adityas, 8 Vasus, 11 Rudras, and 2 Ashwinis, which together make up the root number 33.

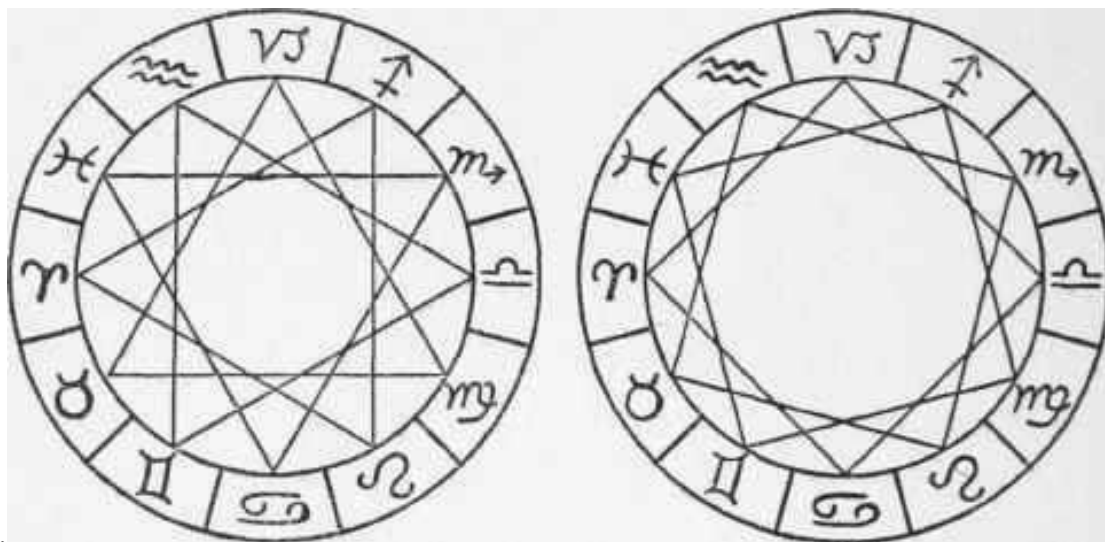
In simplified terms, Adityas are divine intelligence (table 44). They supervise and maintain the cosmic evolutionary process.⁹⁰⁷ Their number entails an evolution of its own. Initially, there is one Aditya: Varuna, whose threefold name reflects an internal trinity: Va has the creative aspect of Brahma; Ru has the destructive aspect of Rudra (Siva); while Na has the preserving aspect of Narayana (Vishnu). Next there are two Adityas: Mithra-Varuna, where Mithra is day and Varuna is night; Mithra is sun and Varuna is moon.

Then there are 3 Adityas. Mitra, Varuna, Aryaman now represent Earth, Sky, Milky Way. Next there are 6 Adityas where Mitra is linked with Saturn (Shani). Then there are 7 Adityas, where Varuna, is linked with Jupiter. Finally, there are 12 Adityas where each is linked with one month of the year (table 48). Predictably there are variant versions of Adityas.⁹⁰⁸ For instance, we find one version where the year begins with Leo and the 12 adityas are arranged accordingly.⁹⁰⁹ In this arrangement, Bhaga which was linked with Leo is now aligned with Aquarius: another example of the difference between South orientation and North orientation.

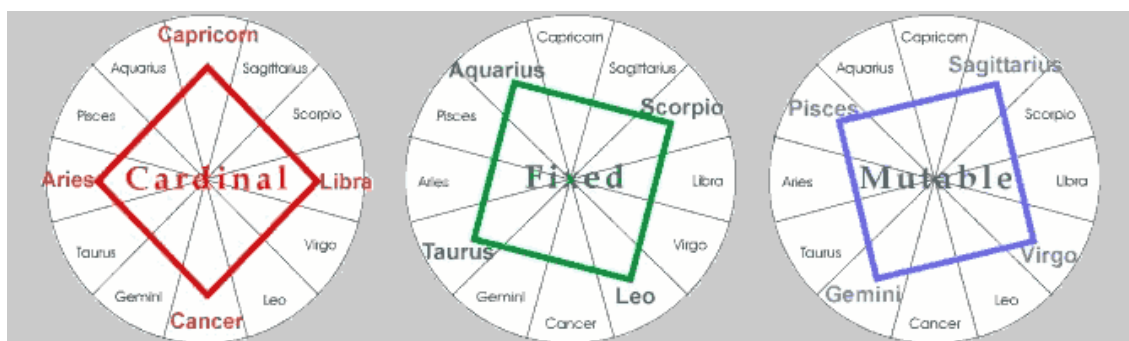
All this illustrates an evolutionary dimension in stories of skies. The associations often had regional and local variants. Even so there is a system which becomes more complex as the observational evidence becomes more precise. One result was a further refinement in categories. The distinction between archetypical order (world) and temporal order (year) was expanded to include changing human dimensions (man). The consequences, mainly for alphabets, calendar wheels and crosses will be the focus of the latter part of this chapter.



a-b.



c.



d.

Figure 193a-d.. Cardinal, fixed, mutable signs.

6.4. World, Year, Man

In India, this leads to three kinds of signs: mutable, moveable, fixed signs called Devarsi, Brahmarsi and Maharsi, linked with 3 qualities (gunas): sattva, rajas, tamas and 3 gods: Narada, Agastya, Durvasa (table 49).⁹¹⁰ In the West, this leads to an increasing interplay between geometry, elements and alphabet letters. At a simple level, this entails combining an upward triangle (fire-air) and a downward triangle (water-earth) to produce a hexagram (figure 194a, a theme encountered earlier, figure 74), resulting in a 5th element, 5th essence: quintessence.

6.4.1. 3 Kinds of Signs and 4 Elements (Squares and Triangles)

More systematic methods join the zodiac signs of each of astrological signs to arrive at 3 squares (figure 193): i.e. Capricorn, Aries, Cancer, Libra for the cardinal signs; Aquarius, Taurus, Leo and Scorpio for the fixed signs and Pisces, Gemini, Virgo and Sagittarius for the mutable signs. These squares are sometimes called quadruplicities. Alternatively, four equilateral triangles are inscribed in the circle of the 12 zodiac signs. Each of the four elements is assigned to a triangle. So Aries, Leo, Sagittarius becomes a fire triangle. Taurus, Virgo, Capricorn becomes an earth triangle. Gemini, Libra, Aquarius becomes an air triangle, while Cancer, Scorpio, Pisces becomes a water triangle. These triangles are sometimes called triplicities. The quadruplicities and triplicities each produce 12 links within the zodiac circle (figure 193c). The quadruplicities in isolation lead to a red cardinal square, green fixed square and blue mutable square (figure 193d).

Letter		Zodiac Sign	Path	Meaning
5.Heh	= Aleph + Koph	Aries	15	Window
6. Vav	= Aleph + Peh	Taurus	16	Nail
7. Zain	= Aleph + Resh	Gemini	17	Sword
8. Chet	= Aleph + Tau	Cancer	18	Fence
9. Tet	= Shin + Koph	Leo	19	Serpent
10. Yod	= Shin + Peh	Virgo	20	Hand
12.Lamed	= Shin + Resh	Libra	22	Oxgoad
14. Nun	= Shin + Tau	Scorpio	24	Fish
15. Samekh	= Mem + Koph	Sagittarius	25	Support
16. Ayin	= Mem + Peh	Capricorn	26	Eye
18. Tzaddi	= Mem + Resh	Aquarius	28	Fish Hook
19. Qof	= Mem + Tau	Pisces	29	Back of Head
Water	Air	Earth	Fire	
8. Chet	7. Zayin	6.Vav	5.He	
Cancer	Gemini	Taurus	Aries	
14. Nun	12. Lamed	10.Yod	9. Tet	
Scorpio	Libra	Virgo	Leo	
19. Quoph	16. Tzaddi	18. Ayin	15. Samek	
Pisces	Aquarius	Capricorn	Sagittarius	

Table 50. 12 simple letters of Hebrew, their combinations and corresponding zodiac sign;⁹¹¹ 4 elements, 12 Zodiac signs and 12 simple Hebrew letters.⁹¹²

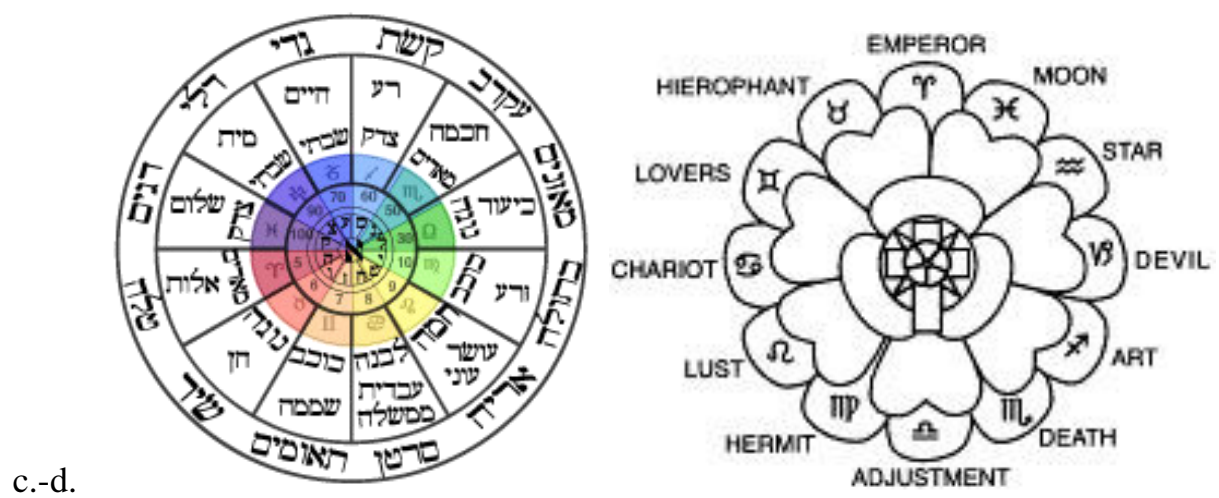
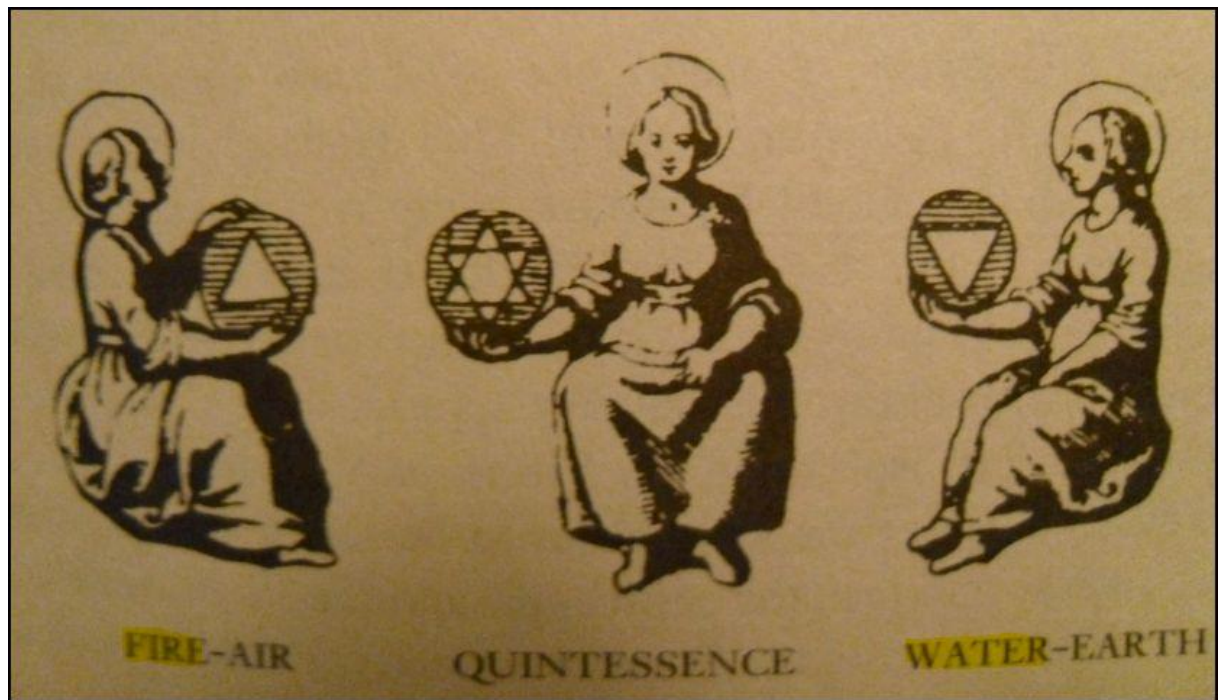


Figure 194. Fixed Cardinal and Mutable Signs

This elementary lesson in astronomy helps us to understand further connections with the Hebrew alphabet. In Hebrew, the 12 simple letters are formed by a combination of the 3 mother letters (here Aleph, Shin, Mem) with the last 4 double letters (Kaph, Peh, Resh, Tau or K P R T). More precisely (table 50 a), Aleph + K P R T produces letters 5 6 7 8, Heh, Vav, Zain Chet corresponding to Aries, Taurus, Gemini, Cancer. Shin + K P R T produces letters 9 10 12 14, Tet, Yod, Lamed, Nun, corresponding to Leo, Virgo, Libra, Scorpio. Mem + K P R T produces letter 15 16 18 19, corresponding to Sagittarius, Capricorn, Aquarius, Pisces.

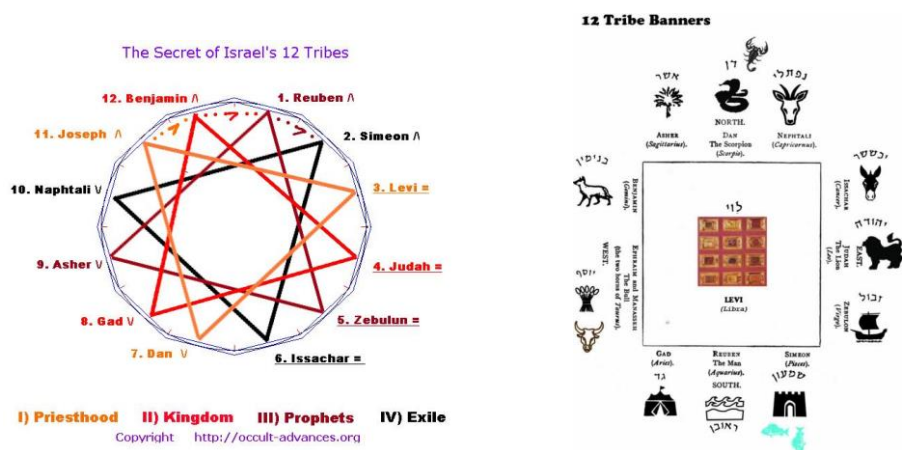
These 12 simple letters of Hebrew are also linked with the 4 elements. Fire is linked with Hebrew letters 5. He, 9. Tet, 15. Samek. Earth is linked with letters 6. Vav, 10 Yod 18 Ayin. Air is linked with letters 7. Zayin, 12. Lamed and 16. Tzaddi. Water is linked with letters 8. Chet, 14. Nun, 19. Quoph (table 50 b, figure 194b). Another version links this with gematria (figure 194c). In the mystical tradition, the 12 zodiac signs become a starting point for 144 connections (figure 158d, cf. 369) and if the 3 mothers, 7 doubles and 12 simple letters are arranged as three expanding patterns, we arrive at the mystic rose of the Rosicrucians also used in the Tarot (figure 194e).

Presented as a series of red, green, yellow and blue circles (figure 194b) the links between 4 elements and 12 Hebrew letters is completely systematic. On closer inspection, there are differences from the standard astrological triplicities. In the Hebrew gematria version (figure 194c) letter Heh is 5 at Aries. Working backwards on the triplicities diagram, no. 1 would be Sagittarius. If we begin there, the fire triangle is Sagittarius, Aries, Leo with numbers 1 5 9 (of breathing fame, figure 72) and would align with the associations of Kartikeya, the fires of Arunachala (figure 138), the fiery dances of Chindabaram and associations of Mars (Angaraka) with burning coal.⁹¹³

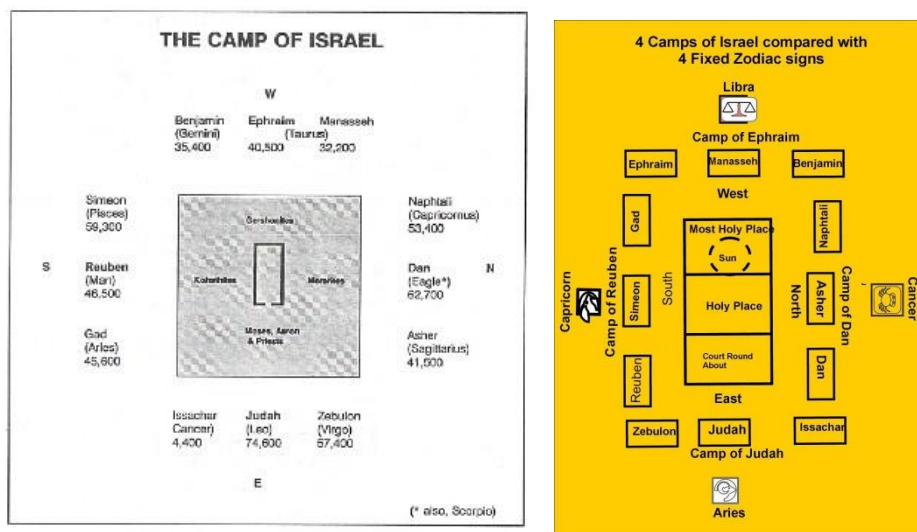
If we begin with Aries (figure 193b), the fire triangle would be 5 9 13. The Hebrew system shows 5 9 15. Using the same arrangement, the earth triangle would be 6 10 14. The Hebrew system shows 6 10 18. The air triangle would be 7 11 15. The Hebrew system shows 7 12 16. The water triangle would be 8 12 16. The Hebrew system shows 8 14 19. The triplicities entail a systematic attempt to correlate zodiac signs and physical elements. In the Hebrew system, physical correlations clearly play a role, but other principles dominate, e.g. gematria.

Looking at the model of the year as a whole, it is divided into 3 by the mother letters. Aleph is air, Shin is fire and Mem is water. Seen anthropomorphically, Aleph is the head, Shin is the torso, and Mem is the bottom part of part.⁹¹⁴ Seen numerically, the year and the cosmic body begin at 5 (He) and end at 19 (Resh). We have encountered 19 as a cut-off point in terms of Perun (figure 22), the Slavic Veda (figure 58) and in Krittivasheshvara as cosmos of Kashi.⁹¹⁵ In the Kashi figure, 18 represents Shri Shukreshwar (sperm) and 19 represents 19. Shri Kedareshwar (sex organ). In this version of the Hebrew alphabet, 18 is Aquarius and 19 is Pisces. Hence, in terms of a cosmic man, the implied body is again a seated figure in a yoga position and there is again a cosmic circumcision.

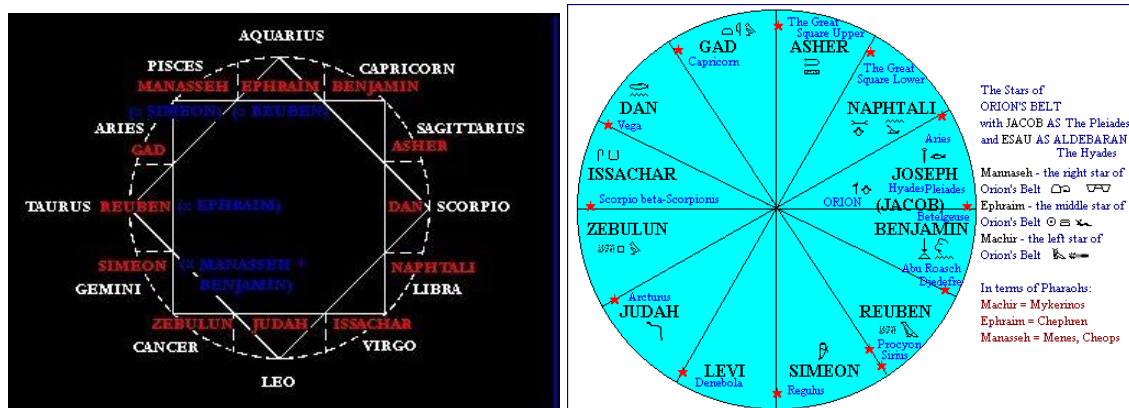
This version of the 22 letter Hebrew alphabet follows the traditional western year beginning with Aries (spring equinox) and ending with Aquarius and Pisces. It also parallels the alphabet of the Magi and alchemical processes (figure 65), wherein calcination (Aries) leads



a.-b.



c.-d.



e.-f.

Figure 195 a -f. Alignments of 12 Zodiac Signs and 12 Tribes.

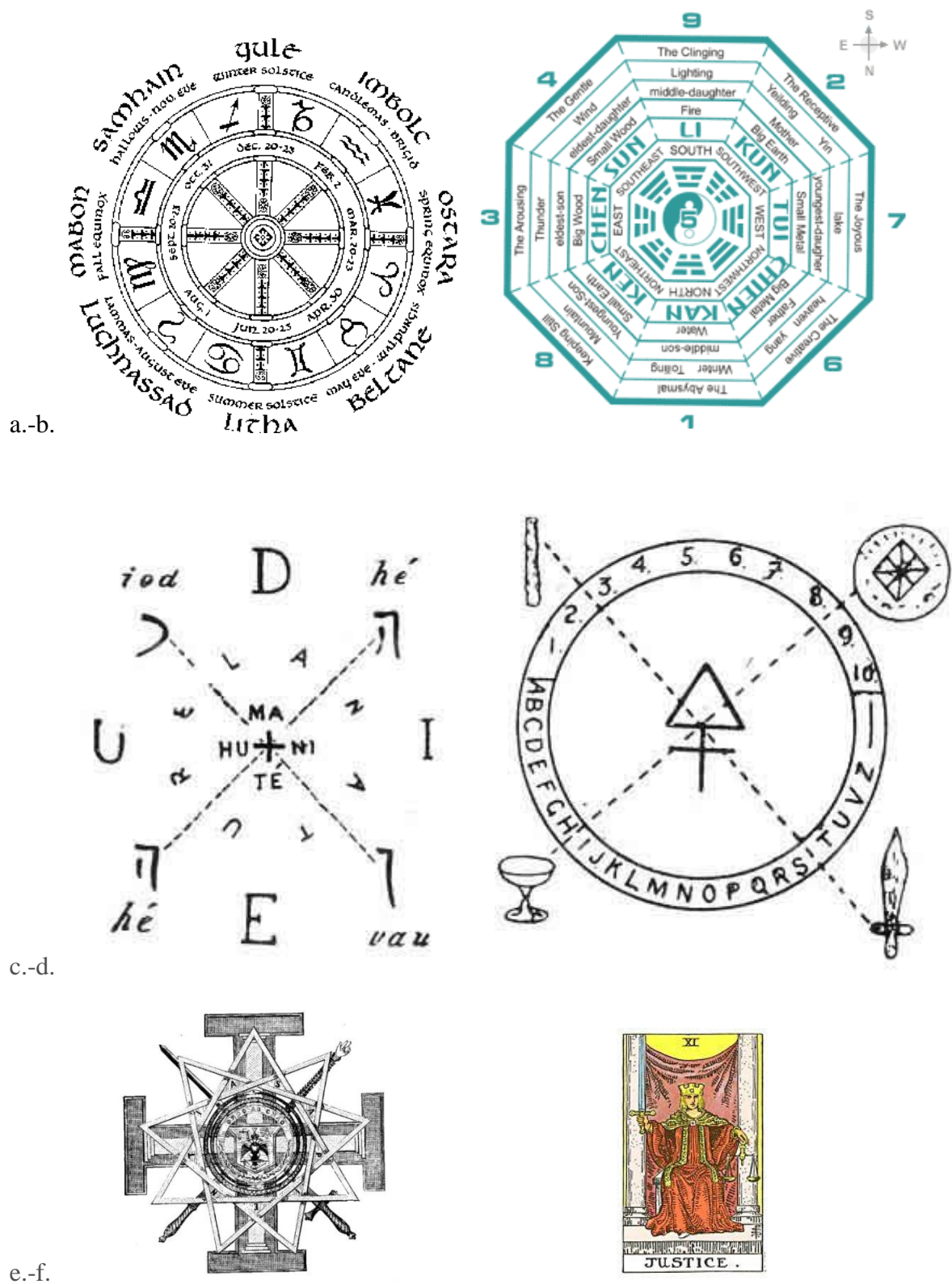
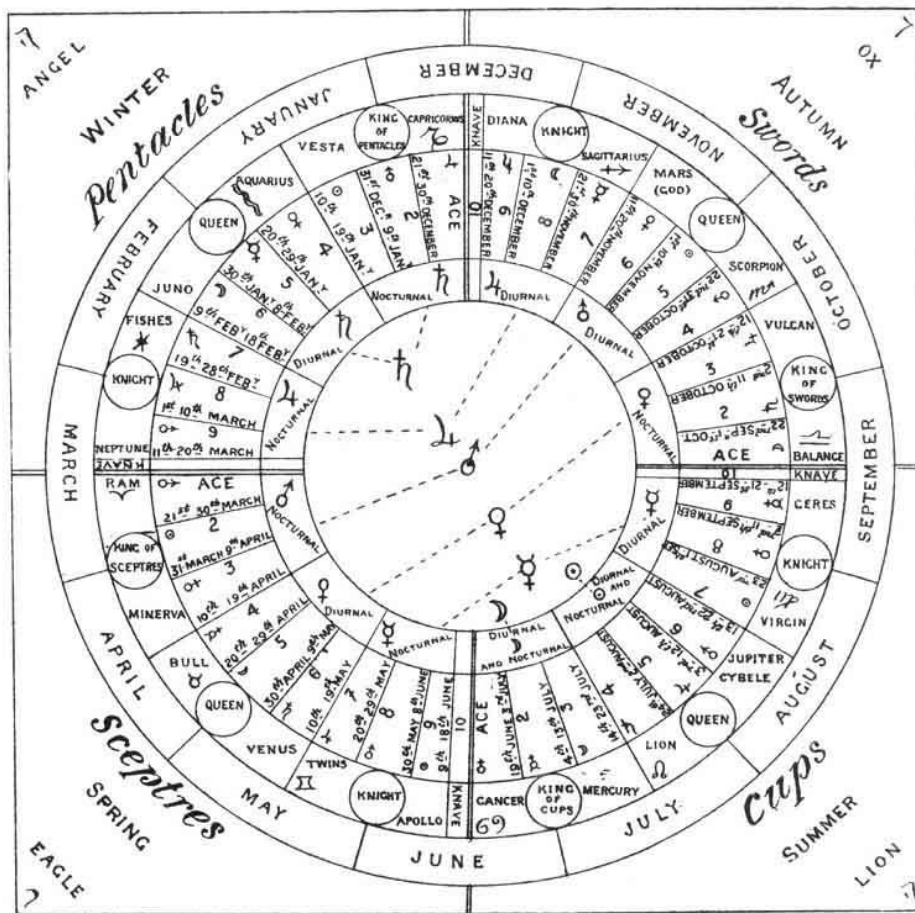
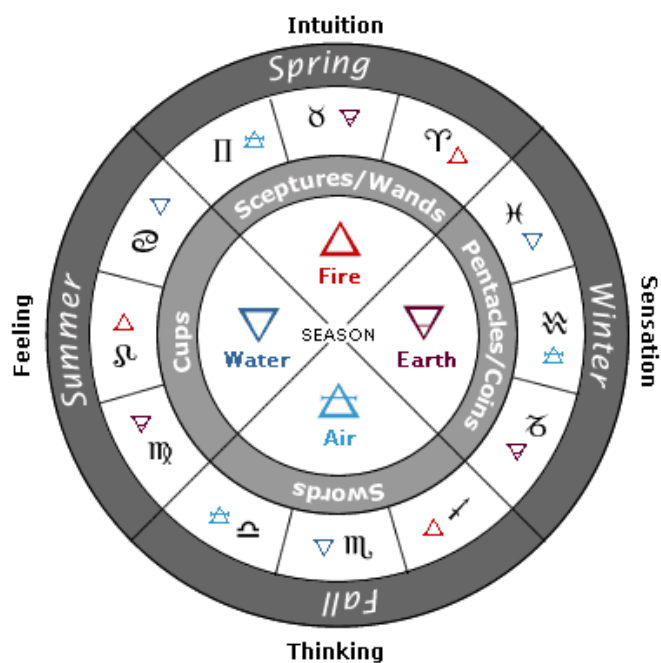


Figure 196. Celtic Wheel of Year, Chinese Later Heaven, Tarot and 33rd Degree of Freemasonry.



To face page 252.

a.



Figures 197. Tarot, Elements and 4 Seasons.

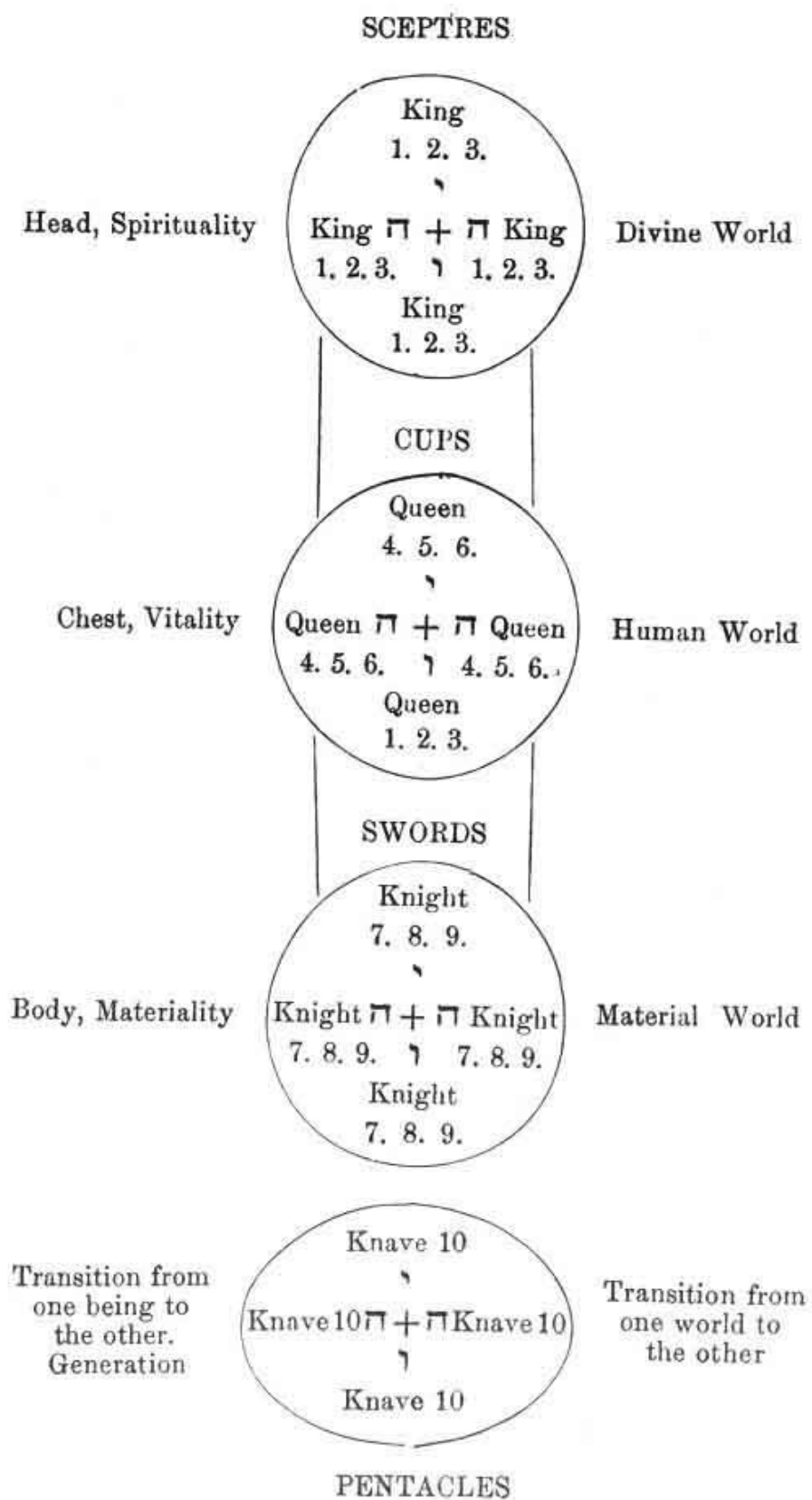


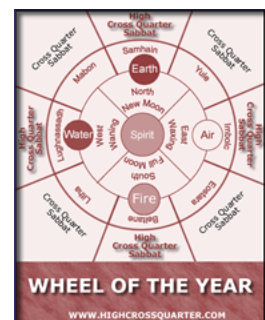
Figure.198. Tarot and 4 Worlds.



a.



b.-c.



199 a-c. Celtic Trees and Ogham.

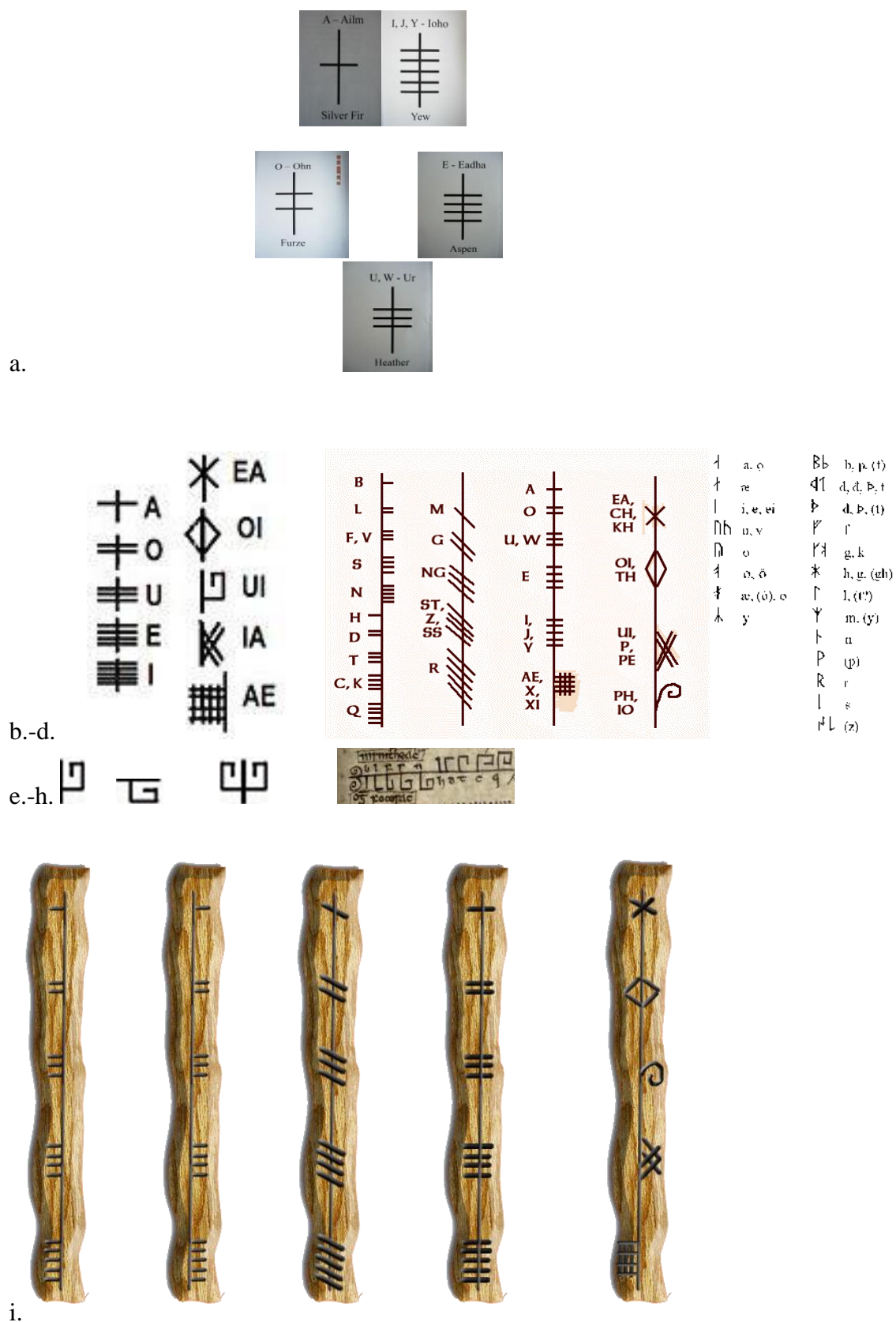


Figure 200a. Celtic vowels and four points of the compass, b. Anglo Saxon vowels and diphthongs, Ogham,⁹¹⁶ c. Druid Runes, d. Runes of Greenland, e-g. UI as G, h. Book of Ballymore, 170v⁹¹⁷, i. Ogham from Bretagne.

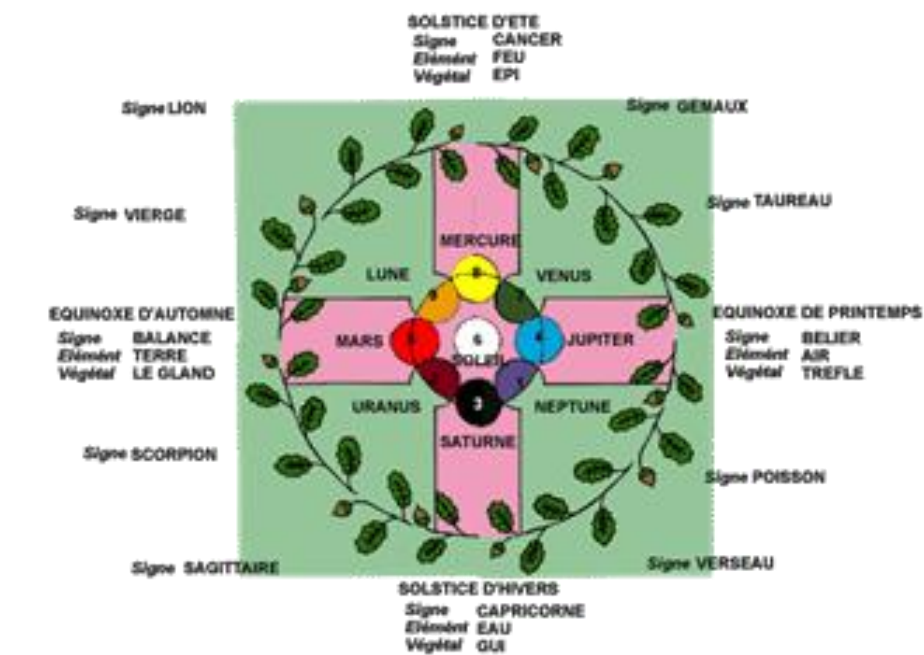
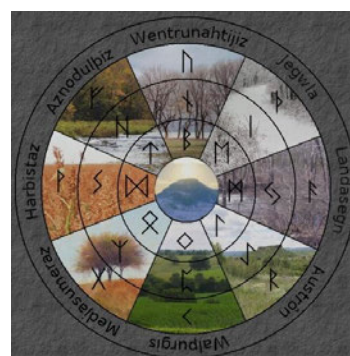
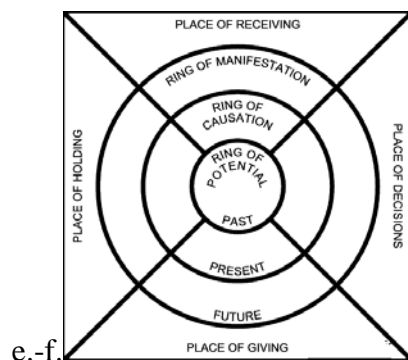
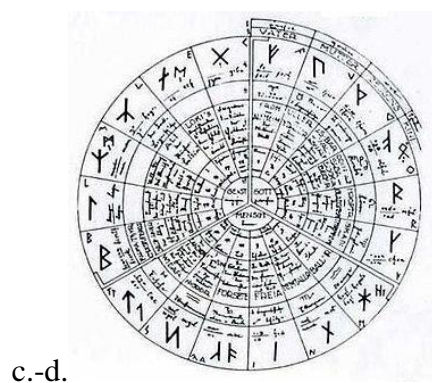
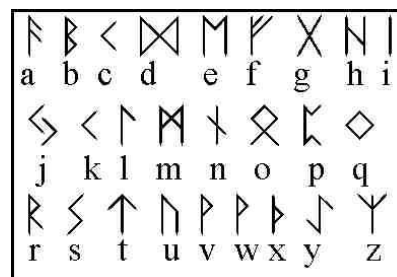
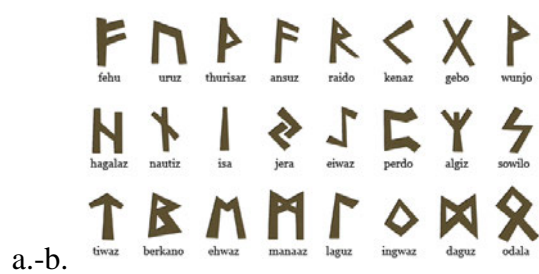


Figure 201 a-g. Futhark and Seasons

to multiplication and projection (Aquarius, Pisces). Its logic and emphases are very different from the Egyptian model analysed in the chapter on breathing (figure 74). The history of the Hebrew is typically linked with Aramaic, Ugarit and Phoenician, which clearly played a role. At the same time, the above analyses suggest that there are two parallel sources, one in Egypt, the other in Babylon, reflecting historical events in the Egyptian and Babylonian captivities of this much travelled people. And there were more than one ideas about emphasis within the structure. The arrangement above presents the mother letters as Aleph, Shin, Mem (A S M). The arrangements explored earlier were, M S A, S A M (figure 73, 74). Modern Hebrew presents the mother letters as Aleph, Mem Shin (A M S). The Egyptian version centres on Yod (figure 78, OPS). The Babylonian Magi version is after the gold at the end of the year (figure 65) and the fire of Shin is a culmination of a year that ends/begins in March/April. A modern version reflects a year that ends/begins in August/September. In future we need new histories of alphabets that reflect multiple, parallel, development.

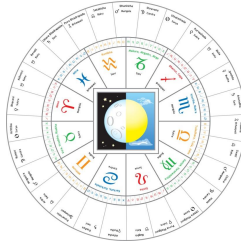
In Hebrew, the 12 simple letters linked with the 12 zodiac signs also have other associations. For instance, they are aligned with the 12 tribes (figure 195a ff). One scholar has suggested that the tribes can also be subdivided into 4 triplicities, namely: I. Priesthood (3. Levi, 7. Dan, 11. Joseph). II. Kingdom (4. Judah, 8. Gad, 12. Benjamin) III. Prophets (1. Reuben, 5. Zebulun, 9. Asher) IV. Exile (2. Simeon, 6. Issachar, 10. Naphthali), which would then correspond to the air, earth, fire, and water triangles respectively. Other scholars link the 4 camps of the Israelites with the 4 fixed zodiac signs and use this as a principle for arranging the 12 tribes; or speak of 12 tribe banners, or given constellations in the heavens. The 12 zodiac signs and 12 tribes are in turn linked with 12 stones found on the breastplate of the high priest. Here too there are similar debates about precisely which stones belong where. The disputes do not concern us. These traditions of sacred letters shift with interpretation over time more dramatically than their ontological claims might suggest, which is not surprising given that the 12 tribes were together for two generations (David, Solomon) in the past two millennia.

6.4.1.1. Tarot and Orientation

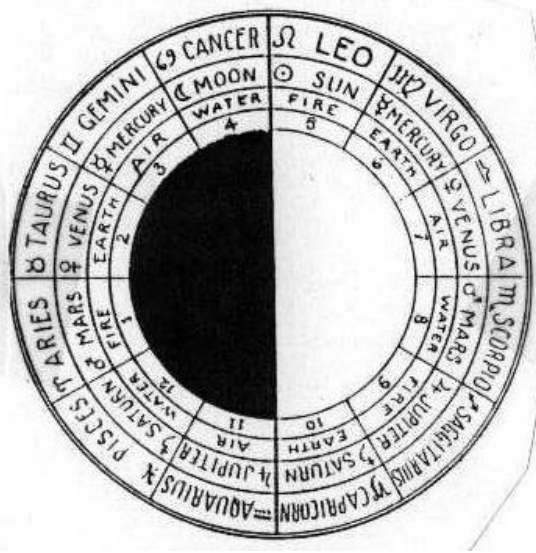
We see these shifts equally with respect to orientation in the Tarot. As noted earlier, the Celtic world has an eightfold wheel of the year, which parallels the 8 trigrams of the Chinese Later Heaven diagram (figure 196a -b). In the Celtic scheme, there are two diagonals: Taurus-Scorpio (Beltane – Samhain), which represents the male axis and Leo-Aquarius (Lughnassad – Imbolc), which represents the female axis. In the Chinese system, the polarities are reversed so 6 5 4 represents the male axis while 8 5 2 represents the female axis.

These diagonals recur in the mystical tradition and the Tarot. For instance, a French mystical diagram (figure 196c) shows this in terms of the Tetragrammaton letters: the male axis as *vau* – *iod* (letter 6 – letter 10), the female axis as *hé* – *hé* (letter 5 – letter 5). The same letters are on Tarot trump card 10: the wheel of fortune (figure 156). Another Tarot illustration transforms the male axis into sword and wand (sceptre) while the female axis becomes chalice and geometrical coin. The upper half of the circle has the numbers 1-10. The lower half has a 23 letter alphabet divided into 3 sections: A B C D E F G H; I J K L M N O P Q R S; T U V

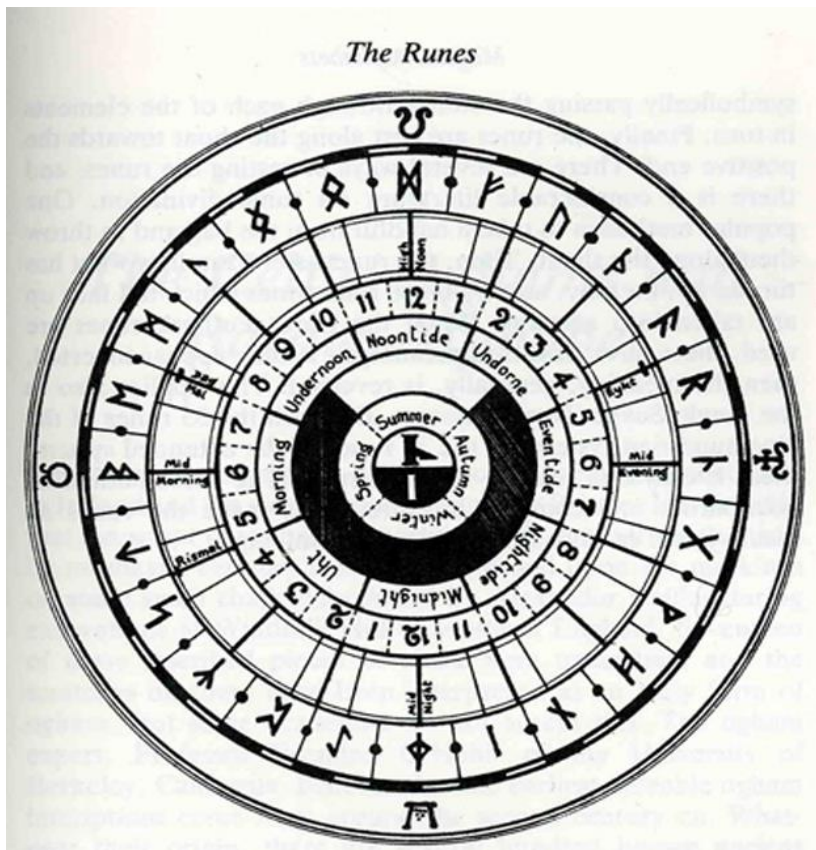
27 Lunar Mansions - Nakshatras (13° 20' Ecliptic Division)
Rasi Varga (30° Ecliptic Division)



a.



b.



c.

Figure 202. Nakshatras and Zodiac, Chaldean Zodiac, Futhark, Hours and Wheel of Time.

Z (figure 196 d, cf. 204). In the jewel/insignia of the 33rd degree of masonry, Sovereign Grand Inspector General, the male axis has the sword of the great Architect of the universe, while the female axis is replaced by a hand with two fingers. Amongst the Saint John Christians, the index finger is for Saint John the Baptist and the middle finger is for Saint John the Evangelist.⁹¹⁸ In another version of the Tarot (figure 197a), both axes are dominated by the Queen. The male axis of Spring – Autumn, eagle – ox, is now linked with sceptres and swords, while the female axis of Summer – Winter, lion – angel is now linked with cups and pentacles.

Yet another version (figure 197b) maintains the diagonals but shifts the correspondences to the cardinal axes: spring- fall are now aligned with sceptres[sic]/wands- swords, fire-air, intuition-thinking, while summer-winter are aligned with cups-pentacles, water-earth, feeling-sensation. Meanwhile, in the Tarot of the Bohemians the same four suits are aligned with the 3 worlds: Divine world, human world, material and transition from one world to another (figure 198). In short, the elaborate systems which purport to reveal the secrets of structure in the cosmos have structures that secretly reveal their changing history.

6.4.2. Ogham and Futhark

Considerable variety is found also in the structuring systems of the Ogham and Futhark. Underlying methods for their creation were considered in chapter 3. Here we concerned only with presentation methods and particularly those in which temporal and human aspects are visible. Sometimes the system is very straightforward. For instance, a Dutch Celtic tree calendar simply arranges 35 trees in a circle (figure 199 a). Sometimes the 12 months are simply aligned with 12 runes (figure 199 b) or the wheel of year is aligned the moon and elements (figure 199 c).

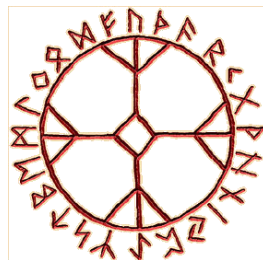
In the Celtic tradition, vowels are aligned with the 4 points of the compass, the solstices and equinoxes (figure 200 a ff.). Hence, A-Ailm (Silver Fir), is North at the winter solstice. O-Ohm (Furze) is East, at the spring equinox. U,W-Ur (Heather) is South at the summer solstice. E- Eadha (Aspen) is West at the autumn equinox, while I, J, Y-Ioho (Yew) is again North at the day before the winter solstice.

The 5 vowels and 5 diphthongs are often grouped together. In the Ogham, there are typically 3 aicmes (groups of five runes, cf. the pancha of the tantrics) of consonants, followed by 2 aicmes of vowels and diphthongs. The runes of Greenland, generally considered older, show 13 consonant runes, followed by 8 vowel runes (reading from right to left). Variations on the UI rune invite comparison with the letter G. Meanwhile, the Ogham of Bretagne shows a more systematic treatment of the aicmes for consonants (1-3), vowels (4) and diphthongs (5). Hence, while alphabets such as Sanskrit list vowels followed by consonants, Celtic runes and other alphabets often present these in reverse order (cf. chapter 9).

In the futhark runes (figure 201 a ff.), there is a custom of listing them as 3 aetts (groups of eight runes). Slight modifications permit an alignment with 25 letter English alphabets. In the German mystical tradition the three aetts are arranged in a circle relecting the three worlds of: the highest, the equally high and of the third. The resulting division is an inverted Y shape



a.



b.



c.

Figure 203. Elder Futhark, Alphabet, Runes

like the Mercedes Benz logo. By contrast, in Scandinavia and some Slavic countries, the 3 aetts are arranged in three expanding circles (figure 201 c ff). The first aett, in the smallest, inner circle, is the ring of potential representing the past. The next aett is in the ring of causation, representing the present. The third aett is in the largest circle, the ring of manifestation, representing the future. Hence, these 3 rings reflect the 3 phases of time through a two dimensional version of the 3 cauldrons in the physical world.

More complex is the Celtic tradition from Brittany. On a square background are marked the 12 zodiac signs. A circle of oak nuts and leaves creates a boundary. Within this boundary is a Celtic cross along the cardinal axis arranged in a South orientation with summer solstice, Cancer, and fire. Here again, we have the concept of circles echoing cauldrons and phases of time except here they are integrated into a geometry linked with powers of 3:

The cross is made of three concentric circles and their diameters have the following ratios : 9, 27, 81

The 81 circle is the Divine circle or Keugant

The 27 circle is the circle of Migrations or Abred.

The 9 circle is the circle of the White Light or Gwenwed⁹¹⁹

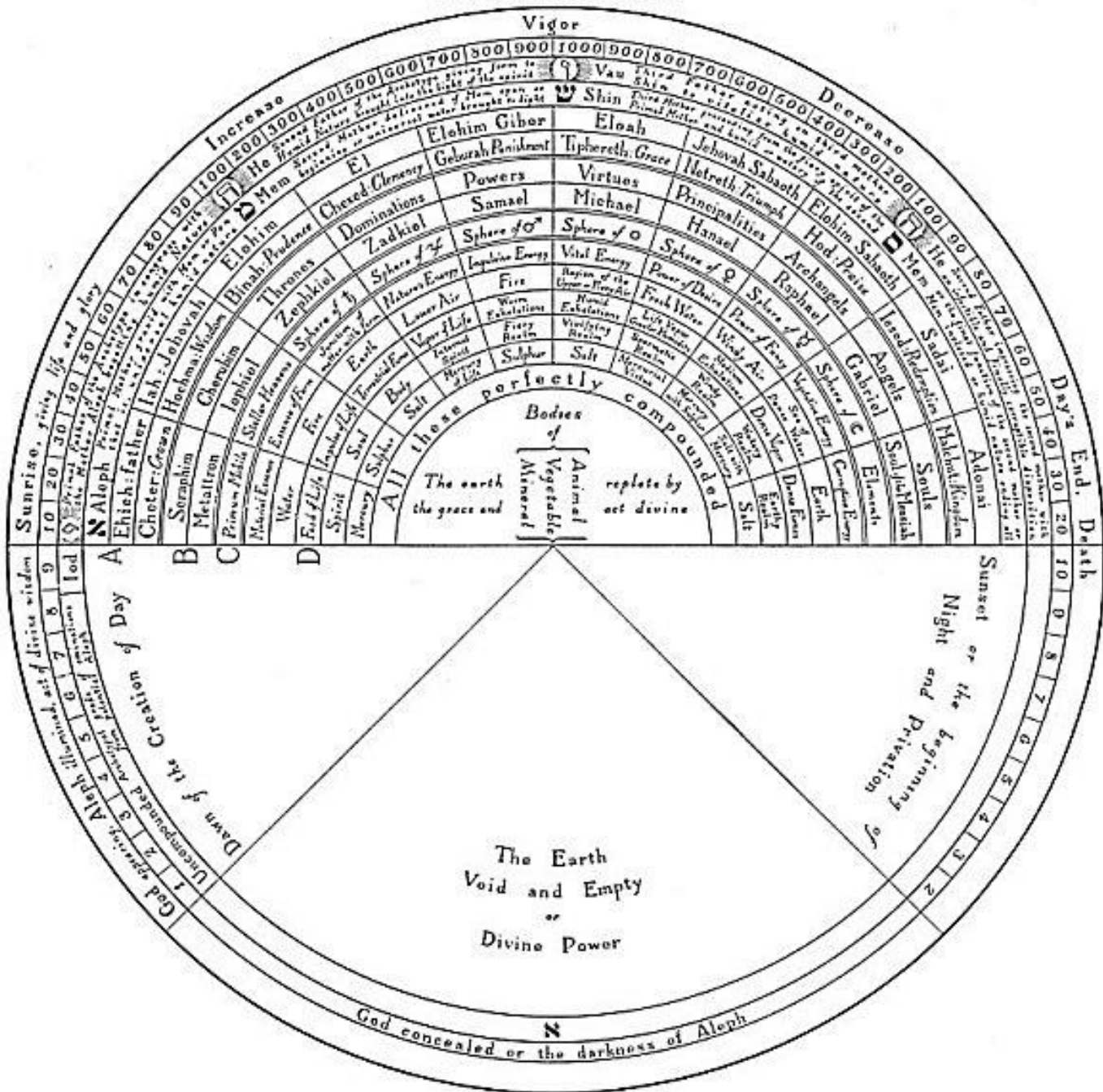
Here the circles have a clear numerical principle: 9 (3^2), 27 (3^3), 81 (3^4).

6.4.2.1. Wheels of Time

Some wheels of time (figure 202 b) simply show the 12 zodiac signs, the planets and the elements. A central circle is divided into black (darkness) on the left and white (light) on the right, thus echoing the Indian system (cf. figure 202a). A Scandinavian wheel of time shows time correspondences in the older futhark (figure 202c). The diagram has a South orientation with South and Summer on top. The inner circle is divided into the light of day and dark of night and also shows two runes. The next circle shows the four seasons. The next circle shows darkness for three seasons and light only for the summer season. Next the day is divided into 8 periods. This is then subdivided into two 12 hour periods, then 8 divisions showing midpoints, the 24 runes. In this version Dagaz is at the top. Finally there are 4 symbols for the cardinal points.

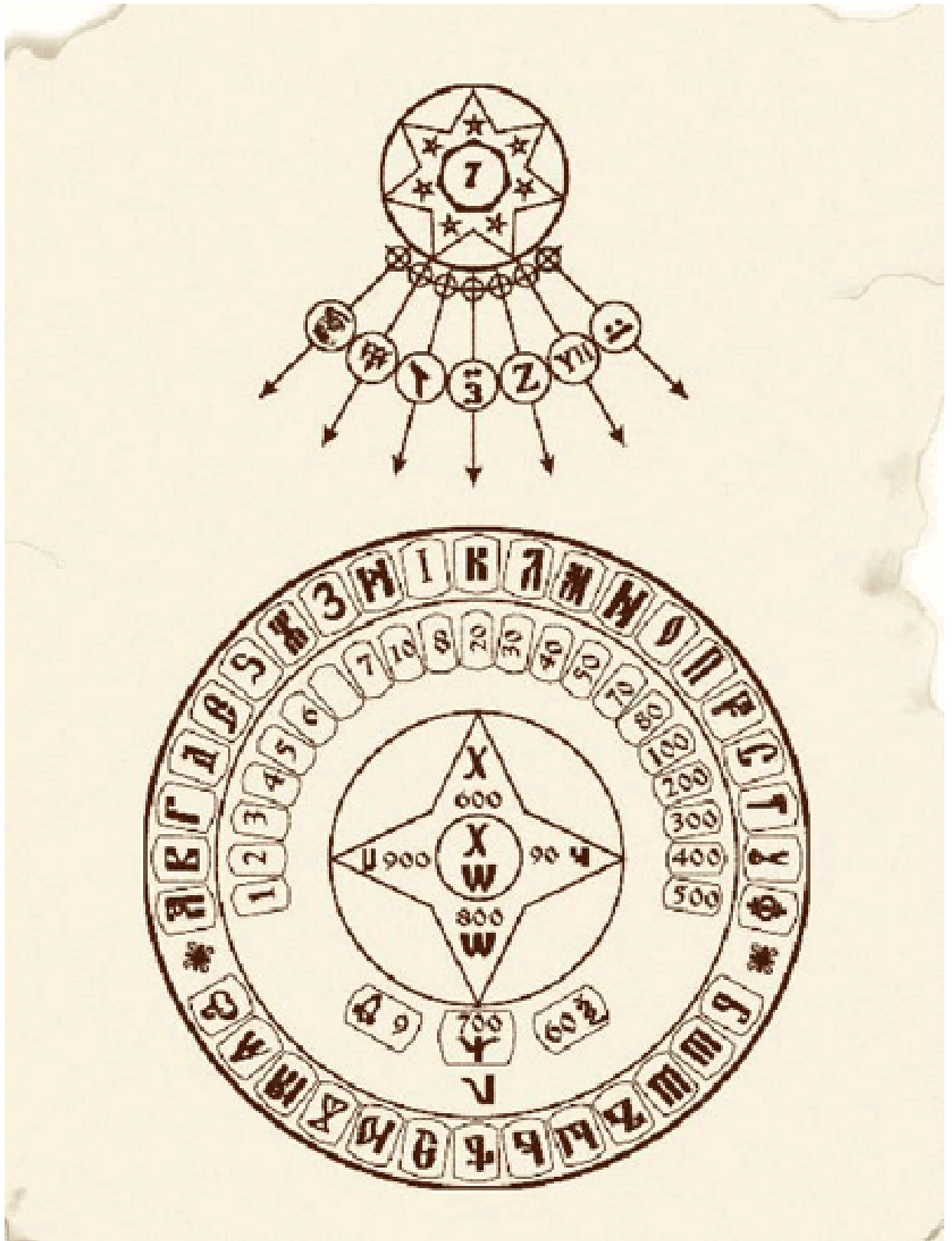
Considerably more subtle is a Swedish calendar wheel (figure 203 a) which has a North Orientation. Accordingly the Dagaz rune is now at the bottom and the jara rune is at the top. The central section shows wheel-like spokes. These are surrounded by two circles of runes. Next we have the names of the four seasons: zima, jaro, leto, podziem each accompanied by two runes marking the beginning and end of the seasons. The names of these seasons are revealing in themselves. Zima recalls the zi of the chinese word for rat at the end/beginning of the year. Jaro reflects the Slavic term for the god of growth as in Jaroslav. Leto reflects the Greek goddess. Podziem is the Polish word for underworld. The next circle shows the eight Celtic feasts: five of these are familiar: Samhain, Yule, Imbolc, Ostara, Beltane are identical to Anglo Saxon names. Three are different, with the third clearly reflecting Eastern influences: Slunovrat, Freyfaxi, Rovnodennost. Surrounding this are twelve moons and finally the 24 runes with their runic names. A much simpler version simply takes the 8 divisions of the Celtic year and assigns 3 runes per section (figure 203 b)

Plan of Universal Causes



a.

Figure 204 a. Plan of univocal causes



a.

Figure 205. Slavic alphabet Circle.

The Heavenly and Earthly Eve, Mother of all Creatures in Heaven and on Earth.

The Star of the Kings from the Orient.

God is an eternal uncreated, infinite, supernatural, selfsustaining, heavenly and existing spirit who hath become in the course of nature and time a visible, bodily, moral man.

OCULUS DIVINUS
per quem Deus vidit & creavit omnia.
Everything hath its end! and announces its beginning.

LUMEN GRATIAE, ERGON
sunt duo

**Heavenly Eve,
The New Birth.**

O, Man, O, Man, see how God,
the World hath become man.

Innocent I received, Dammed is
he, who doth not believe.

TINCTURA COELESTIS.
S.S. Sacramenta.

**ROSA CRUCIS
VENITE.**

VIDETE. VIDETE. VIDETE.
Whoever hath eyes to see, can and
will see rightly.

Seek the friendship of
Archaeo, the confidant
doorkeeper,

Nature is a created, natural, timely,
definite, spiritual, existing and bodily
spirit, an image, likeness and shadow,
fashioned after the uncreated eternal
spirit, hidden and, yet visible.

OCULUS NATURAE
sive Coeli, per quem Natura visitat
& regit terrena omnia.
Lively, mortal, effective, perishable
and to be reborn again.

LUMEN NATURAE, PARERGON
FRATRES.

**Earthly Eve,
The Old Birth.**

O Man, O, Man, bethink thee how
Nature is a great World, and hath
become man.

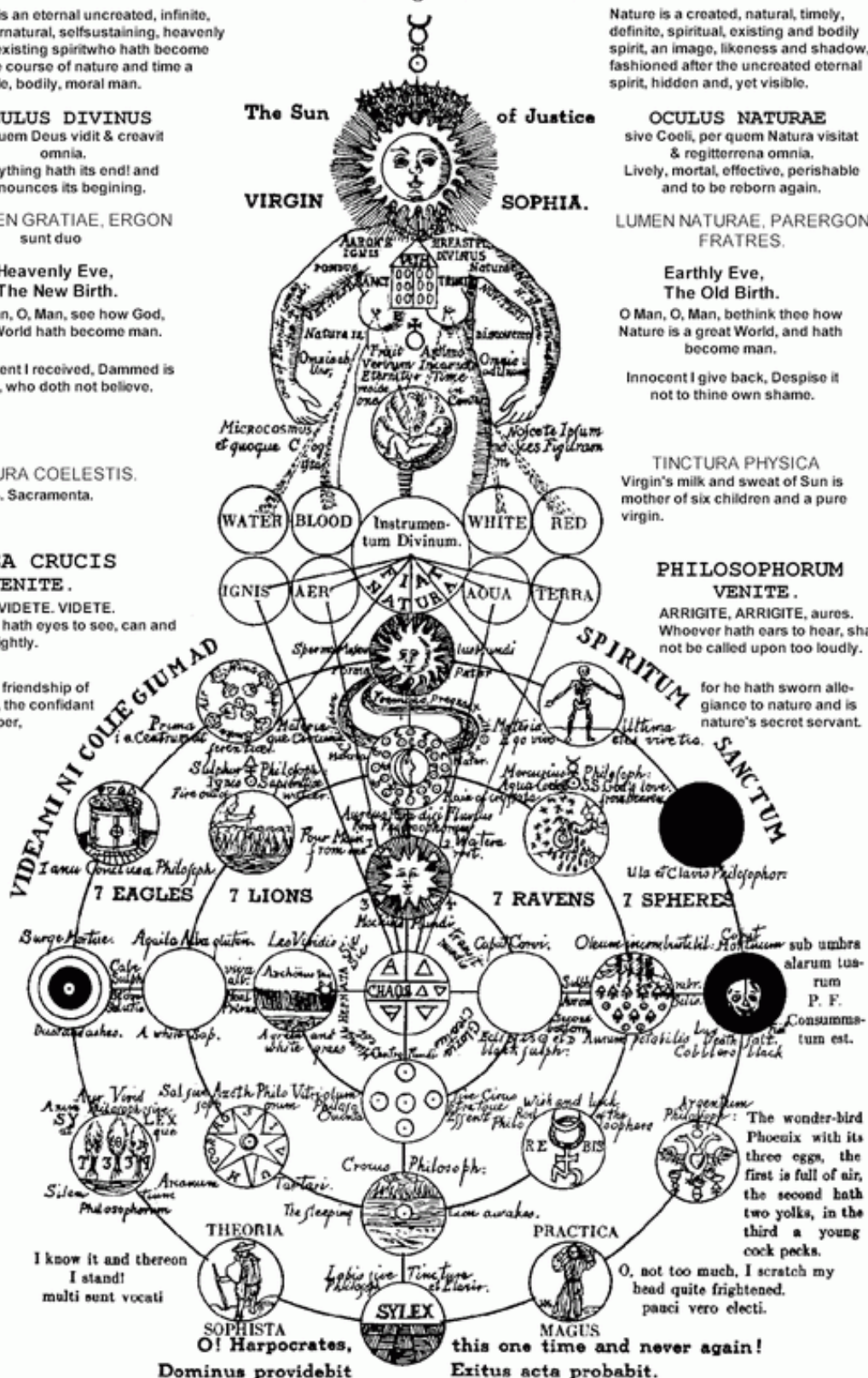
Innocent I give back, Despise it
not to thine own shame.

TINCTURA PHYSICA
Virgin's milk and sweat of Sun is
mother of six children and a pure
virgin.

**PHILOSOPHORUM
VENITE.**

ARRIGITE, ARRIGITE, aures.
Whoever hath ears to hear, shall
not be called upon too loudly.

for he hath sworn alle-
giance to nature and is
nature's secret servant.



a.

Figure.207. Heavenly and Earthly Eve

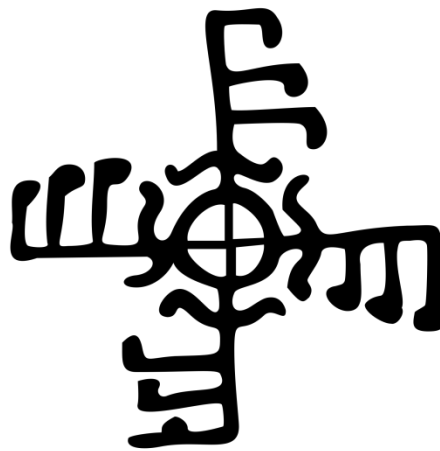
a.



b.



c.



d.

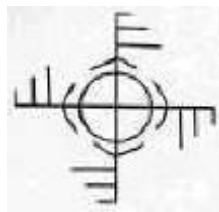


Figure 208. a. Slavic 4 Fold Cross, b. Sumerian ki as swastika Figure (Iran), c-d. Ginfaxi,

6.4.3. Cosmic Wheels

Cosmic wheels of major Western alphabets follow analogous but often quite distinct patterns. For example, a complex Renaissance example modestly called a Plan of universal causes divides the day into two halves (figure 204). The upper half is the day, beginning with sunrise giving life and glory, finishing with day's end and death. The lower half contains three sections: sunset or the beginning of night and privation; the earth devoid and empty of Divine power, and dawn of the creation of day.

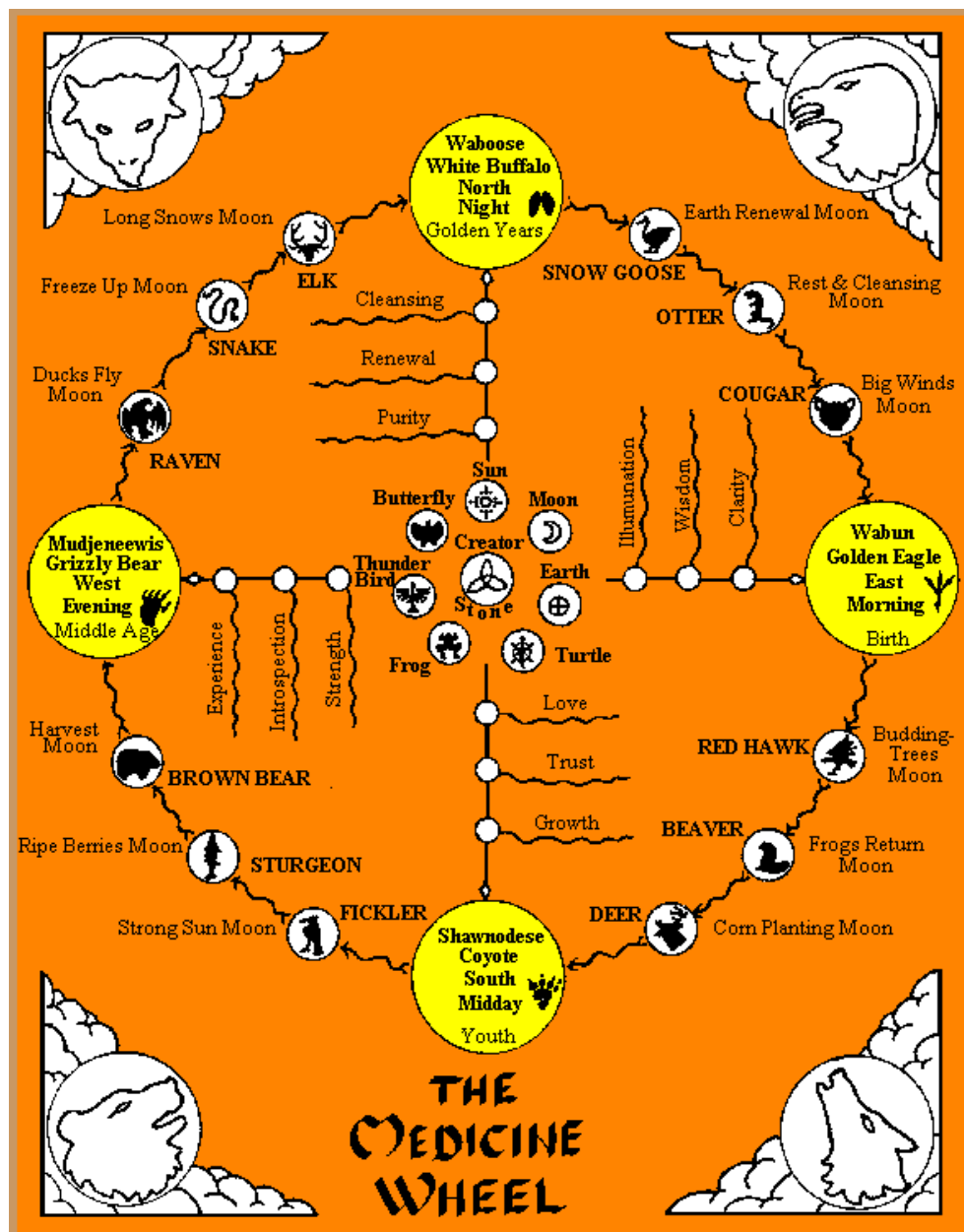
The upper half has an outer scale that increases from 10 to increase at 100 and vigor at 1000 and then descends to decrease at 500, to 20 and 1 below the horizon after sunset. Letter Aleph is 10, Letters He and Mem are 100, letters Vau and Shin are 1000, letters He and Mem are again 100 on the decline. Below this are a series of 10 divisions including: Names of G_d, Sephirot, classes of angels, archangels, spheres, energies, elements, qualities, realms, alchemical properties. In this model, the alphabet is reduced to the three Mothers (Aleph, Mem, Shin) and two letters of the tetragrammaton: letter 5, He, and letter 6, Vau.

Recalling the distinction between two models of Hebrew alphabets, the plan for universal causes clearly reflects the Egyptian version (cf. figure 74). Accordingly, the plan links Shin with the maximum heat and vigor of the midday sun, equated with letter 6 and measured as 900-1000. The Arabic equivalent is mansions 9 and 10, letters Jim and Shin (figure 183, cf. 74). The Chinese equivalent is the ji of the Yi Jing (or the I of the I Ching,⁹²⁰ figure 77, cf. table 19) and the yang of the Taoist yin-yang. Here, Shin is equated with the maximum. In other contexts Shin also has connotations of balance.

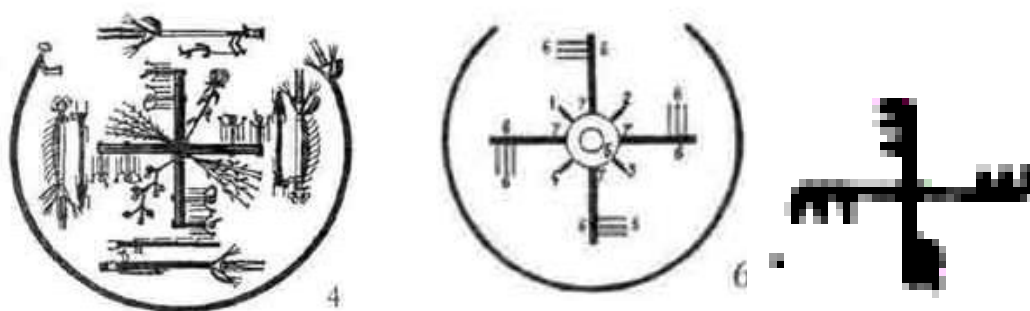
It is instructive to compare this Christianized Hebrew alphabet circle with a Slavic exemplar (figure 205a). In the sky, is a star marked 7 from which stream 7 rays. The main circle is again divided into an upper and lower section, The upper section has 21 letters beginning with Az (A) and ending in Fita (Phi or F, cf. letter 21 of Sanskrit, pa). Beneath the letters are their gematria equivalents. The sequence is irregular 1 2 3 4 5 6 is followed by a blank then 7 10 8 (with the meaning of infinity) then 20 30 40 50 70 80 100 200 300 400 500. The lower portion has 13 letters without a numerical value in the outer circle. The gematria circle has the numbers 9 700 60. The inner circle has 4 letters with the gematria of 600 800 along the vertical and 90 900 along the horizontal. It recalls, yet is different from the Bureus' diagram where man as homo triplex was 9 90 900 (figure 69). In any case, it confirms that the gematria associated with Hebrew is also associated with the Slavic tradition. We shall return to the theme of alphabet circles in chapter 10 (figures 368 ff.).

6.4.3.1. Cabala Variants

Some cabala variants focus on the cosmic cycles without direct reference to alphabet letters. For instance, one version (figure 206) shows the uncreated eternity as a sphere containing the tetragrammaton, with an intermediate circle and a sphere of the 12 zodiac signs in a North orientation, which are marked with chaos, nature, elements. Midnight and noon have an hexagonal star. Just before midnight is marked Plus. Just after is marked Ultra (cf. figure



a.



b.-d.

Figure 209, 4 Keys: a. Animal Medicine Wheel, b.-c. Navajo symbols, d. Vinca symbol 8.

206). In this version abstraction dominates.

Another diagram (figure 207) entitled the Heavenly and Earthly Eve, Mother of all creatures in heaven and earth. The Star of the Kings from the Orient, contrasts the Earthly Eve (old birth) on the right with the Heavenly Eve (new birth) on the left; the eye of nature on the right with the divine eye on the left; hearing on the right with sight on the left. At the bottom, this is correlated with practice (Magus) on the right and theory (Sophista) on the left. Below the celestial woman is a Divine instrument and the 4 elements. Below this are three sets of circles. The inner circle has 3 ingredients and 1 blank, the middle circle has 7 ingredients and 1 blank. The outer circle has 12 items and two blank. The sequence 3 7 and 12 of the alphabet has now become an alchemical chart with 7 spheres, 7 ravens, 7 lions and 7 eagles. The sacred geography of the Hindus has now become a sacred alchemy.

Simplified variants of cosmic wheels come in the form of a fourfold cross, encountered in chapter one. Early versions of this shape can be traced back to Sumerian pottery decorations showing anthropomorphic ki figures (figure 208 c-d.). A related pattern is found in the Scandinavian gingfaxi rune symbolizing courage and determination. The reverse pattern is found among the Navajo Indians in a medicine wheel, Navajo symbols and Vinca symbol 8 (figure 208 a-c).

6.5. Four Keys

In chapter 1 we noted that the Cyrillic letter Sha originally formed a left pointing swastika, i.e. posolon letter, with three prongs in each of the cardinal connections (figure 8 a). this shape recurs as the Chaldean Zodiac Cross (figure 210 b). An important book by Roman Bagdasarov (2001)⁹²¹ has explored the long history of the swastika and explains that in the Slavic tradition this shape is also called the:

absolute key of great astrological [astrologicheskogo] creation: the domains are of elementary existence” - [silfy], [undiny], salamander, gnomes (1-4), zodiacal signs (5), chemical elements (6), the symbols of evangelists (7). The ends of the sleeves of swastika correspond to tritons and three planes of their manifestation (intellectual, passionate and external).⁹²²

Other sources relate this to the symbol of the sphinx, call this the Quadrilateral Philosophical Key (четырёхстороннего Философского Ключа) and explain this in considerably greater detail cf. table 51, figure 210c):

In the essence, this idea is well reflected in the idea of quadrilateral philosophical key and the sphinx. The figure of sphinx combines four essences. It has the body of Leo, foot of bull, Orel's [eagle's] wings, and the head of man. Each part of the key presents one component of nature of sphinx, alchemic element, atmospheric constituent and one of the substances of the philosophical stone.

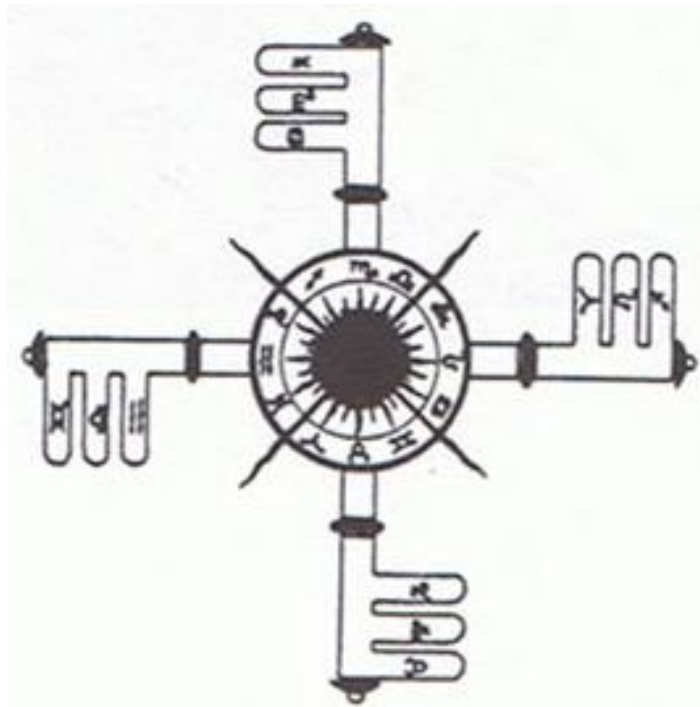
Terrestrial key belongs to carbon, bull and alchemic salt. In the terrestrial peace the gnomes live. The terrestrial signs are reflected on the grooves of carbonic key: Virgo, Capricorn and Taurus (corpuscles).

Fiery key belongs to oxygen, Leo and alchemic sulfur. In the fiery peace the salamanders live. The fiery signs are reflected on the grooves of oxygen key: Aries, Leo and Sagittarius.

Aqueous key belongs to the intro-kind (so previously it was called gas nitrogen), Orel and alchemic mercury. In the aqueous peace live gnomes [Undiny]. The aqueous signs are reflected on the grooves of intro-native key: Cancer, Scorpio and Pisces.

≡

a.



b.



c.

Figure 210. Letter He of Ktav Ivri and 4 keys

Terrestrial	Fiery	Aqueous	Airy	
Carbon	Oxygen	Nitrogen gas	Hydrogen	(Углерод Водород Интрород Кислород)
Bull	Lion	Eagle	Man	(Телец Лев Орел Человек)
Salt	Sulphur	Mercury	Nitrogen	(Соль Сера Ртуть Азот)
Gnomes	Salamanders	Undiny	Silphy	(Гномы Саламандры Ундины Сильфы)

Table 51. Four keys, chemicals, symbolic animals.

Air key belongs to hydrogen, man and alchemic nitrogen - to [paratselsovskomu] creative principle in nature. Nitrogen these are universal panacea or spiritual, giving life air. It presents astral light in the aspect of the conductor of the universal essence of existence.

In its lowest aspect nitrogen is the electrifying force of the atmosphere, which converts oxygen into ozone and so forth in the air peace live [Silfy]. The air signs of aquarius, weights and Gemini are reflected on the grooves of hydrogen key. This key helps to comprehend space phenomena in the occult practice. In [khaldeev] this sign had practically all astrologers, since it is expressed the essence of all magic processes. Key serves for the access to the space of [energiyam].... Each planet has its magic squares.⁹²³

This passage is remarkable for several reasons. First, it confirms that the letter Sha associated with the zavarga in India and with the celestial powers in the Slavic tradition represents a complex cosmological synthesis of zodiac signs, elements, gases and symbolic animals. The evidence of the Navajo Medicine wheel confirms that the same principle is applied in the sand paintings of the American Navaho Indians America (figure 209b-c).⁹²⁴ Although the names differ, the basic configuration is constant, suggesting that this symbol is truly international.

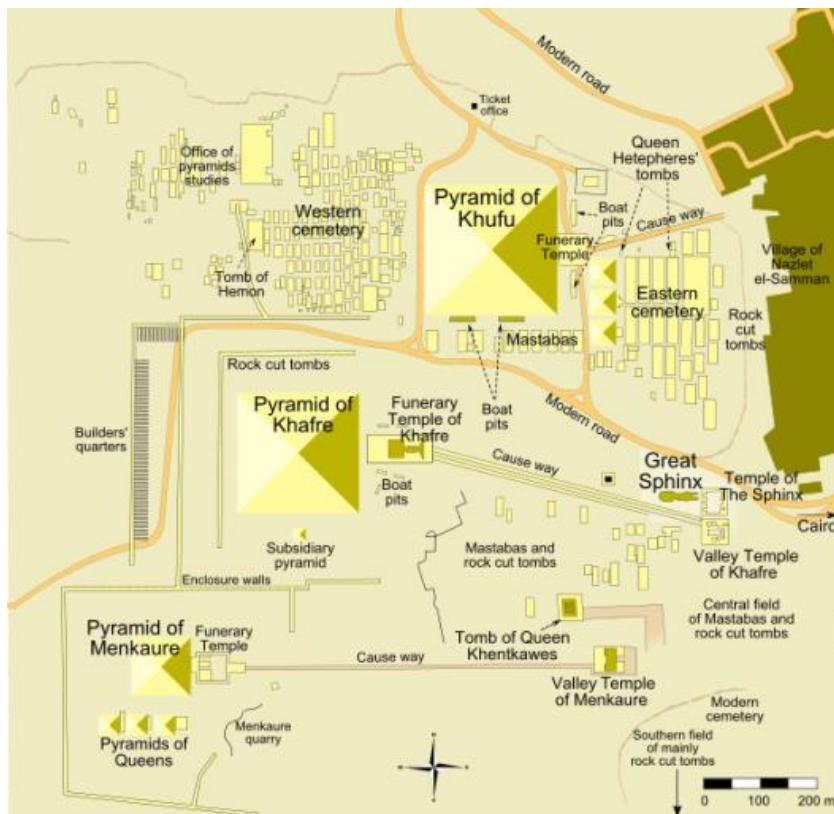
Second, the passage explicitly asserts that in Chaldea (khaldeev) almost all the astrologers had this symbol because it contains the essence of all magical processes. Recalling the alphabet of the Magi (figure 65), wherein the zodiac signs and letters are correlated, it is easy to see how the quadrilateral key would have functioned as an aide mémoire for the system. The Chaldeans are described as non-Semitic and as “the people of knowledge”⁹²⁵ Their version of the Zodiac looks almost identical in form to the Slavic philosophical key (figure 210b).

On closer inspection, we notice one significant difference. The position of the arrow of Sagittarius is shifted 90 degrees left such that it is effectively where Pisces is positioned in the Russian version. Since the precession of the equinoxes entails 1 degree every 72 years, the Chaldean zodiac must have been produced (72 x 90 i.e.) 6480 years previously. This is very significant because it again points to a much older chronology than generally discussed for the 12 zodiac signs. This configuration of the 4 animals in this older version also corresponds precisely with one of the Sator Arepo diagrams described as a key to the great arcanum (figure 156c).

Third, there is the introductory section explaining that the sphinx is a symbolic representation of the four animals: lion, bull, eagle, man. As noted earlier, the four animals are traditionally linked with the 4 living creatures, 4 symbols of the evangelists, the 4 royal stars, the 4 fixed signs, etc. This passage offers a simple explanation why the Tarot trump 10. Wheel of Fortune (figure 156), has a wheel surmounted by a sphinx.



a.



b.

Figure 211. a Sphinx, b. Map of Giza

Sphinx	Menkaure	Khafa	Khufu
	Eternal like the Souls of Re	Appearing Like Ra	Khnum protects me
Fire	Earth	Air	Water
Lion	Bull	Man	Eagle

Table 52. Sphinx, 3 pyramids and the 4 beasts.

Understanding this key also opens a new way to understanding the relation of the Great Sphinx and the pyramids at Giza. A fundamental study by Madame Blavatsky (1877)⁹²⁶ drew attention to parallels between Eastern representations of Adanari and Western representations of Adonai (figure 472 a –b, 492a). She noted that both represented stages at the spiritual level of creation. In the early Indian accounts, there are figures who are both male and female, e.g. Harihara (Vishnu and Shiva together as half male and half female). As Ardhanarisvara, Siva is half man and half woman, with male attributes and a bull on the left, and female attributes and a lion on the right. These attributes then crystallize into distinct sexes such that the Goddess, e.g. Durga or Isis as woman stands on a lion, while the God, e.g. Shiva or Teshub stands on a bull.

A next stage in this differentiation process is that the male again divides into two types (figure 472 a-b). For instance, classic figures of Mithra, have a sword in the left hand and a torch in the right hand. This leads to a god of war and a god of learning: Mars and Mercury, Ares and Hermes. In older traditions, there is a distinction between procreator and teacher (which become Ksatriya and Brahman). In the Christian tradition, this becomes the contrast between Saint Paul, with his sword and Saint Peter with his keys to knowledge.

Peter and Paul are at the end of the differentiation. The Adanari and Adonai figures are at the beginning of the process. On the left, we see the trident (trishula) that becomes a key symbol of Shiva and later becomes associated with Hyle (matter⁹²⁷ and energy of life, figure 529a). To be precise, Adanari integrates 3 aspects (bull, lion, man). Adonai reflects 4 aspects in one, a double split personality long before the term was invented: bull, lion, eagle, man.

Which takes us back to Giza. The passage above implies that the sphinx is a key to the quadrilateral philosophical key. Perhaps it is also a key to the entire layout at Giza. The sphinx is a summary of all four elements. It is also positioned at Leo and thus associated with the fire triplicity (Aries, Leo, Sagittarius which as we noted may originally have been Sagittarius, Aries, Leo). It also marks the ascending node (Ketu, ♎). The symbol of fire is the pyramid (pyramis, tetrahedron). Hence, the 3 of fire, points to the 4 of earth. The 3 pyramids thus represent the 3 fires and can also represent the three other elements. If the sphinx is Leo then the first pyramid, on our right should be Cancer, a water sign. The largest of the pyramids is called Khufu, Khnum protects me, where Khnum is the ram headed god, who is source of the Nile corresponding to the water signs (Cancer, Scorpio, Pisces). The next pyramid is Khafa, appearing like Ra, corresponding to air and the air signs (Gemini, Libra, Aquarius). The final pyramid is Menkaure, eternal like the souls of Re, referring to the Bull and the earth signs (Taurus, Virgo, Capricorn, table 52).

Hence, while the 3 pyramids clearly represent the tombs of 3 great rulers of Egypt, the sphinx and the 3 pyramids are also a symbolic representation of how the four elements combine to produce life on earth. The sphinx is positioned in the East opposite the middle pyramid of Khafra in the West. The 3 pyramids are in a clear alignment along a SW – NE axis, thus mirroring the arrow-like line in the old Slavic Ksi (figure 23, cf. figure 523).

In the Isiac Tablet (figure 74), the Leonine Sphynx is connected with the “image of the Pantomorphous IYNX, an emblem of Universal Existence, corresponding to the Hebrew letter Jod or I. Around the central Iynx are placed the Ophionian, or Serpentine triad,” associated with “the fecundating fire and the generative water.” So the Sphinx is also the SphIYNX.⁹²⁸ One of the alternative names for the pyramid of Khafre is the pyramid of Kephren, linked with Khepri, god of the scarabeus and supreme god overseeing the cycle of life and death. So the sphinx and pyramids are not only a testament to life lived in the form of grandiose tombs: they are equally stories of the continuous process of birth, death and resurrection, 3 gods, 3 pharaohs, 3 phases of the day, 3 phases of life.

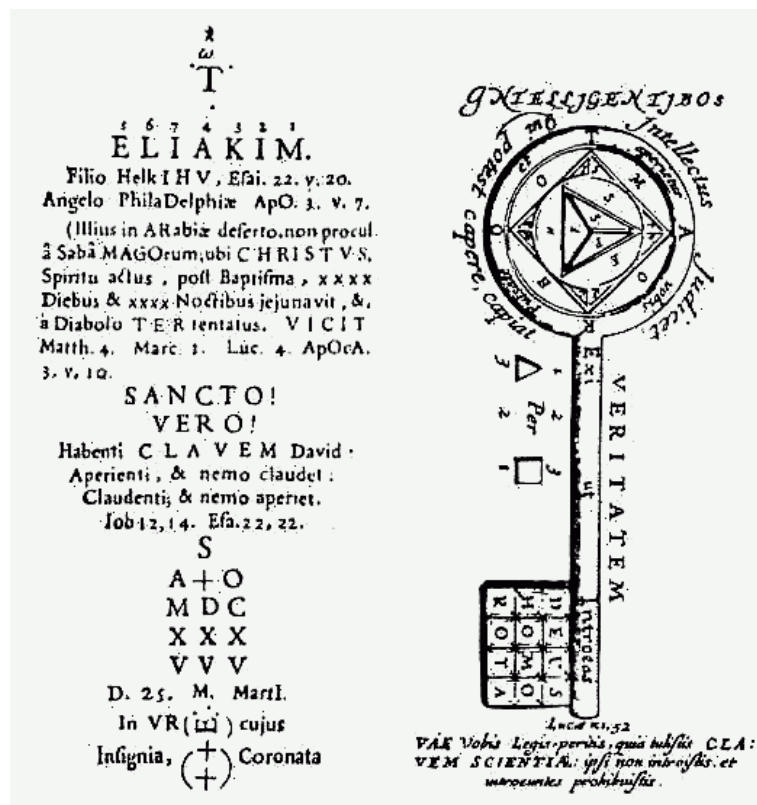
At some point, there were contacts with the Magi, which resulted in an alignment of the alphabet of the Magi with Egyptian hieroglyphs (figure 65). The passage above specifically mentions the Chaldean Magi and the philosophical stone. In this system, letters 19 and 20 are linked with projection and gold, Quoph – Resh, Q – R, Khaf – Ra (cf. khafra, khafre). Alchemically, projection is something special. It is:

the ultimate goal of Western [alchemy](#). Once the [Philosopher's stone](#) or powder of projection had been created, the process of Projection would be used to transmute a lesser substance into a higher form, often [lead](#) into [gold](#).⁹²⁹

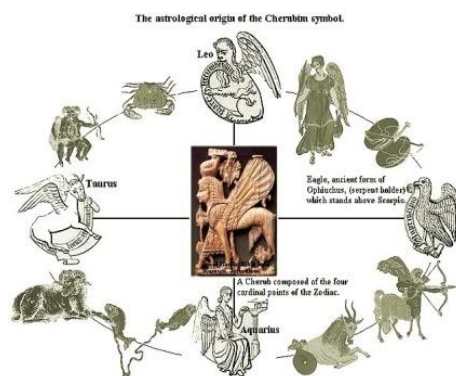
One of the shapes associated with the philosopher’s stone is the star tetrahedron (figure 348). There is reported to have been a yoga tradition in Ancient Egypt linked with the Merkaba meditation, whereby a combination of an upward and downward pyramid (tetrahedron) formed a star tetrahedron. In the Slavic tradition, this form is related with the energy essence of man and formula of concentration of Celestial harmony (cf. figure 348d). So the sphinx is more than the speaker of riddles. It holds the secrets to the riddle of eternal life and its messages are veiled in magical papyri about a magical alphabet of life.

Physically, the visible pyramid of Khafra (or Khefren) is a wonder of the world. Metaphysically, according to some, it relates to an invisible inverted pyramid from the heavens to create a star tetrahedron (merkaba), whereby the pyramid of stone becomes a philosopher’s stone (see chapter 11, figure 348). The sphinx is a metaphor for the results, four symbolic creatures, reflecting 4 living elements that entail rebirth and eternal life. Ezekiel (1-15-21) had a similar vision: “As I looked at the living creatures, I saw a wheel on the ground beside each creature with its four faces”⁹³⁰ which, as commentators have noted:

refer to the four points of the zodiac. They are Cherubim. The zodiac alludes to the coming of Christ. Cherubim reflect the glory of God, the zodiac reflects the glory of God, they are all interconnected, according to God's plan.⁹³¹



a.



b.



c.

Figure 213. Key of David and of knowledge and the Cherubim; Ezekiel.

Fixed Signs	Mundus	World (mundus)	White
Mutable Signs	Homo	Man (homo)	Red
Cardinal Signs	Annus	Cycle (rota = wheel or tora = law)	Blue

Table 53. Links between zodiac signs and spokes on the key.

The four points are also the four letters of J H V H, Jehovah, Jodheva, hwby (hvby, cf. figure 358), the tetragrammaton, the ineffable name of G_d. So the Bible, the pyramids and the quadrilateral philosophical key all refer to the same four points, symbolic animals, stars.

Scriptural evidence for the tetragrammaton is recent: the earliest "J" Hebrew version is J2, dating from 1385 A.D.⁹³² The prophet Ezekiel, "exiled in Babylon, experienced a series of seven visions during the 22 years from 593 to 571 B.C."⁹³³ Latest research dates the Khufu pyramid to 23 August 2470 B.C., i.e. almost 2 millennia before Ezekiel's vision.⁹³⁴ The Slavic quadrilateral philosophical key which acknowledges the Chaldean zodiac key, from Ur of the Chaldees (said to be the birthplace of Abraham), is probably older still. The Biblical account of the heavens (mazza-roth), probably composed in the early 6th century B.C. builds on much earlier stories of skies (cf. appendices 2-3).

6.5.1. 1 Key

For centuries there was a veil on the keys. Some claim that the Chaldean zodiac key is for the Old Testament, whereas the Greek Zodiac cross represents the New Testament.⁹³⁵ From the Renaissance onwards, there have been attempts to give veiled revelations of the hidden truths. The four keys have diminished to 1 key. Claims concerning them are undiminished in their grandeur: absolute key of great creation, key to things hidden since the foundation of the world, key of knowledge, key of David (figures 212 - 213).

Zain shows the 12 zodiac signs in the upper circle (bow). Sagittarius has moved two places to the right hence it represents a time 4320 (72 x 60) years after the Chaldean exemplar. The shaft has 22 numbers aligned with planets and zodiac signs. The head aligns the four beasts with the four elements and their respective signs. It thus conveys the essence of the Chaldean version in compact form: namely, Lion: Fire (Aries, Leo, Sagittarius), Eagle: Water Cancer, Scorpio, Pisces), Bull: Earth (Taurus, Virgo, Capricorn) and Man: Air (Gemini, Libra, Aquarius). Papus repeats the T A R O in the bow, wherein the upper half is numbers 1 -20 and the lower half has the alphabet. The shaft has symbols of the planets. The head has Deus, homo, tora aligned with red, white, blue (table 53). Examples claimed to be the Key of Science and the Key of David add passages from Scripture and omit the alphabet letters altogether.

Elsewhere, scholars have discussed the details of these diagrams.⁹³⁶ What interests us here is a simple paradox. As the discussions of keys of knowledge becomes integrated into the Christian system, clear connections with the alphabet disappear and even the three kinds of zodiac signs are reduced to one word allusions via God, Man, Wheel (Law).

6.6. Conclusions

The links between heaven, earth, letters and symbols (on earth as it is in heaven), led to analogies between macrocosm and microcosm. In India, this entailed much more than loose comparisons. 3 heavenly bodies, sun, moon and fire (in the form of stars), serve to link 3 worlds, 3 fires in the body, 3 energies and a whole trifold cosmology. From this emerges a comprehensive programme of sacred geography and sacred cosmology. The cardinal, fixed and mutable signs are an obvious practical result, which introduces a whole range of new ways for linking letters, concepts, places and things.

In theory, the introduction of time and space simply prepared the way for change, growth, development. In practice, it led to many divisions, which became individual movements and letters of the alphabet. The fixing of ends, goals, implied travel, journey, pilgrimage, passing, crossing (tirtha). To achieve this required the help of those who have gone before to ease the crossing, which came in 3 main forms: “a navigator is called *Tirthankara* (Ford-maker), *Guru* (Teacher), or *Nâtha* (Lord).”⁹³⁷ From this emerged 3 kinds of bodhisattvas: boatman-like bodhisattva, shepherd-like bodhisattva, king-like bodhisattva, leading also to 3 kinds of Buddhas. The journey towards manifestation (phanes, epiphany), heralded a journey back to the union, and new professions.

There is a great distance between Algiz symbols of 68,000 B.C., the 3 kinds of zodiac signs and the approach through triplicities and trinities and yet there is also a clear continuity. The earthly reflections and branches of the heavenly stems are many.

Chapter 7: The Model Spreads Eastwards

The word alphabet comes from the word alpha (a) and bet (b), in the same way the tantrics call the group of letters a kñara-mala which means the necklace (mala) from a (A) to kña (ञ). The letters themselves can be called akñaras as well as varëas (colors), and sometimes the alphabet is called the varëa-mala. In the Puranic period the alphabet was called the Ahaà, again representing a (A) to ha (ह), as the conjunct letter was not accepted as part of the alphabet at that time. In the time of the Sanskrit scholar Paëini (500 BC), the alphabet was called the Varëa-Samämnäya. In Vedic times the alphabet was called matâkâ, which means mothers. The letters are considered not just the mother of all literature (composed of words, composed of letters), but the mother of the whole universe which is composed of sound. In this way it is said that tantriks don't worship statues as gods but instead worship letters as gods.⁹³⁸

Vedic Astrology

Philologists will bear in mind the curious resemblance which has been traced between Phoenician characters and the Rejang alphabet of Sumatra, which is mostly Phoenician inverted. In fact, it would not surprise me if future students established the fact that the whole world knows only one alphabet (properly so called), and that that is Phoenician⁹³⁹

Captain Sir Francis Burton, 1879

ಕ	ka	[kʌ]	ಖ	kha	[kʰʌ]	ಗ	ga	[gʌ]	ಘ	gha	[gʱʌ]	ಜ	ja	[ɟʌ]
ಚ	ca	[tʃʌ]	ಛ	cha	[tʃʰʌ]	ಜ	ja	[ɟʌ]	ಝ	jha	[ɟʃʱʌ]	ಞ	ña	[ɟʌ]
ಟ	ta	[tʌ]	ಠ	tha	[tʰʌ]	ಡ	da	[dʌ]	ಢ	dha	[dʱʌ]	ಣ	ṇa	[ɳʌ]
ತ	ta	[tʌ]	ಥ	tha	[tʰʌ]	ದ	da	[dʌ]	ಧ	dha	[dʱʌ]	ನ	na	[nʌ]
ಪ	pa	[pʌ]	ಫ	pha	[pʰʌ]	ಬ	ba	[bʌ]	ಭ	bha	[bʱʌ]	ಮ	ma	[mʌ]
ಯ	ya	[jʌ]	ರ	ra	[rʌ]	ಲ	la	[lʌ]	ವ	va	[ʋʌ]			
ಶ	śa	[ʃʌ]	ಷ	ṣa	[ʃʱʌ]	ಸ	sa	[sʌ]				ಹ	ha	[hʌ]
ಳ	la	[lʌ]	ಕ್ಷ	kṣa	[kʃʱʌ]	ಜ್ಞ	jña	[ɟʃʱʌ]						

a.

ಕ	ಖ	ಗ	ಘ	ಜ	ಚ	ಛ	ಜ	ಝ	ಞ
ಕ	ಖ	ಗ	ಘ	ಜ	ಚ	ಛ	ಜ	ಝ	ಞ
[ka]	[kʰa]	[ga]	[gʱa]	[ɟa]	[tʃa]	[tʃʰa]	[ɟa]	[ɟʃʱa]	[ɟa]
ತ	ಥ	ದ	ಧ	ನ	ತ	ಥ	ದ	ಧ	ನ
ತ	ಥ	ದ	ಧ	ನ	ತ	ಥ	ದ	ಧ	ನ
[ta]	[tʰa]	[da]	[dʱa]	[na]	[ta]	[tʰa]	[da]	[dʱa]	[na]
ಪ	ಫ	ಬ	ಭ	ಮ	ಯ	ರ	ಲ	ವ	ರಾ
ಪ	ಫ	ಬ	ಭ	ಮ	ಯ	ರ	ಲ	ವ	ರಾ
[pa]	[pʰa]	[ba]	[bʱa]	[ma]	[ja]	[ra]	[la]	[wa]	[rʰa]
ಸ	ಷ	ಸ	ಹ	ಜ್ಞ					
ಸ	ಷ	ಸ	ಹ	ಜ್ಞ					
[sa]	[ʃa]	[sa]	[ha]	[ɟʃʱa]					

b. [[a] [ʃa] [sa] [ha] [ɟʃʱa]

Figure 214a Kanadda Alphabet, b. Old Javanese Alphabet

Chapter 7: The Model spreads Eastwards

Sanskrit provided a matrix for organizing the world. Its grid system of consonants became associated with elements and with chakras in the body (chapter 2); was used for internal movements (breathing, chapter 3), and external movements of the body (chapter 4), leading to matrices of movements and letter forms. It was applied to astronomy and astrology (chapter 5), sacred geography and chronology (chapter 6).

Sanskrit was, from the outset, an international language. Each of its letters were linked with a piece of Shakti's body and scattered over India, Sri Lanka in the South, Bangladesh and Assam in the East, Tibet and Nepal in the North, and Pakistan in the West (figure 188a).⁹⁴⁰ The system underlying Sanskrit becomes a model for major languages in India. In the Ethnologue list, Sanskrit as an Indo-Aryan alphabet leads to 224 languages within the Indian subcontinent.⁹⁴¹ It also spreads beyond India (figure 639). Diringer (1948) devoted two chapters to the Indian Branch and the Further Indian Branch. He traced how it spread throughout the Indian subcontinent, to Indo-China, Malaya, Indonesia and the Philippines,⁹⁴² emphasizing the important role of Buddhism in this process.⁹⁴³ His remarkable study included 43 Scripts (table 55).⁹⁴⁴ Even this is only a small part of the story. India has 22 Official languages and 26 Mother languages. Ethnologue lists 461 individual languages in India alone.⁹⁴⁵

Diringer and many Western scholars assumed that Sanskrit initially had no native script,⁹⁴⁶ possibly because Megasthenes, a Greek at the Mauryan court in the 4th c. B.C., claimed that the Indians "have no knowledge of written letters".⁹⁴⁷ Wiki acknowledges a written version of the Rig Veda in the 10th c. B.C. but asserts that "the fixed text was preserved with unparalleled fidelity for more than a millennium by oral tradition alone."⁹⁴⁸ In this context, it is useful to remember that India has a long tradition not just of Vedic texts, but also two great epics: the Mahabharata, with extant texts going back to 400 B.C.,⁹⁴⁹ and the Ramayana. It is also instructive to note that the Cologne Sanskrit Dictionary lists 3 terms for copying, transcribing; 134 terms for writing, 26 terms for scribe, 95 terms for writer, 19 words for manuscript, 351 terms for text and 365 terms for book.⁹⁵⁰ rather a lot of terms for writing if they were a non-writing culture.

Brahmi played an important role in the spread of Sanskrit. Brahmi has been described as a "script framed by Brahmins for writing Sanskrit,"⁹⁵¹ "official script of religious texts and cults,"⁹⁵² and "Mother of scripts of all native Indian alphabets."⁹⁵³ Western scholars are more reserved claiming that it was the ancestor of most Indian alphabets.⁹⁵⁴ They refer to Brahmi script as a semi-alphabet, semi-alphabetic writing, an alphasyllabary, a syllabic alphabet or as an "an abugida, or a writing system that is partially "alphabetic" and partially syllable-based,"⁹⁵⁵ which is also the "root of all the Indic and Southeast Asian abugidas."⁹⁵⁶ They claim that its roots are in Proto-Sinaitic script and that it came to India via the Phoenician alphabet and Aramaic Script (?)⁹⁵⁷ or via Imperial Aramaic.

There is evidence of Aramaic derivatives in Middle Asia.⁹⁵⁸ Indeed, Emperor Asoka was certainly aware of Aramaic and even established bilingual Aramaic - Greek inscriptions in Kandahar.⁹⁵⁹ Even so there are four basic problems with these supposed Aramaic links. First,

there is a problem of chronology. While Brahmi becomes widespread through Ashokan Brahmi (250-232 B.C.), Gupta script in the 5th century is described as late Brahmi⁹⁶⁰ and there are examples going back to the 6th c. B.C. in Sri Lanka.⁹⁶¹ The Mahabharata was written in 9th or the 8th c. B.C. According to Wiki, evidence of Vedic Sanskrit goes back to 1700-1000 B.C. Although there are claims that Phoenician was invented in the 15th c. B.C., it did not spread to the Greeks and Aramaeans until c. 800 B.C.⁹⁶² The Imperial Aramaic Alphabet dates from the 5th century B.C.⁹⁶³ This would be influence avant la lettre.⁹⁶⁴

The second has to do with number of letters. There are various sizes of Brahmi. The shortest has 10 letters (figure 44a). Parallels with Western letters have been found. The sequence of the letters A K G T TH P B Y V has no meaning in Western alphabets. In terms of Sanskrit, it reflects the vargas (divisions of the alphabet): A (ali), K G (kavarga), T (Tavarga), Th (tavarga), P B (pavarga), Y (yavarga). So, if the outward form of the letters suggests West-East parallels, the inner structure reveals an Eastern framework.

There is a 22 letter version of Brahmi,⁹⁶⁵ which follows the A B G D (A Ba Gha Da not abugida) sequence of the South Semitic alphabets (figure 250c, cf. figure 245a). There are 25 letter versions which show only the consonants (figure 218a). Significantly, Ashoka- Brahmi has a version with 4 vowels and 31 consonants⁹⁶⁶ and a version with 33 consonants.⁹⁶⁷ These Ashoka-Brahmi versions have precisely the same number of consonants (and semi-consonants and aspirate) as the Aryan Sanskrit alphabet.

The Proto-Siniatic “alphabets” range from 10 to 22 letters. The Imperial Aramaic alphabet, like the Phoenician, Babil alfabesi, the Ugaritic, Samaritan, and Hebrew alphabets have 22 letters (figures 704-705). If an alphabet of 22 consonant letters served as model for an alphabet of 4 vowels and 33 consonants, where did the other 15 letters come from? Classical Sanskrit has 16 vowels + 33 letters. Sanskrit alphabets range from 25 letters (if one takes the consonants in isolation) to 49, 64, or 297 letters (if one takes the syllabic version of Aryabhatta). How can a 22 letter consonantary without vowels generate 49 letters?

The third reason has to do with sequence of letters and structure. Imperial Aramaic and the Semitic examples are abjads. They follow the sequence, A B G D. These alphabets have 6 sections of 4 3 3 4 4 4 letters respectively.⁹⁶⁸ Ashoka Brahmi is neither an abjad nor an abugida. It follows the a ka kha ga gha na sequence of letters established by the Aryan Sanskrit letters. It has 8 divisions: vowels (4), kavarga (5), cavarga (5), Tavarga (5), tavarga (5), pavarga (5), yavarga (4) and savarga (4). As will be seen below, this same pattern is evident in all the Brahmi derivatives throughout India and south Asia, albeit sometimes in abbreviated form. The full versions of Sanskrit and Brahmi do not follow the A B G D, hence it is misleading to call them abugidas.⁹⁶⁹ This applies equally to the many derivative alphabets in the Indian subcontinent and Southeast Asia.

The fourth has to do with phonetic structure. Both Sanskrit from Vedic times onwards and Hebrew link phonetic sounds with mouth (figure 40, cf. table 17). In Sanskrit, this ordering leads to the vargas and a continuous sequence of letters 1 – 33. In the Hebrew system this leads to a letter sequence: 1 5 8 16, 3 10 11 17, 4 9 12 14 22, 7 12 15 20 18, 2 6 12 17. If he

Aramaic Hebrew sequence was the source of Sanskrit, why does Sanskrit have a more uniform system that predates Hebrew by 1,000 and perhaps as much as 3,000 years?

Modern Western authors insist that “A true alphabet contains separate letters (not diacritic marks) for both consonants and vowels.”⁹⁷⁰ By this definition, both Sanskrit and Brahmi are true alphabets. Sanskrit with 16 (or 17) vowels was reduced to 9 in the Aryabhata system and simplified to 6 in early Brahmi, 4 vowels in Ashoka-Brahmi and 2 vowels in Bhatiprolu and Sunga Brahmi. Similarly the 33 consonants of Sanskrit were abbreviated to 31 in Ashoka and 23 in Sunga Brahmi.⁹⁷¹ On the other hand, Imperial Aramaic, and Hebrew, if read strictly as examples of abjads (vowelless alphabets), have only consonants and are not true alphabets.⁹⁷²

As the alphabets spread South and then Eastwards there is one subtle shift. In Sanskrit and Brahmi the vowels and consonants remain strictly separate. The consonants have an implicit, inherent vowel (a) attached.⁹⁷³ In the derived alphabets, the formal structural distinction continues as in Sanskrit. Some alphabets even continue the full 16 vowels of Sanskrit. However, when the vargas are listed, the inherent a is made explicit. Hence, the first five consonants k, kh, g, gh, n, are written as ka, kha, ga, gha, na as if they were syllabaries.

The conclusions are significant. Proto-Sinaitic may be a source for Phoenician, Aramaic, Imperial Aramaic, Hebrew and a number of Semitic alphabets of the Near East (cf. chapter 8 below), but it cannot be the model either for Sanskrit, Brahmi script in general nor Ashokan-Brahmi in particular. Brahmi, as the “script framed by Brahmins for writing Sanskrit,”⁹⁷⁴ must be a native Indian script. Stated dramatically, this means that the entire Wiki tree for Indian and South-East Asian languages is distorted through a form of Western linguistic imperialism.

As will be shown in the next chapter, it was not a Semitic model that framed Indian alphabets. It was Indian Aryan models which were subsets of the full system that were exported. These included 33 and 26 letter h l h m models as well as 26, and 22 letter a b g d models that were copied by some versions of Semitic alphabets. A 22 letter Indian a b g d was copied most notably by King Solomon himself.

Our chapter 7 outlines some examples of how the model spread eastwards. In some cases, the entire Sanskrit model is effectively copied as the vargas (divisions) albeit with different glyphs (§1). In other cases, the letter grids and sound matrices are adapted (§2). The grids are simplified and the shapes of the letters are modified. These grids become a basis for South Asian and Austronesian alphabets (Bali, Indonesia, Philippines) and Japanese syllabaries (hiragana, katagana). These simplified grids also help to understand features of Adamic alphabets (§3-9).

The essence of the story is that the Sanskrit model, often via Brahmi, travelled from North to South India. From there it travelled eastwards to Myanmar (Burma), Thailand (Siam), Indonesia and northwards to the Philippines and Japan. Our outline makes no attempt to trace all the complexities of this history of the past millennia. The goal is very simply to show how basic principles were exported eastwards. In chapter 8 we shall explore how the principles also travelled westwards and find East - West parallels.

ക	കി,കി	റ	ച	ഈ	ച	ക	ഈ	പ	പ
ka	kha	ga	gha	ña	ca	cha	ja	jha	ña
ട	ട	ട	ട	ന,ന	ത	ത	ട	ട	ന,ന
ta	tha	ḍa	ḍha	ṇa	ta	tha	da	dha	na
പ	പ	വ	റ	ച	ച	ര,ര	ല,ല	ര	
pa	pha	ba	bha	ma	ya	ra	la	va	
ശ	ഷ,ഷ	സ	ഹ						
a.	śa	ṣa	sa	ha					

ക	ഖ	ഗ	ഘ	ങ
k	kh	g	gh	ṅ
ച	ച	ജ	ഝ	ഞ
c	ch	j	jh	ñ
ട	ഠ	ഡ	ഢ	ണ
ṭ	ṭh	ḍ	ḍh	ṇ
ത	ത	ദ	ധ	ന
t	th	d	dh	n
പ	പ	ബ	ബ	മ
p	ph	b	bh	m
യ	ര	ല	വ	ഃ
y	r	l	v	ḥ
ശ	ഷ	സ	ഹ	
b.	ś	ṣ	s	h

Figure 215 a. Pallava Alphabet b . Grantha Alphabet

First series			Second series		
ក ka [kɔ:]	ខ kha [kʰɔ:]	គ ko [kɔ:]	ឃ kho [kʰɔ:]	ង ño [ŋɔ:]	
ច ca [cɔ:]	ឆ cha [cʰɔ:]	ជ jo [cɔ:]	ឈ jho [cʰɔ:]	ញ ño [ɲɔ:]	
ដ ʈa [ɗɔ:]	ថ ʈha [tʰɔ:]	ឌ ɖo [ɗɔ:]	ឍ ɖho [tʰɔ:]	ណ ɲo [nɔ:]	
ត ta [tɔ:]	ថ tha [tʰɔ:]	ទ do [tɔ:]	ធ dho [tʰɔ:]	ន no [nɔ:]	
ប pa [bɔ:]	ផ pha [pʰɔ:]	ព bo [pɔ:]	ភ bho [pʰɔ:]	ម mo [mɔ:]	
ស sa [sɔ:]	ហ ha [hɔ:]	យ yo [jɔ:]	រ ro [rɔ:]	ល lo [lɔ:]	
a. ឡ ʎa [lɔ:]	អ ʔa [ʔɔ:]	វ vo [wɔ:]			

က k [k]	ခ kh [kʰ]	ဂ g [g]	ဃ gh [g]	င ṅ [ŋ]	
စ c [s]	ဆ ch [sʰ]	ဇ j [z]	ည jh [z]	ဉ ṅṅ [ɲ]	
တ ʈ [t]	ထ ʈh [tʰ]	ဒ ɖ [d]	ဗ ɖh [d]	ဏ ɲ [n]	
တ t [t]	ထ th [tʰ]	ဒ d [d]	ဇ dh [d]	န n [n]	
ပ p [p]	ဖ ph [pʰ]	ဗ b [b]	ဘ bh [b]	မ m [m]	
ယ y [j]	ရ r [j]	လ l [l]	ဝ w [w]	သ s [θ]	
	ဟ h [h]	ဠ ! [l]	အ ∅ [ʔ]		
b.					

Figure 216 a. Khmer Alphabet, b. Burmese Alphabet

Vowels

अ a ॐ आ ā ॐ इ i ॐ ई ī ॐ उ u ॐ ऊ ū ॐ ऋ ṛ ॐ ॠ ṛ ॐ
 लृ ṛ ए e ॐ ऐ ai ॐ ओ o ॐ औ au ॐ ॐ ॐ ॐ
 ṁ (anusvāra) ḥ (visarga)

Consonants

Gutturals: ग क ka ख kh ga घ gh ङ ṅa

Palatals: च ca छ cha ज ja झ jha ञ ña

Cerebrals: ट ṭa ठ ṭha ड ḍa ढ ḍha न na

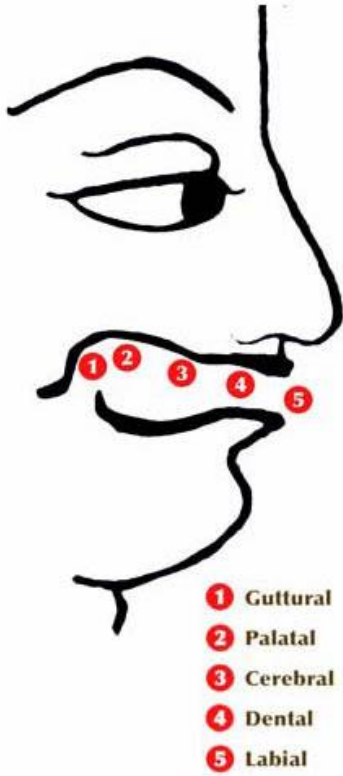
Dentals: त ta थ tha द da ध dha न na

Labials: प pa फ pha ब ba भ bha म ma

Semivowels: य ya र ra ल la व va

Sibilants: श śa ष ṣa स sa

Aspirate: ह ha s = ' (avagraha) - the apostrophe



1 Guttural
 2 Palatal
 3 Cerebral
 4 Dental
 5 Labial

a.

ก ข ฃ ค ฅ ฌ ง

k kh-, -k kh-, -k kh-, -k kh-, -k k ng

จ ฉ ช ซ ฌ ญ

c-, -t ch ch-, -t s-, -t c- y-, -n

ฎ ฏ ฐ ฑ ฒ ณ

d-, -t t th-, -t th-, -t th-, -t n

ด ต ถ ท ธ น

d-, -t t th-, -t th-, -t th-, -t n

บ ป ผ ฝ พ ฟ ภ ม

b-, -p p ph f ph-, -p f-, -p ph-, -p m

ย ร ล ว ศ ษ ส

y r-, -n l-, -n w s-, -t s-, -t s-, -t

ห ฬ อ ฮ

h l-, -n ? h

b.

Figure217a. Sanskrit alphabet in Thai, b. Thai alphabet

7.1. Sanskrit Vargas

The Sanskrit system is often adopted by other alphabets.⁹⁷⁵ These employ different shapes for individual letters and still maintain the full Sanskrit framework, including consonants, vowels, semivowels, and aspirates. The seven Sanskrit vargas (divisions) were discussed in chapter 2. These vargas recur, for example, in the Kannada alphabet of Southern India⁹⁷⁶ (figure 214a). Although the script is quite different, the same pattern is clearly recognizable in Old Javanese (figure 214b) where line one shows the kavarga and cavarga, line two, the ṭavarga and Tavarga, line 3 the pavarga and yavarga and line four, the savarga followed by the aspirate ha and jnya (cf. janja in Georgian, ganga at the end of Coptic).

The Sanskrit vargas are also clearly the basis of the Pallava alphabet (ca. 3rd-5th c. A.D.).⁹⁷⁷ The consonants are now arranged in four lines as in Kannada (figure 215a). Line one shows the kavarga, cavarga. Line two shows the ṭavarga, Tavarga. Line three shows the pavarga, yavarga, while line four shows savarga and aspirate (h). Pallava inspired further alphabets.⁹⁷⁸ One of these offshoots was the Grantha alphabet (figure 215b). Here the form of the letters is different. According to Wiki, Grantha “developed from the Southern Variant of Brahmi in Tamil Nadu”.⁹⁷⁹ However, its structure is exactly the same as Sanskrit with a separate line for each of the 7 vargas. “Malayalam Script is a direct descendant of Grantha Script. Tulu Script and Sinhala script were probably influenced by Grantha Script.”⁹⁸⁰ The Khmer alphabet is also said to come from Brahmi via Pallava:

The Khmer alphabet is descended from the Brahmi script of ancient India by way of the Pallava script, which was used in southern India and South East Asia during the 5th and 6th Centuries AD. ...The Khmer alphabet closely resembles the Thai and Lao alphabets, which developed from it.⁹⁸¹

Again the Sanskrit base is clear (figure 216a). The first five lines follow the Sanskrit model precisely: kavarga, cavarga, ṭavarga, Tavarga and pavarga. Lines 6 and 7 begins with one letter from the savarga, the final aspirate followed by a variation of the yavarga.

Old Mon script follows a similar pattern. The first five lines follow the Sanskrit precisely.⁹⁸² Line six has the yavarga and one letter of the savarga. Line seven departs from the strict Sanskrit order: h | b a m b. Mon serves as a basis for the Burmese alphabet which follows the Sanskrit model precisely for the first six divisions (figure 216b). It shows only one letter of the savarga, and then ends with the aspirate h, | and ø.

In the case of Thai, the influence of Sanskrit is even more clearly evident. One version reproduces the Sanskrit model exactly and then positions the Thai equivalents alongside (figure 217a). Standard versions have 15 vowels and 44 consonants. Other versions introduce slight variations. In one case, (figure 217b), for instance, the 7 vargas follow the Sanskrit order precisely but their lengths are changed. The kavarga has 7 consonants, the cavarga, ṭavarga, and Tavarga have 6 consonants each, while the pavarga has 8 consonants. The yavarga and savarga have 4 and 3 consonants as in Sanskrit and are then followed by 4 letters rather than a single aspirate: h l- -n ? h. Each of the letters is also marked to identify whether they are Medium, High or Low.

Notwithstanding these clear Sanskrit roots, Wiki claims that Thai is an abugida that came

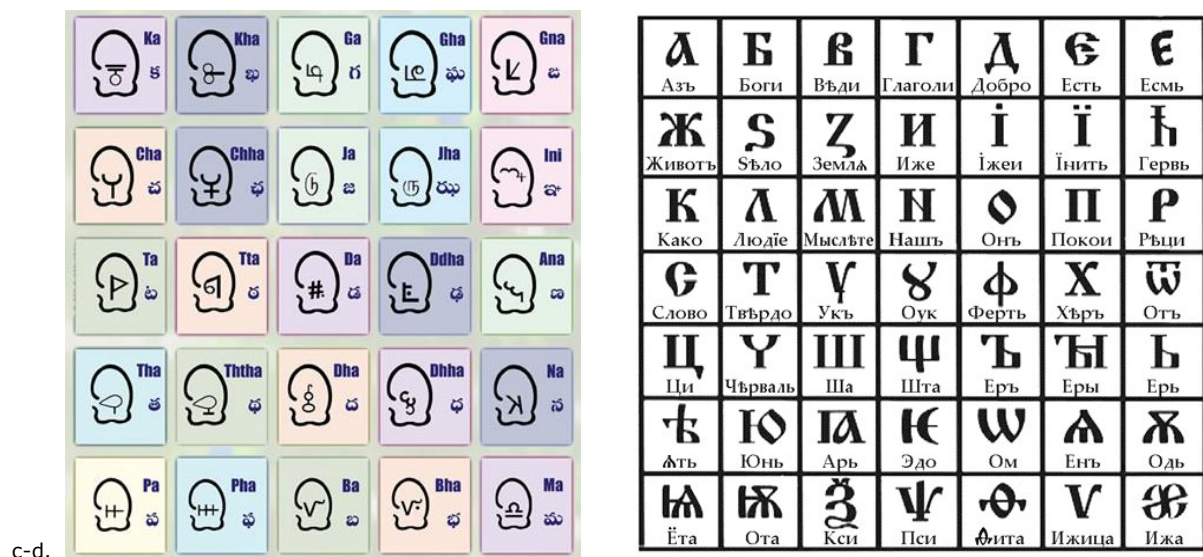
Northern Brahmic

- Kusan
- Tocharian
- Meitei Mayek
- Gupta
 - Śāradā
 - Landa
 - Old Kashmiri
 - Gurmukhī
 - Khojki
 - Khudawadi
 - Takri
 - Dogri
 - Chameali
 - Siddham
 - Tibetan
 - 'Phagspa
 - Hangul (partial)
 - Lepcha
 - Limbu
 - Nāgarī
 - Devanāgarī
 - Modi
 - Nandināgarī
 - Gujarati
 - Kaithi
- - - Eastern Nagari
 - Assamese
 - Bengali
 - Anga
 - Tirhuta
 - Nepal
 - Bhujimol
 - Prachalit Nepal
 - Ranjana
 - Soyombo
 -

Southern Brahmic

- Tamil Brahmi
 - Vatteluttu
 - Kolezhuthu
- Tamil
- Pallava Grantha
 - Malayalam
 - Tulu
 - Sinhala
 - Dhives Akuru
 - Saurashtra
 - Khmer
 - Lao
 - Thai
 - Cham
 - Old Kawi
 - Balinese
 - Javanese
 - Baybayin
 - Batak
 - Buhid
 - Hanunó'o
 - Tagbanwa
 - Sundanese
 - Lontara
 - Rejang
 - Mon
 - Burmese
 - Ojhopath
 - Tanchangya
- Kalinga
 - Oriya
- Bhattiprolu Script
 - Kadamba
 - Kannada
 - Telugu
- Tai Le
 - New Tai Lue
- Ahom

Table 55a-b. Northern and Southern Brahmic.⁹⁸³



e.

1	2	3	4	5
A	B	C	D	E
6	7	8	9	10
F	G	H	I	J
11	12	13	14	15
K	L	M	N	O
16	17	18	19	20
P	Q	R	S	T
21	22	23	24	25
U	V	W	X	Y

Figure 218 a-c. Brahmi, Telugu, Gondi, d. Cyrillic, English Grids

from Proto-Sinaitic via Phoenician, Aramaic and Brahmi.⁹⁸⁴ Indeed, Wiki claims that Proto-Sinaitic is the source of Brahmi and the entire Brahmic family of scripts (table 55a-b).⁹⁸⁵

The Wiki account indicates just how widespread was the eastern spread of the Indian model, across Southeast Asia, and Austronesia including Indonesia, the Philippines and Japan. Chronologically the account is problematic. Brahmi is dated to the 3rd c. B.C. and Sanskrit Devanagari is claimed as an offshoot of Brahmi. Yet Panini's classical grammar was written in the 4th c. B.C, possibly earlier⁹⁸⁶ and Vedic Texts go back to at least 1,500 B.C. at a time when Proto-Sinaitic was more proto than a full-fledged alphabet. There is a further problem of explaining how 22 letters without vowels generated 16 vowels and 33 consonants.

7.2. Letter Grids and Sound Matrices

The Sanskrit system is modular. Subsets can be used for elementary syllabaries. The underlying system entails letter grids and sound matrices that reflect both a physical phonology and a metaphysical sound cosmology.

7.2.1. Letter Grids

Letter grids or matrices are a fundamental dimension of early runic and alphabet systems. The basic Sanskrit grid of 25 consonants linked with 25 elements was discussed in chapter 2. This grid becomes the basis of standard Indic.⁹⁸⁷ Other grids and matrices were outlined in chapter 4. Here (figure 218a-c), we draw attention to how the Sanskrit grid principle remains constant although the shapes of letters change greatly in different alphabets. For instance, Brahmi, Telugu and Grondi maintain the Sanskrit letter sequence, with very minor changes in letter values (e.g. Brahmi: *ca cha* becomes Grondi: *Cha Chha*), while changing dramatically the shapes of those letters. In Grondi letter 6, *Cha*, is linked with a Y like shape (𑌵), recalling the male Y, while letter 7, *Chha*, is linked with the symbol for Venus (♀). Compare Hebrew, where letter 7 is *Cheth*, associated with Eve.

In Brahmi, Telugu and Grondi letter 13, the letter of the central square, remains *da* as in the original Sanskrit. Consonant 1 is *ka* and consonant 25 is *ma*. Hence, in all three cases a diagonal from the upper left to bottom right links the sounds *ka* and *ma* as in *kama* (desire and god of love). Similarly, a diagonal from lower left to upper right links the sounds *pa* and *na* as in *pana* (country, cf. *Pan*). The same 25 square grid, when applied to English (figure 203e), produces a different sequence of letters. One of the curious changes is that the letter *M*, which is consonant 25 in Sanskrit, now becomes letter 13 in English. Now a line joining squares 21 1 13 5 25 not only touches the square of *M* but also describes the shape of one form of *M* where the midpoint descends only half way down.

Hence, the same grid which organizes the position of letters and sounds can also explain some of the shapes of letters (cf. Ugarit grid⁹⁸⁸). In Aksara Sunda and Phoenician, it is also used to create the shape of letters (figure 116a-b). In the Hebrew magical tradition, letters are linked with geometrical shapes, which then recur as letters in the Angelic, Celestial alphabets and elsewhere (figure 115a, cf. figures 135-136). In Coptic, a grid is directly connected with the shapes of letters (figure 116c). This grid principle also becomes a starting point for cipher

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alphabets and cryptology (figures 121-122).

In Sanskrit, Ma as consonant 25 marks a conceptual half way point in an alphabet of 50 letters and, as the M of Mother, Matrikas and matrices, is concerned with fertility. In English, this M moves to the middle point of the matrix/grid. A Slavic grid of 49 letters (figure 218d) has Uk as the central letter, again linked linked with fertility. Budhu magic squares associated with the first nine letters of Arabic and Hebrew have a much simpler grid of $3 \times 3 = 9$ squares. In this case the central square is linked with ha or He, again with associations of power and potency (figure 60). While letters change with alphabets in different languages, the grid links certain positions such as the centre with particular associations. A provisional insight is that the westward movement of languages brings a gradual decrease in the lateral number of grid squares from 7×7 , 6×6 and 5×5 , to 12×2 and 11×2 (table 56, table 57).⁹⁸⁹ A future study should explore more systematically the relation of grids in terms of sets of letter associations.

In any case, awareness of this Sanskrit grid helps us to visualize the logic behind the term, alphabet, and versions such as al pa ba, al fa ba. Treating the ka of Sanskrit letter 1 as a letter a i (as in Sindhi), the al of alphabet links letter 1 with letter 28, or in terms of number symbolism, it links gematria 1 with gematria 50. Linking this Sanskrit (consonant) letter 1 with letter 20 and letter 23 connects (k)a with ba via pa and pha. Geometrically it also creates an L shape. In Arabic, L becomes shape 12. In Western alphabets L becomes letter 12. As such it marks a terminus in a 12 month year. English letter F (Fa), as letter 6, marks a half-way point in such a 12 month year. In a 24 letter alphabet, L as letter 12 marks a half-way point in the year. So the year is divided into two: the first half is A, the second half is B. The first half is A – L (1- 12), the second half, beginning with month 6 and letter 6 (Fa)⁹⁹⁰ goes from letter B – T, from letter 2 to the end. In terms of English letters B - T entails letter 2 - letter 20. The word alphabet assumes knowledge of a Sanskrit grid.

7.2.2 Sound Matrices

Today, the principle of linking sounds of letters with specific parts of the mouth is called articulatory phonetics. In India, this has a long tradition. The Sanskrit grid arranged letters in terms of where they are produced. In addition, Sanskrit scholars studied the frequency of sounds occurring in classic texts and correlated these with letters in the classes (figure 219):

The figures set under the characters give the average percentage of frequency of each sound, found by counting the number of times in which it occurred in an aggregate of 10,000 sounds of continuous text, in ten different passages, of 1,000 sounds each, selected from different epochs of the literature: namely, two from the Rig-Veda, one from the Atharva-Veda, two from different Brāhmaṇas, and one each from the Manu, Bhagavad-Gītā, Çakuntalā, Hitopadeça, and Vāsa-vadattā.⁹⁹¹

Such phoneme lists are also found in English (figure 219b). Whereas Sanskrit distinguishes between guttural, palatal, lingual (cerebral), dental and labial consonants, the English chart only distinguishes between palatal, lingual and labial. Moreover, in the Sanskrit chart the sounds are mapped in terms of frequency in 10,000 sounds of continuous text from eight epochs in Sanskrit literature.



a.

b. ト ト ト ト ト ト ト ト ト ト

ㄗ ㄘ ㄙ ㄥ ㄨ ㄩ ㄣ ㄤ ㄨ ㄩ ㄣ ㄤ

ㄗ ㄘ ㄙ ㄥ

ㄗ

Figure. 220a. Japanese: 51 Phonetic Sounds and 49 Deities, b. Hangul Vowels, Consonants, Tongue.

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7.2.2.1 Futomani (Japan)

Such sound matrices are found also in Japan where the Hotsuma Futomani Divination Chart⁹⁹² occurs in an epic poem of 10,000 lines in 3 volumes: Book of Heaven, Book of Earth, Book of Man.⁹⁹³ The chart arranges 51 sounds in concentric circles, linked with 49 deities of the Japanese pantheon (figure 220a). There are 3 central sounds: “The symbols A-U-WA in the inner circle represent Amemiwoya, the creator of heaven and earth”⁹⁹⁴ also called the “August Heavenly Ancestor.” The A shows an expanding spiral, while the WA shows a contracting spiral. Directly below and to the right are the syllables, ye and me accompanied by S and T forms: cf. Sanskrit: ya mi, yama; Greek letters Sigma and Stigma and the constellation Draco. Hence, what looks like a pleasant arrangement of symbols for sounds is linked with deities, astronomy and annual cycles.

7.2.2.2 Hangul (Korea)

Related principles are found in the development of Hangul⁹⁹⁵ letters in 15th century Korea where the alphabet followed: “design of the consonant letters according to articulatory phonetics and the vowel letters according to Confucian principles such as the *yin* and *yang* of vowel harmony” (figure 220b).⁹⁹⁶ Here, the vowels are almost identical with some runic forms, while the three vowels that form the initial three letters follow the by now familiar principle of the three worlds:


































The generally accepted account... on the design of the letters is that the vowels are derived from various combinations of the following three components: \cdot — | . Here, \cdot symbolically stands for the (sun in) heaven, — stands for the (flat) earth, and | stands for an (upright) human. The original sequence of the Korean vowels, as stated in Hunminjeongeum, listed these three vowels first, followed by a various combinations. Thus, the original order for the vowels was: \cdot — | \perp \vdash \top \dagger \perp \vdash \top \dagger . Note that two positive vowels (\perp \vdash) including one \cdot are followed by two negative vowels including one \cdot , then by two positive vowels each including two of \cdot , and then by two negative vowels each including two of \cdot . The same theory provides the most simple explanation of the shapes of the consonants as approximation of the shapes of the most representative organ needed to form that sound.⁹⁹⁷

Seen in isolation these examples might appear as curiosities. They are, in fact, examples of an ancient system of proto-phonology that has largely been forgotten. The Sanskrit model becomes the starting point for Brahmi alphabets and for what is today called standard Indic.⁹⁹⁸ The Brahmi alphabets are in turn a starting point for Tamil (Vatteluttu) script, from which emerge a whole gamut of South East Asian alphabets ranging from Malayasia and Indonesia to the Philippines. This eastward expansion of Sanskrit influence may seem a diversion, but it is part of a big picture that also offers insights for understanding the expansion of Sanskrit westwards to Africa and Europe and provides a context for Adamic alphabets. By way of illustration, two seemingly unrelated alphabets are outlined: Tibetan and Balinese.

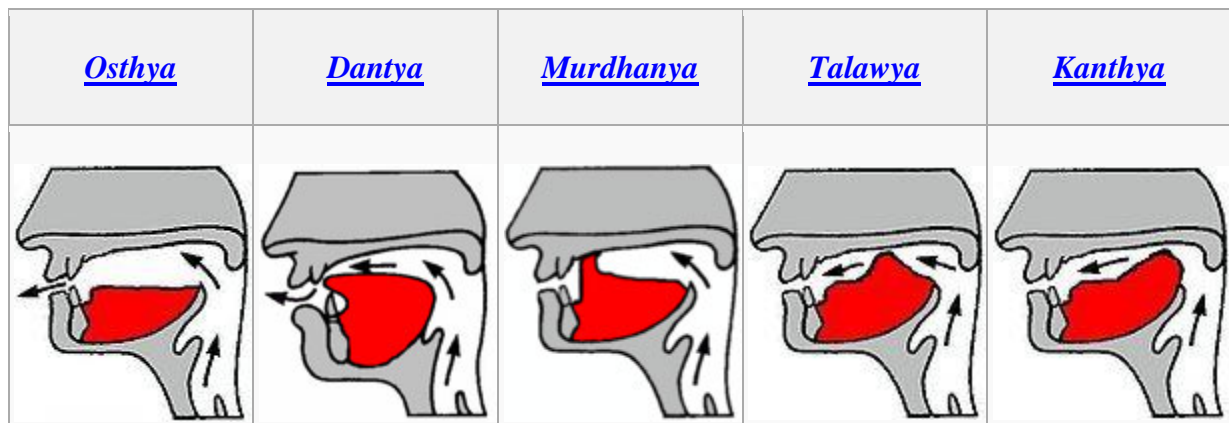
7.2.3. Sanskrit and Tibetan

Tibetan largely follows the basic Sanskrit scheme (figure 222b). Sanskrit has divisions with five letters. Tibetan has divisions of four letters. The first three divisions (vargas) are identical: cf. kavarga, cavarga, tavarga. Division 6 in Sanskrit follows as division 4. Division 5 in Tibetan changes the Tavarga into a tsa-varga. Division 6 in Tibetan adds a zha-varga,

Aksara wianjana (Consonants)

	Tajam (bersuara)		Lembut (nirsuara)		Anunasika (sengau)			
	Alpaprana	Mahaprana	Alpaprana	Mahaprana				
<u>Kanthya</u> (tenggorokan)	 (Ka) <u>Ka</u>	 (Kha) <u>Ka</u> <u>mahaprana</u>	 (Ga) <u>Ga</u>	 (Gha) <u>Ga gora</u>	 (Nga) <u>Nga</u>			 (Ha) <u>Ha</u>
<u>Talawya</u> (langit-langit lembut)	 (Ca) <u>Ca</u>	 (Cha) <u>Ca laca</u>	 (Ja) <u>Ja</u>	 (Jha) <u>Ja jera</u>	 (Nya) <u>Nya</u>	 (Ya) <u>Ya</u>	 (Sha) <u>Sa saga</u>	
<u>Murdhanya</u> (langit-langit keras)	 (Ta) <u>Ta latik</u>	 (Tha) <u>Ta latik^[4]</u>	 (Da) <u>Da madu m.^[5]</u>	 (Dha) <u>Da madu m.^[6]</u>	 (Na) <u>Na rambat</u>	 (Ra) <u>Ra</u>	 (Sa) <u>Sa sapa</u>	
<u>Dantya</u> (gigi)	 (Ta) <u>Ta</u>	 (Tha) <u>Ta tawa</u>	 (Da) <u>Da</u>	 (Dha) <u>Da madu</u>	 (Na) <u>Na</u>	 (La) <u>La</u>	 (Sa) <u>Sa danti</u>	
<u>Osthyia</u> (bibir)	 (Ba) <u>Ba</u>	 (Bha) <u>Ba</u> <u>kembang</u>	 (Pa) <u>Pa</u>	 (Pha) <u>Pa kapal</u>	 (Ma) <u>Ma</u>	 (Wa) <u>Wa</u>		

a.



b.

Figure 221.a-b Balinese Script: Aksara wianjan (consonants)





















































































































Warga (<u>Place of articulation</u>)	Pancawalimukha			Ardhasuara (<u>Semivowels</u>)	Usma (<u>Fricatives</u>)	Wisarga																																																																																											
	Unvoiced	Voiced	Nasal																																																																																														
Kanthya (<u>Guttural</u>)	 (Ka) Ka mahaprana ⁴	 (Kha) Ka	 (Ga) Ga Ga gora	 (Nga) Nga		 (Ha) Ha ¹																																																																																											
Talawya (<u>Palatal</u>)	 (Ca) Ca murca	 (Cha) Ca laca ²	 (Ja) Ja	 (Jha) Ja jera ³	 (Nya) Nya	 (Ya) Ya	 (Śa) Sa saga																																																																																										
Murdhanya (<u>Retroflex</u>)	 (Ta) Ta latik	 (Tha) Ta latik ⁴	 (Da) Da madu m. ⁵	 (Dha) Da madu m. ^{4 5 6}	 (Na) Na rambat	 (Ra) Ra	 (Śa) Sa sapa																																																																																										
Dantya (<u>Dental</u>)	 (Ta) Ta	 (Tha) Ta tawa	 (Da) Da lindung	 (Dha) Da madu	 (Na) Na kojong	 (La) La	 (Sa) Sa danti ⁷																																																																																										
Osthya a. (<u>Labial</u>)	 (Pa) Pa	 (Pha) Pa kapal	 (Ba) Ba	 (Bha) Ba kembang ⁸	 (Ma) Ma	 (Wa) Wa																																																																																											
b.																																																																																																	
<table><tr><th></th><th colspan="2">UNASPIRATED - HIGH</th><th colspan="2">ASPIRATED - MID</th><th colspan="2">VOICED - LOW</th><th colspan="2">NASALS - LOW</th></tr><tr><th></th><th>I</th><th></th><th>II</th><th></th><th>III</th><th></th><th>IV</th><th></th></tr><tr><td>① GUTTURAL</td><td> ka</td><td></td><td> kha</td><td></td><td> ga</td><td></td><td> nga</td><td></td></tr><tr><td>② PALATAL</td><td> ca</td><td></td><td> cha</td><td></td><td> ja</td><td></td><td> nya</td><td></td></tr><tr><td>③ DENTAL</td><td> ta</td><td></td><td> tha</td><td></td><td> da</td><td></td><td> na</td><td></td></tr><tr><td>④ LABIAL</td><td> pa</td><td></td><td> pha</td><td></td><td> ba</td><td></td><td> ma</td><td></td></tr><tr><td>⑤ DENTAL</td><td> tsa</td><td></td><td> tsha</td><td></td><td> dza</td><td></td><td> wa</td><td></td></tr><tr><td>⑥ LOW</td><td> zha</td><td></td><td> za</td><td></td><td> a</td><td></td><td> ya</td><td></td></tr><tr><td>⑦ MID</td><td> ra</td><td></td><td> la</td><td></td><td> sha</td><td></td><td> sa</td><td></td></tr><tr><td>⑧ HIGH</td><td> ha</td><td></td><td> a</td><td></td><td></td><td></td><td></td><td></td></tr></table>									UNASPIRATED - HIGH		ASPIRATED - MID		VOICED - LOW		NASALS - LOW			I		II		III		IV		① GUTTURAL	 ka		 kha		 ga		 nga		② PALATAL	 ca		 cha		 ja		 nya		③ DENTAL	 ta		 tha		 da		 na		④ LABIAL	 pa		 pha		 ba		 ma		⑤ DENTAL	 tsa		 tsha		 dza		 wa		⑥ LOW	 zha		 za		 a		 ya		⑦ MID	 ra		 la		 sha		 sa		⑧ HIGH	ha		a					
	UNASPIRATED - HIGH		ASPIRATED - MID		VOICED - LOW		NASALS - LOW																																																																																										
	I		II		III		IV																																																																																										
① GUTTURAL	 ka		 kha		 ga		 nga																																																																																										
② PALATAL	 ca		 cha		 ja		 nya																																																																																										
③ DENTAL	 ta		 tha		 da		 na																																																																																										
④ LABIAL	 pa		 pha		 ba		 ma																																																																																										
⑤ DENTAL	 tsa		 tsha		 dza		 wa																																																																																										
⑥ LOW	 zha		 za		 a		 ya																																																																																										
⑦ MID	 ra		 la		 sha		 sa																																																																																										
⑧ HIGH	ha		a																																																																																														

Figure 222. a.Balinese Script (English version), b. Tibetan sound chart.

THE POSSIBLE PATTERNS OF THE
CHARACTERS OF THE ANCIENT
TAGALOG ALPHABET

A	Ma
E-I	Na
O-U	Nga
Ba	Pa
Ke	Ra (Da or La)
Da	Sa
Ga	Ta
Ha	Wa
La	Ya

THE BASIC MEANINGS OF THE
VOWELS AND GRAMMATICAL FORM
OF *a* OF THE ANCIENT TAGALOG
ALPHABET

- A — exclamatory expression; “beginning or infinity”
Ba — shell (as a body); base; below
Ka — with; the same; connected; the pronoun “you”
Da — land (on); path; touch
E — hesitation (*Note:* very rarely utilized)
Ga — stop; rest; live in
Ha — move; exclamatory expression of surprise; the question “What?”
I — “to be;” (when used *after* a syllable as an independent syllable, either “to be,” or “then, not”); when used *after* a syllable with the contextual meaning understood, or when *replacing* a basic *a*, “then, not;” but definitely it means “to be” when used *before* a syllable, particularly when at the beginning of a word
La — travel (visual and abstract)
Ma — many; much; also, “to be”
Na — become; already
Nga — “to separate” (as the jaws); “of course”
O — exclamatory expression of mild shock or disbelief; “round, hence cycle; circle;” “or” when used as a distinct word
Pa — ground; the manner of action, hence “how;” “means of/for;” when used as a distinct word, “more”
Ra — (originally *Da* or *La*), used when in a middle syllable or in some parts of the Philippine bearing the same meanings as *Da* or *La*.
Sa — “on; water” (presently also all the prepositions in the Tagalog language as “in,” “on,” “to,” “into,” “for,” including “with”
Ta — see; seen
U — exclamatory expression of intense shock; “up, over or under”
Wa — opening; way (apparently patterned after the mouth or the cavemouth)
Ya — go; go endlessly

Figure 223. Possible patterns of Tagalog

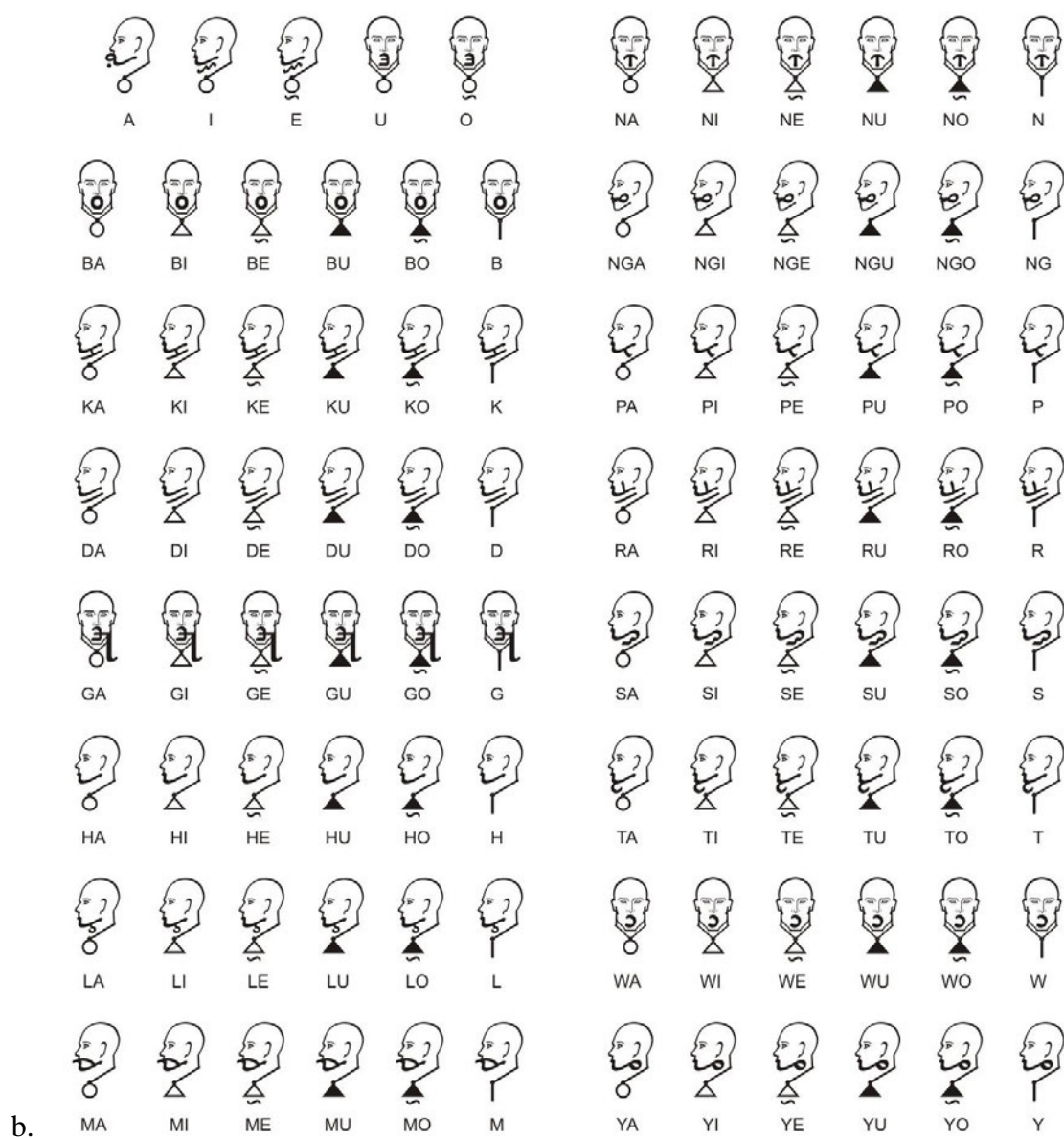
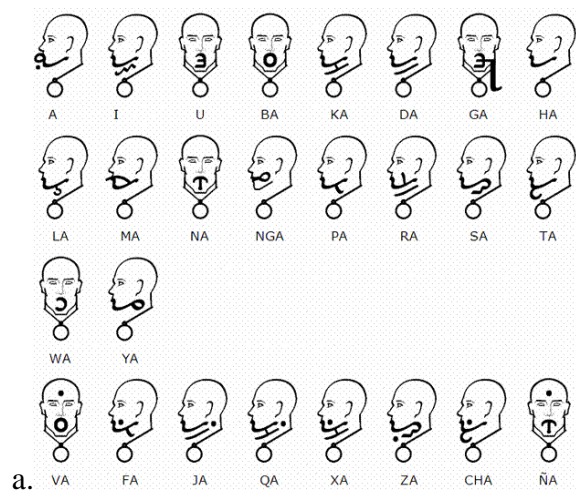



















Figure 224 a-b. Alfa – Larawan. Male Version: Simple and Complex

a.

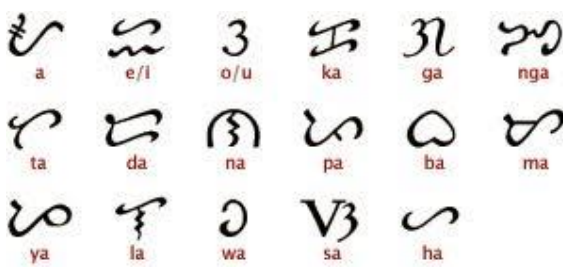


a li ba ta

b.


 a	 ba	 ka	 da-ra	 e-i
 ga	 ha	 la	 ma	 na
 nga	 o	 pa	 sa	 ta
 wa	 ya			

c.



a e/i o/u ka ga nga
ta da na pa ba ma
ya la wa sa ha

d.



ki gi ngi ti di ni pi
bi mi yi li wi si hi
ku gu ngu tu du nu pu
bu mu yu lu wu su hu

Figure 225a -c. Versions of the Alibata Alphabet, Tagalog

	Baybayin Kata Font		Alphasyllabary	
a	e-i	o-u	A E/I O/U	
ka	ga	nga	Ba Ka Da	
ta	da	na	Ga Ha La	
pa	ba	ma	Ma Na Nga	
ya	la	wa	Pa Ra Sa	
sa	ha		Ta Wa Ya	

a.-c

A	I	E	U	O	
Ha	Pa	Ka	Sa	La	Ta
Na	Ba	Ma	Ga	Da	Ra
Ya	Ng	Wa	Za	Va	Fa
Cha	Ja	Nga	Xa	Ca	Qa

d.

Aksara	Nama	Huruf	Aksara	Nama	Huruf
	ka	k		ja	j
	ga	g		nya	ny
	nga	ng		ya	y
	pa	p		a	a
	ba	b		la	l
	ma	m		ra	r
	ta	t		sa	s
	da	d		wa	w
	na	n		ha	h
	ca	c		gha	gh

e.

Figure 226a. Alibata Alphabet, b. Baybayin Kata Font, c. d. Baybayin Sining, d.Kata Aksara Lampung.

a.

𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳
a	ba	ka	da	ga	ha	la	ma	na	nga	pa	sa	ta	wa	ya
𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳
e, i	be/bi	ke/ki	de/di	ge/gi	he/hi	le/li	me/mi	ne/ni	nge/ngi	pe/pi	se/si	te/ti	we/wi	y/yi
𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳	𐆳
o, u	bo/bu	ko/ku	do/du	go/gu	ho/hu	lo/lu	mo/mu	no/nu	ngo/hgu	po/pu	so/su	to/tu	wo/wu	yo/yu

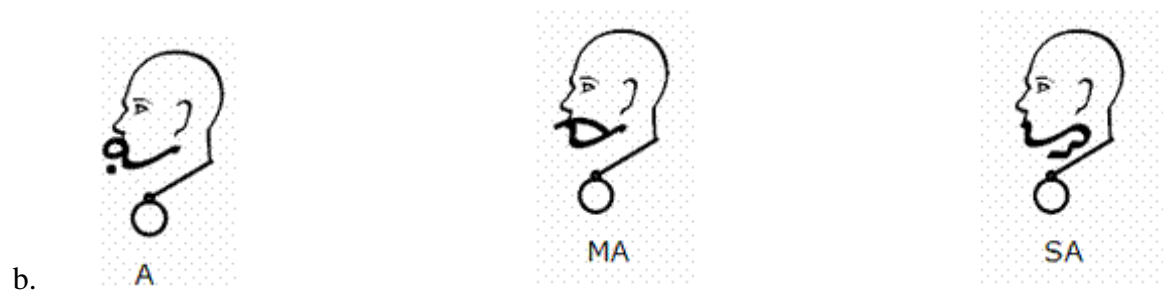


Figure 227a. Baybayin b-f. A M S (Alfa Larawan, Tagalog, Baybayin, Alibata).

followed by the yavarga and savarga as in Sanskrit. Of interest here is how these columns of four letters are aligned with breathing principles: unaspirated high, aspirated low, voiced low, nasal low. As in Sanskrit, the Tibetan matrix of letters reflects sounds and yoga breathing.

7.2.4. Balinese

Wiki refers to Balinese script as an abugida. A glance at Bali (figures 222- 223) reveals that although the shape of the letters is quite different from Sanskrit, their structure is again based on classic Sanskrit principles. Five divisions (vargas) are arranged horizontally one below the other: kavarga, cavarga, Tavarga, tavarga, and pavarga. Beside these, the yavarga and savarga appear in vertical columns. Comparison of the Indonesian and English versions is instructive. The Indonesian version gives diagrams for sounds in each of the five main divisions. These are omitted in the English version of Wiki. The Western approach focusses so much on the letters that it ignores the sounds underlying the system.

7.2.5. Alpa-prana and Maha-prana

A closer comparison shows that the English version distinguishes only between unvoiced, voiced and nasal sounds. The Indonesian version makes a further distinction between alpa-prana (little breaths) and maha-prana (large breaths). As seen in chapter two, prana is much more than a Sanskrit word for breath and breathing. It entails complex yoga principles that link letters with different parts of the body and breathing practices. Hence, once again, the letters of the alphabet used for speaking are also part of a system that improves one's physical and metaphysical condition. Similar principles are found throughout the South Asian languages.

7.3. Asian Syllabaries

7.3.1 Tagalog and Alfa Larawani

An articulatory phonetics has also been found in Tagalog or Baybayin,⁹⁹⁹ the ancient language of the Philippines. One standard version has 18 letters (figure 223). Here, “the appearance of each character is inspired by the human head as well as the mouth & jaw movements.”¹⁰⁰⁰ Three vowels are followed by 15 consonants, each reflecting a basic orientation of the head and mouth. Each of these letters have meanings. It is striking that several of these correspond to meanings in other alphabets and rune systems. For instance, Ba, relates to shell (as a body): cf. Egyptian: Ba, Hebrew: Beth. In vowel E- I, the I means “to be”: cf. English is; German ist. Other unexpected parallels with Western alphabets will be considered presently in §7.6.

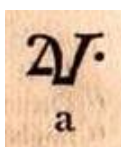
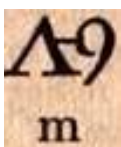

A more elaborate version is called alfa larawan, based on the “Tagalog word *larawan* which means picture or image”¹⁰⁰¹ La ra va are also three letters of the yavarga. There is a basic version with three vowels and a more complex version with 5 vowels arranged as a syllabary (figure 224 a-b). There is both a male and female version for the letters/sounds.

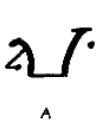


7.3.2 Alibata

The ancient Tagalog alphabet is now often called Alibata and the four letters are now

Angel Raphael			
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Adamaeum			
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Chaldean 2			
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a.Magi			
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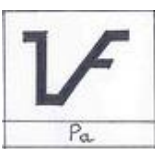


				
Alif	La	Fa	Ba	
Alif	Lâm (l)	Fa	Ba	
Shape 1	Shape 12	Shape 10	Shape 2	
Alif	Lâm (l)	Fâ (f)	Bâ (b)	
1	13	25	26	
Divine Essence	The Victorious	The Strong	The Subtle	
b.				

Figure 228 a. A M S in the alphabet of Angel Raphael, Adamaeum, Chaldaean 2, Alphabet of the Magi, b.A La Pa Fa Ba in Baybayin, Arabic .

frequently written as a heading (figure 225a ff). Alibata is a recent term coined by Verzosa (1914) inspired by the first three Arabic letters (alif, ba ta),¹⁰⁰² which obscures the Sanskrit roots. Alibata relates to Tagalog which is an ancestor of Filipino in the Phillipines, derived from Bahasa Malaysia, Bahasa Indonesia, Brahmi, Vedic and Sanskrit.¹⁰⁰³ Alibata is a simplified version via Brahmi and Baybayin and uses 17 letters (figure 225b). The first three are vowels. The 15 consonants are simplified versions of the kavarga, tavarga, pavarga, yavarga and savarga. Where Sanskrit has five letters for each division, Alibata uses 3 letters for the first four divisions and two letters for the final division. Where Sanskrit has two versions for each double sound: e.g. k kh (letters 1-2 , Alibata gives only the elementary version: k. Alternatively, this sequence is presented in three lines (figure 225c), with the three vowels and kavarga on line one, the tavarga and yavarga on line two and yavarga and savarga on line three. Or the kavarga – tavarga and the ba ma ya – wa sa ya are aligned and become starting points for syllabaries (figure 225d). Sometimes the system is presented in a grid of 5x3 letters, in Kata script, or as a syllabary and in very different styles (figures 226 a ff.).

Subsequent versions often list all 18 sounds in a row and create syllabaries for each of the three vowel sounds (figure 227a). It is not surprising that Spanish colonials,¹⁰⁰⁴ unfamiliar with Sanskrit roots, catalogued each of the variants as independent languages (figure 233), which led to fierce debates. Our concern is the underlying system. As a first step, it is useful to follow the three Mother letters A M S through variants (figure 227b-e). First, the head position is linked with letters A M S in both the standard and a more rustic version; then the corresponding baybayin forms of A M S in a regular and in a geometrical script; next, how this extends across the vowel variants: a e-i o-u, ma me-mi mo-mu m, sa se-si so-su s.

As a second step, the same arrangement of letters is applied to early Western alphabets such as Raphael, Adamaeum, Chaldean 2 and Magi (figure 228a-d). This reveals clear parallels. The Aleph in alfa larawan has two horizontal strokes. These become two strokes in the form of an acute angled appendix. The original Ma of larawan resembles the early ox head associated with Aleph in ancient Hebrew, and A in Armenian etc. Ma in the early Western alphabets is clearly a combination of a Greek lambda (Λ also found in Brahmi) and a spiral b also found in Indian 1 (cf. figure 247 and Appendix 8). In short, the Austronesian alphabets point to links with Adamic alphabets which cannot be explained through simple variants of Phoenician or Hebrew.

The first letter of Aksara kaganga (figure 231b), ka, is written as an f in the shape of the fehu rune. Letter 14 of the series is a letter a in the shape of the ansuz rune. The second letter, ga, is written as a slightly curved Greek g (gamma). The 1, 2 and 3 strokes recall the E F Γ (E F G) pattern encountered in Slavic symbols of creative force and energy. There is a larger context to be understood, which will prove essential for understanding bridges between East and West.

This larger context lies in Sanskrit and Brahmi roots and in the Asian tradition. In Brahmi, the kavarga has 5 letters: ka kha ga gha ña (figure 231a ff.). The kha corresponds to a crook; the ga to a flail as in the Egyptian symbols for authority linked with planting and harvest.¹⁰⁰⁵ A simplified version of the kavarga reduces the 5 letters to 3: ka ga nga, whence it is frequently

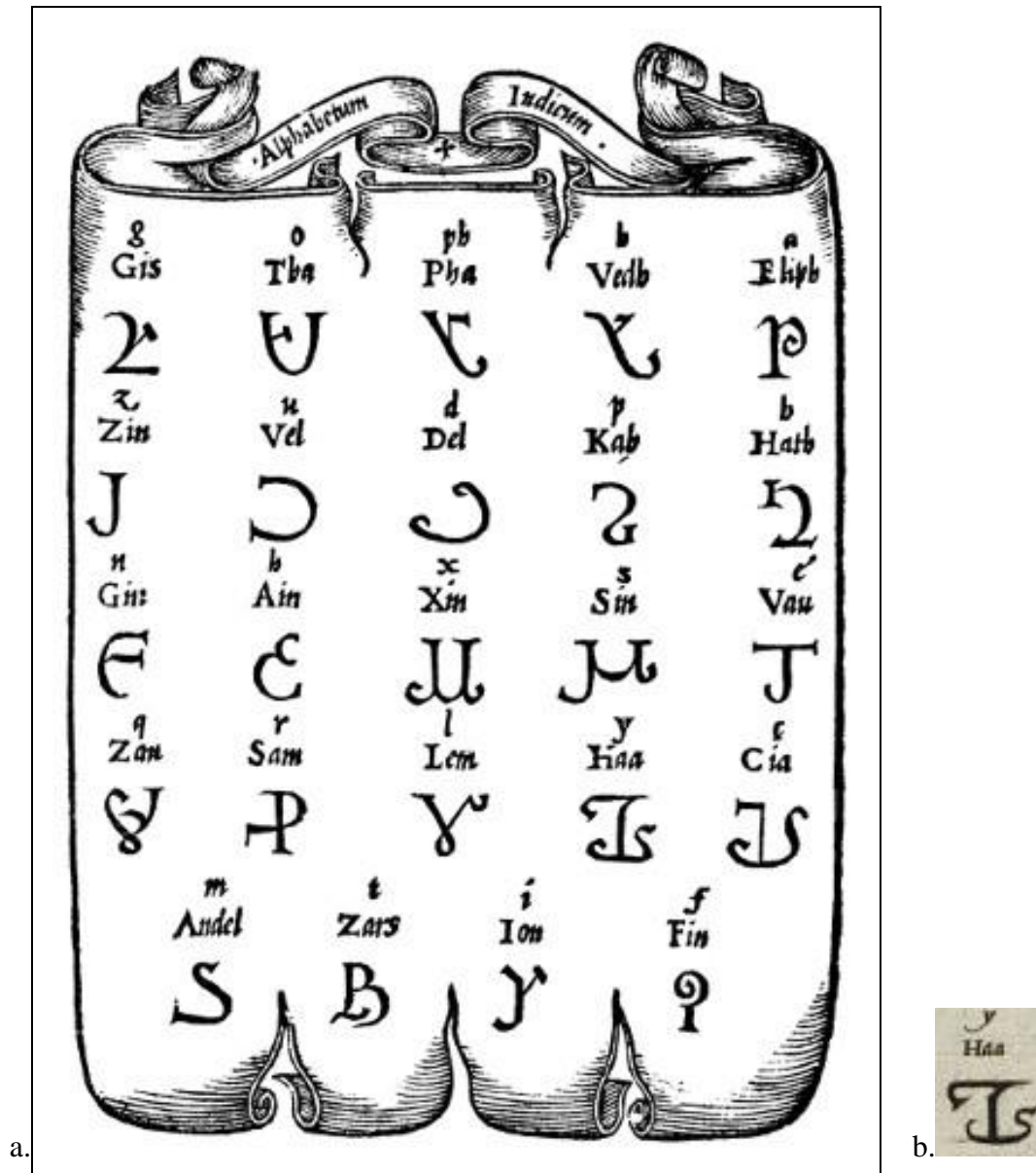


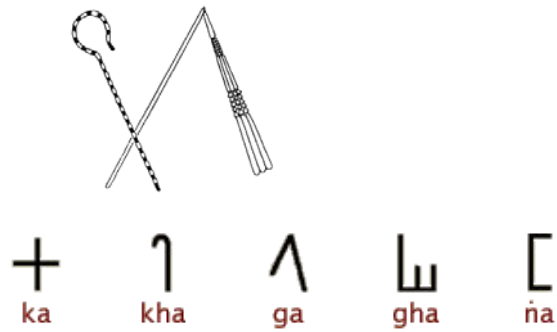
Figure 230. Indicum (Palatino, de Bry)

called kaganga. Parallels with the name of the great river Ganges (Ganga) are not a coincidence. The Ganges is a flow of sacred water beginning in the heavenly Khumba (Aquarius). The kaganga is a flow of sacred letters and words beginning in earthly man with heavenly attributes (cf. appendix 2 §6.1).

7.3.3. Tibetan Matrix

Awareness of the underlying Sanskrit matrix of letters/sounds enables us to recognize invariants not unlike topology in mathematics. For instance, at first glance, there is very little similarity between a Tibetan Pyu syllabary, the official PYU alphabet and a chart with three old alphabets: aksara palawa kawi,¹⁰⁰⁶ aksara hanacaraka, aksara daerah (figure 229 a –c). On closer inspection, the Pyu syllabary clearly follows the formal structure of Sanskrit: kavarga, cavarga, tavarga, Tavarga, pavarga, yavarga, savarga, with the slight variant that three letters in the tavarga are coupled together. PYU (SinoTibetan/LoloBurmese) follows the same basic

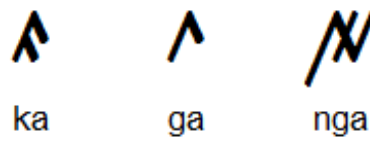
a. Brahmi



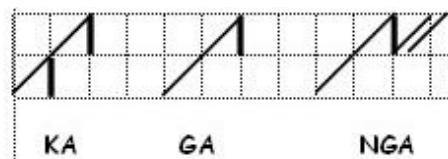
b. Aksara Kaganga



c. Aksara Rejang (Surat Ulu)



d. Aksara Rejang (Kaganga)



e. Aksara Sunda

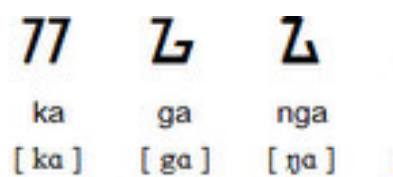


Figure 231. Crook and Flail, Ka Ga nga in East Asian and Austronesian Alphabets.

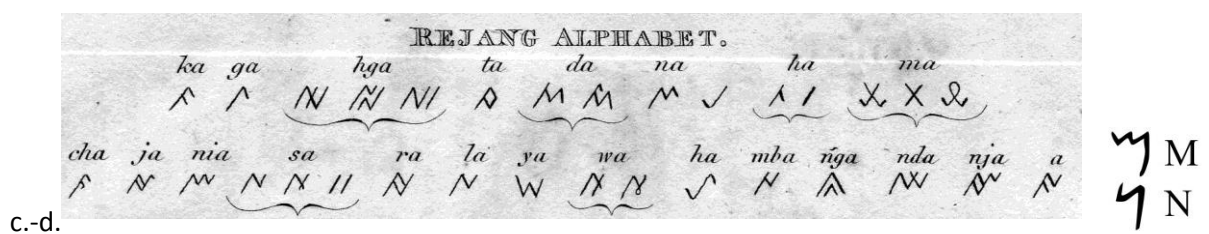
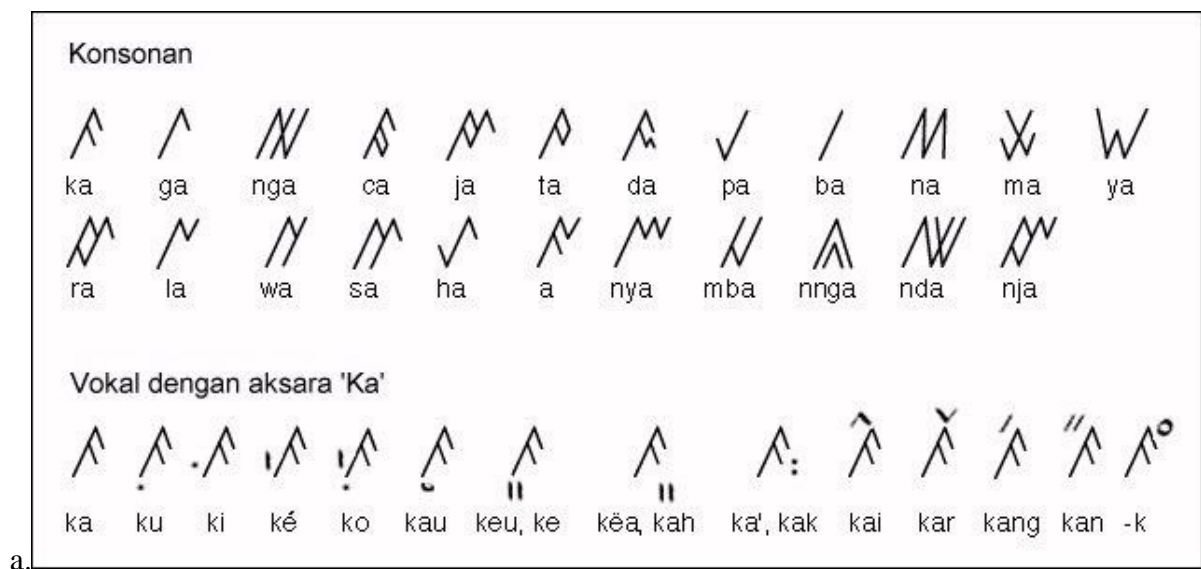


Figure 232 a-c. Aksara kaganga, Surat Ulu, Rejang alphabet, d. Letters M N (Phoenician).

CUADRO PALEOGRAFICO DE LAS ISLAS FILIPINAS

COMPARADO POR

DON PEDRO ALEJANDRO PATERNO

Alfabeto	A	B	D	E-I	G	H	K	L	M	N	NG	O-U	P	S	T	V	Y
De Mangyanes	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tagbanuas	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tagalog (en general)	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Comintang (peculiar)	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Bulacan y Tondo (id.)	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Visaya	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pampanga	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Pangasinan	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Ilocos	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Asoka	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Toba	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Bugui	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Borneo	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Java antiguo	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Arabia	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Hebreo	✓	U	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

TAGBANUA

NUMERALES.																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								</
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a.

b.

Region & Source	A	I/E	U/O	Ba	Ka	Da	Ga	Ha	La	Ma	Na	Nga	Pa	Ra	Sa	Ta	Wa	Ya
Tagalog																		
Doctrina 1593	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Chirino 1604	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
San Agustín 1703	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Batangas (Kumintang)																		
Mas 1843	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Bulakan/Tondo Mas 1843	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Ilokano																		
Lopez 1620	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Jacquet 1831	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Mas 1843	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Visayas																		
Méntrida 1637	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Ezguerra 1663	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Hervás 1787	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Kapampangan																		
Benavente 1699	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Mas 1843	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Hilario 1962	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Bikol																		
Enrile 1835	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U
Pangasinan Mas 1843	U	U	U	O	U	U	U	U	U	U	U	U	U	U	U	U	U	U

233 a. Alibata, Baybayin, Palaeographical Chart, b. Filipino Alphabets.

pattern although it is preceded by vowels and followed by 8 additional signs. The three aksaras with 18 letters, maintain the basic sequence, omit the Tavarga, reduce the kavarga, cavarga, tavarga to 3 letters, present the usual 4 letters for the yavarga and reduce the savarga to 2 letters. In the PYU alphabet, the ya of the yavarga, ISO letter 11824), is now a letter j. Even so its shape, is effectively the same as letter 13, ya (𑀓) in Aksara Palawa Kawi (old Javanese script, figure 229b).

And now we turn to the westwards story: this letter ya recurs as letter 17, y (haa) in the *Alphabetum Indicum* of Palatino (1550, figure 230a). It recurs as letter 16, y (haa) in the *Alphabetum Indicum* of De Bry (1596). Similar shapes are found in letter ta (Saracen 3) and Thau (Alphabet of Angel Raphael) and in the Premier and Autre Alphabet Indien (figure 246 a-b). Letters 8 -9, Del-Vel, in *Indicum* of both Palatino and De Bry recur as letter 9-10, Jod-Kaph in the Alphabet of Raphael. Letters 8, 9, 10 of *Indicum* recur as letters 10, 11 12 of *Seraphicum* and *Malachim* (Del, Vel, Zin as iep, caph, lamed and Iod, Kaph, Lamed, figure 239, cf. 136). Reading the first three letters of the left column of Aksara Palawa Kawi (figure 229b) gives us K(a) ga nga as in kaganga, one of the words for alphabets.

There is clearly some kind of Tibetan/Indian-Egyptian connection. Since Tibetan, in the form of Zhang Zhung,¹⁰⁰⁷ claims to go back to 16,000 B.C., this connection between Tibetan, Brahmi, Tamil, Javanese and one of the earliest Egyptian alphabets¹⁰⁰⁸ must have gone from East to West. The absence of direct links between *Indicum* and Egyptian Hieroglyphs strengthens the possibility that Egypt imported this alphabet even if a case has also been made that Sanskrit comes from Geez in Ethiopia.¹⁰⁰⁹

7.4. Aksara, Surat, Basa, Bahasa.

Sanskrit terms are built into the names of underlying structures of South Asian and Austronesian alphabets. For instance, one of the Sanskrit terms for letters is aksara, which in different variants also means noun, syllable, word, speech.¹⁰¹⁰ Aksaras are divided into vowels (Aksara svarga, literally: heavenly letters. cf. Bali: aksara suara) and consonants (vyaJjana, cf. Bali: aksara wianjana). Aksara also becomes a term for alphabets as in aksara kaganga, akasara rejang, aksara sunda etc. (figures 231).

In terms of the zodiac circle (rasi chakra), ak relates to a – k (vowel 1- consonant letter 1, figures 40-41). Sa and ra relate to the savarga and yavarga near the end of the Sanskrit alphabet (letters 32 and 27). They are also the beginning of Sarasvati, the goddess of learning, who is also one of the sources of the alphabet, and has been compared with Sara(h) in the Old Testament. Sarasvati is simultaneously the name of third great river in Indian sacred geography, corresponding to the third stream of the nadis. Another name for alphabets is *Surat Ulu*, literally 'upstream script',¹⁰¹¹ once again with the image of flowing letters, with parallels between flowing verse and flowing water (cf. the suras of Islam).

Meanwhile, the Sanskrit word, bhASA, is a term for speech and language, especially common or vernacular speech or spoken language.¹⁰¹² Accordingly, Asian and Micronesian languages are called basa (cf. base) and bahasa, as in Bahasa Melayu, Bahasa Indonesia and Bahasa Kawi. In terms of the Sanskrit alphabet, ba is letter 23 (the first audible sound). Sa is letter 32

The Hiragana Syllabary (with
Hepburn Romanization)

あ a	い i	う u	え e	お o
か ka	き ki	く ku	け ke	こ ko
さ sa	し shi	す su	せ se	そ so
た ta	ち chi	つ tsu	て te	と to
な na	に ni	ぬ nu	ね ne	の no
は ha	ひ hi	ふ fu	め me	ほ ho
ま ma	み mi	む mu		も mo
や ya		ゆ yu	れ re	よ yo
ら ra	り ri	る ru		ろ ro
わ wa	ゐ wi*	ゑ we*		を wo
		ん n		

a. (* not used in modern Japanese)

ア A	イ I	ウ U	エ E	オ O
カ KA	キ KI	ク KU	ケ KE	コ KO
サ SA	シ SHI	ス SU	セ SE	ソ SO
タ TA	チ CHI	ツ TSU	テ TE	ト TO
ナ NA	ニ NI	ヌ NU	ネ NE	ノ NO
ハ HA	ヒ HI	フ FU	ヘ HE	ホ HO
マ MA	ミ MI	ム MU	メ ME	モ MO
ヤ YA		ユ YU		ヨ YO
ラ RA	リ RI	ル RU	レ RE	ロ RO
ワ WA		ヲ WO		ン N

b.-c.

ka				= 0
ka	ṭa	pa	ya	= 1
kha	ṭha	pha	ra	= 2
ga	ḍa	ba	la	= 3
gha	ḍha	bha	va	= 4
gna	ṇa	ma	sa	= 5
ca	ta	śa		= 6
cha	ṭha	ṣa		= 7
ja	ḍa	ha		= 8
jha	ḍha			= 9

$\pi/10 = 0.3141592653589793238462643383279$

Fig. 1-8. All Sanscrit sounds, with their numerical values.

Figure 234. Katagana and Hiragana

(the last sound of the savarga). Ha is letter 33, an aspirate that marks the end of the 33 (consonant) letter Sanskrit alphabet. So the South Asian and Austronesian words for alphabets and languages are linked with notions of becoming manifest (audible, visible). These Eastern words for alphabets often have much more subtle systems than western alphabets because they include sound, breathing and yoga as part of the organization of letters.

7.4.1. Comparative Models

A comparison of two charts of Philippine alphabets is instructive in illustrating the extent to which different backgrounds affect how a given tradition is presented (figure 233 a-b). The Paleographical chart of the Philippine Islands subsumes 16 alphabets within an A B C framework. Another chart uses 3 vowels (A, I/E, U/O) and 15 consonants (Ba Ka Da Ga ...) as a framework for classing 8 languages and variations in accordance with different scholars. Neither of the two authors appears to have been aware of Sanskrit. Hence, looking at these charts in isolation, we could not even suspect the Sanskrit context outlined in this chapter.

7.4.2. Hiragana and Katagana

Japan developed two main kinds of scripts: kanji, based on Chinese logographic scripts and kana, syllabic scripts which, in turn, are subdivided into three: “modern cursive hiragana (ひらがな), modern angular katakana (カタカナ), and the old syllabic use of kanji known as man’yōgana (万葉仮名) that was ancestral to both.”¹⁰¹³ Hiragana and katagana (figure 234) both use a 5 x 10 grid of 5 vowels (a i u e o), and 9 consonants to produce a matrix of 50 sounds (goujon). A closer look at the 9 consonants reveals that 4 of the consonants reflect the headings of Sanskrit vargas, namely: ka (kavarga), sa (savarga) ta (tavarga) and ya (yavarga). Indeed, the yavarga accounts for ha and the last three consonants: ya ra wa (va). Hence, the Japanese grids are effectively a skeletal version of the Aryabhatta syllabary with its grid of 9 vowels x 33 consonants

7.5. Conclusions

Chapters 2 to 6 explored how principles of the Sanskrit alphabet were applied in India to inner movements (breathing, yoga), outer movements (kinesiology, martial arts), astronomy, and geography. This chapter has explored how Sanskrit had an influence far beyond the borders of India. In some cases the entire system is exported in its entirety, with only minor modifications. A series of examples were examined: Kannada, Old Javanese, Pallawa, Grantha, Khmer, Burmese and Thai which, in one version, imports the entire Sanskrit framework and simply substitutes new letters. These are merely samples of immense field. Dillinger (1948) in his fundamental work devoted two chapters to the Indian and the Further Indian branch, comparing 43 alphabets.¹⁰¹⁴

Section two explored how letter grids and sound matrices play a role. The grids are simplified and the shapes of the letters are modified. In some cases, it is the basic grid of consonants that is exported. Brahmi, Telugu and Gondhi are examples. In other cases, it is the phonological

CLEFS CHINOISES.

帝	馬	隸	赤	邑	网	皮	片	欠	Clef	山	口	丫	Clef
tchi	ma	tai	tché	sé	vàng	pí	pién	kién	de 4 tr.	chán	yòu	pung	d'un trait
204	187	171	155	139	122	107	91	76		40	31	15	
龜	骨	隹	走	艸	羊	皿	牙	止	心	叕	土	凡	一
mù	kô	tchou	tçou	tçao	yáng	mìn	yá	tchi	sín	tchouen	thou	kí	yé
205	188	172	156	140	123	108	92	77	61	47	32	16	1
鼎	高	雨	足	虎	羽	目	牛	歹	小	工	士	口	丨
tíng	cáo	yù	tçó	hou	yòu	mò	niéou	yá	sín	kong	ssé	khan	kouen
206	189	173	157	141	124	109	93	78	62	48	33	17	2
鼓	彰	青	身	虫	老	四	犬	殳	戈	己	久	刀	ノ
kou	piéou	tsing	chün	tchong	lao	mô	khuen	tchou	kô	kí	tchi	lao	tchou
207	190	174	158	142	125	110	94	79	63	49	34	18	3
鼠	鬥	非	車	血	而	矛	Clef	母	戸	巾	夕	力	ノ
tchi	teou	fi	tché	hié	cülh	meou	de 5 tr.	mou	hou	kün	sou	lié	pié
208	191	175	159	143	126	111	95	80	64	50	35	19	4
鼻	鬯	面	辛	行	来	矢	玉	比	手	于	夕	力	乙
pié	tchiang	mién	sün	hing	loui	chi	yü	pi	cheou	kán	sié	pao	yé
209	192	176	160	144	127	112	96	81	65	51	36	20	5
齊	鬲	革	辰	衣	耳	石	玄	毛	支	么	大	匕	丨
tchi	lié	ké	chün	yí	cülh	ché	yuén	mao	tchi	yao	tá	pi	kioué
210	193	177	161	145	128	113	97	82	66	52	37	21	6
齒	鬼	革	彳	西	聿	示	瓜	气	支	广	女	匕	Clef
tchi	kuéi	goéi	tchö	sé	yü	chi	coua	khí	pöu	yén	niou	fam	de deux traits
211	194	178	162	146	129	114	98	83	67	53	38	22	7
龍	魚	韭	邑	Clef	肉	肉	瓦	氏	文	又	子	匕	
lóng	yü	kiéou	yé	de 7 tr.	jou	geou	vá	chi	vén	in	tçé	hi	cülh
212	195	180	163	147	130	115	99	84	68	54	39	23	8
龜	鳥	音	酉	見	臣	禾	甘	水	斗	升	六	十	丨
küei	niao	in	yeou	kién	tchün	hó	cán	choui	teou	kong	mién	ché	théou
213	196	181	164	148	131	116	100	85	69	55	40	24	9
倫	鹵	頁	采	角	自	穴	生	火	斤	弋	寸	卜	人
yó	lou	yé	pién	kuí	tçé	hié	seng	hó	kín	yí	tçün	pou	gin
214	197	182	166	149	132	117	101	86	70	56	41	25	10
鹿	風	里	言	至	立	用	心	方	弓	小	下	イ	
lô	fong	li	yén	tchi	lié	yong	hó	fang	kong	siao	tié	gin	
215	198	183	167	150	134	102	87	71	57	42	26	11	
麥	飛	Clef	谷	白	Clef	田	爪	无	丑	尢	厂	儿	
mé	fi	de 8 et	kou	kiéou	de 6 tr.	thien	tchao	vou	kí	vang	han	gin	
216	184	de 9 traits	151	135	118	103	87	72	58	43	27	12	
麻	食	金	豆	舌	竹	疋	爪	日	子	尢	厶	入	
má	ché	kün	teou	ché	tchou	pié	tchao	jé	kí	vang	tçou	gè	
217	185	167	152	136	119	104	88	73	59	44	28	13	
黃	首	長	豕	舛	米	疒	父	日	亼	元	又	八	
hoang	chou	tchang	chi	tchouén	mí	tçé	féu	yüé	kí	vang	yéou	pá	
218	186	179	153	137	120	105	89	74	60	45	29	14	
黍	香	門	豕	舟	糸	殳	交	月	彡	尸	Clef	冂	
chou	hiang	moüen	tchi	tchou	mié	pö	yao	yöue	chan	chi	de 3 traits	khiong	
219	187	170	154	138	121	106	90	75	61	46	30	15	
黑	Clef	阜	貝	艮	缶	白	升	木	彳	冫	口	一	
He	depuis 10 traits	féou	póci	kén	féou	pé	pán	miou	tchi	tçao	khéou	mie	
220	188	171	155	139	122	107	91	76	62	48	33	16	

Die Hantverryge del.

Alphabets,
Anciens et Modernes.

Nodot Sculp.

a.

Figure 235 a. Chinese Radicals.

chart that is adapted as with the Japanese Futomani.

The basic pattern of Sanskrit, often via Brahmi has a wide ranging influence as is evident in comparing Balinese and Tibetan. The sound matrices of Sanskrit recur in Tagalog and Alfa Larawan. Sanskrit inspires the basic structures of Alibata and Baybayin which, in turn, offer insights into the shapes of letters in the Alphabet of the Angel Raphael, Adamaeum, Chaldean 2 and the alphabet of the Magi. Hence, these simplified grids help us to understand some features of Adamic alphabets. Unexpected parallels emerge, e.g. between the PYU (Sho Tibetan/Loli Burmese), and Aksara Palawa Kawi, Akasara Hanacaraka, Aksara Daerah, and Indicum.

In the West, alphabets are the predominant model. In the East, there are contending models. One is the aksara as in Aksara kaganga. Another is the word for language, bahasa, closely related to the word for spoken language: bhāṣā. Precisely how these are classed is largely a reflection of context as was seen from a comparison of a western paleographical approach and a list of Filipino alphabets in their own terms.

The two main systems of Japanese kana: hirakana (hiragana) and katakana (katagana) are another reflection of this Sanskrit influence. In this case, 5 vowels (A I U E O) serve as a framework for organizing nine basic consonants. The Japanese systems are, in turn, a subset of a far larger Chinese framework of 214 radicals (figure 235), which become more accessible when we recognize that they also entail 17 strokes, recalling the 17 basic shapes of Arabic and the basic 1 17 34 (a ka tha) pattern of Sanskrit (table 58).¹⁰¹⁵ Notwithstanding great variation in the shapes of letters, there is an unexpected interconnectedness of alphabets with respect to underlying structures. In the following chapter, we shall explore how these movements to the East were paralleled with movements towards the West.

Chapter 8: Westwards

The word alphabet comes from the word alpha (a) and bet (b), in the same way the tantrics call the group of letters a kñara-mala which means the necklace (mala) from a (अ) to kña (क्). The letters themselves can be called akñaras as well as varēas (colors), and sometimes the alphabet is called the varēa-mala. In the Puranic period the alphabet was called the Ahaà, again representing a (अ) to ha (ह), as the conjunct letter was not accepted as part of the alphabet at that time. In the time of the Sanskrit scholar Paëini (500 BC), the alphabet was called the Varēa-Samāmnāya. In Vedic times the alphabet was called matākā, which means mothers. The letters are considered not just the mother of all literature (composed of words, composed of letters), but the mother of the whole universe which is composed of sound. In this way it is said that tantriks don't worship statues as gods but instead worship letters as gods.¹⁰¹⁶

Vedic Astrology

Philologists will bear in mind the curious resemblance which has been traced between Phoenician characters and the Rejang alphabet of Sumatra, which is mostly Phoenician inverted. In fact, it would not surprise me if future students established the fact that the whole world knows only one alphabet (properly so called), and that that is Phoenician¹⁰¹⁷

Captain Sir Francis Burton, 1879

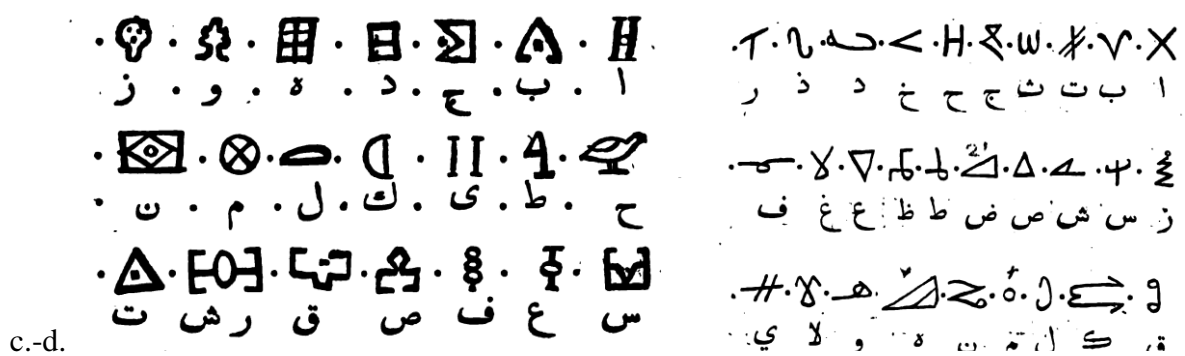
Character.	Name.	Power.
	<i>Ayhúm</i>	A.
	<i>Yawúk</i>	I or Y.
	<i>Ká-a</i>	K <i>hard</i> .
	<i>Ghíwá</i>	Gh.
	<i>Bídam</i>	B.
	<i>Kághach</i>	K <i>soft</i> .
	<i>Rúu</i>	R.
	<i>Jahúm</i>	J English.
	<i>Shá</i>	Sh ditto.
	<i>Danaz</i>	D.
	<i>Mýrib</i>	M.
	<i>Tanras</i>	T.
	<i>Hin</i>	H <i>soft</i> .
	<i>Thanad</i>	Th in <i>Think</i> .
	<i>Wú Awá</i>	W, U.
	<i>Saparam</i>	S.
	<i>Khayúrí</i>	Kh.
	<i>Zíd</i>	Z.
	<i>Lúghaf</i>	L.
	<i>Aay</i>	(<i>é</i>) A.
	<i>Zayúm</i>	(<i>b</i>) Z.
	<i>Sikám</i>	(<i>u</i>) .
	<i>Zalaf</i>	Z.
	<i>Takar</i>	(<i>b</i>) T.
	<i>Hisat</i>	H <i>hard</i> .
	<i>Fisat</i>	F.
	<i>Zanaz</i>	(<i>u</i>) Z.
	<i>Chíl</i>	Ch English.
	<i>Kam</i>	A kind of <i>hard</i> K.
	<i>Nayím</i>	A kind of N.
	<i>Pap.</i>	P.
	<i>Kál</i>	A kind of K.
	<i>Zayimaf</i>	A kind of Z.
	<i>Hám</i>	A sort of <i>soft</i> H.
	<i>Japlat</i>	A kind of J English.
	<i>Jasaz.</i>	A kind of compound of Ch and Z.
	<i>Jáyigh.</i>	J French.

a.

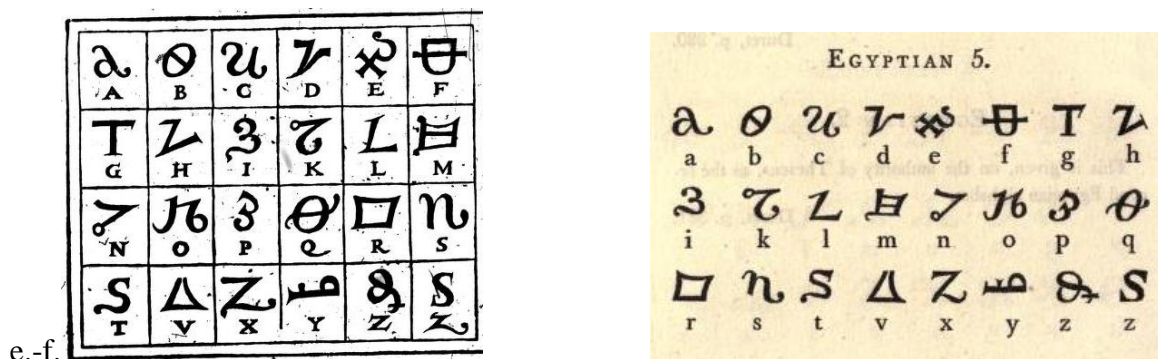
Figure 236a. Shimshim Alphabet



a.-b.

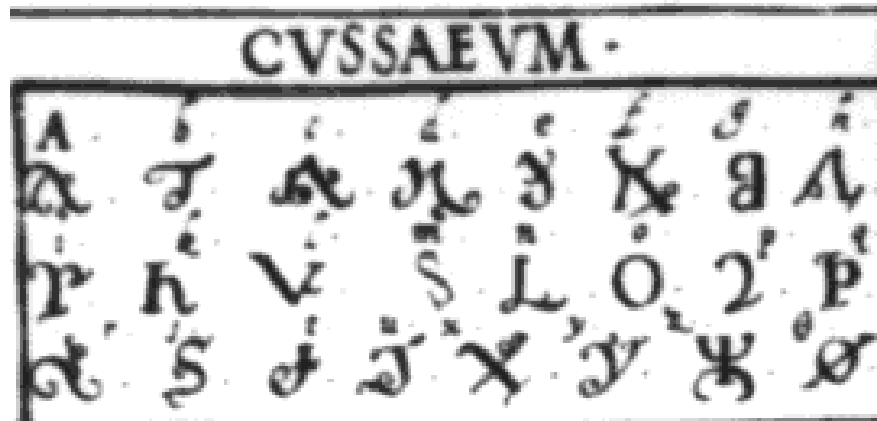


c.-d.



e.-f.

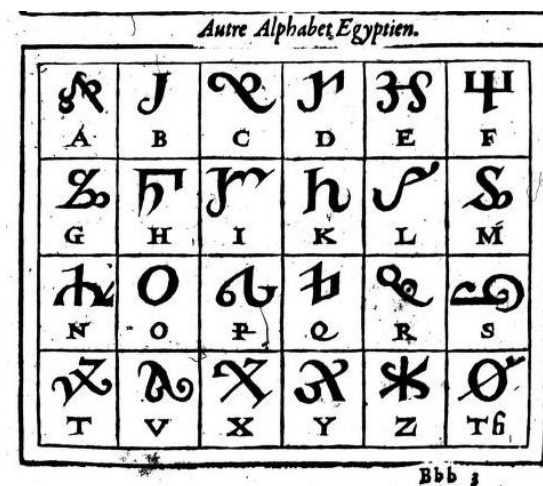
Figure 237 a -b. Shimshim Alphabet, Pharaonic, c. Hermesian Alphabet, d. Davidian, Alphabet, e-f. Hieroglyphic Alphabet, Egyptian 5



a.



b.-c.



Bbb 3



d.-e.



Figure 238 a.Cussaeum, Premier Alphabet Egyptien, Autre Alphabet Egyptien, Egyptian 1, Egyptian 2.

Chapter 8: Westwards

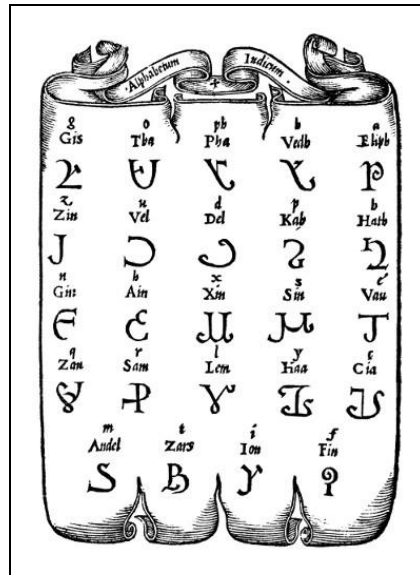
In the West, Egypt is traditionally associated with hieroglyphs and with a root alphabet (cf. Appendix 10) which, according to some, led directly to the Phoenician alphabet.¹⁰¹⁸ Ibn Washiya (cf. introduction) paints a considerably more complex picture. He notes that Egypt had a Hermesian tradition prior to the Pharaohs, which led to hieroglyphs. He lists 3 Oriental alphabets (Cufic, Maghrabin and Indian in three versions), and 7 old alphabets (Syrian, Old Nabathaeon, Hebrew, Berrabian, Lukumian, Musnad or Himyarite and Greek, figure ii). In addition, he lists a range of secret alphabets (cyphers) associated with the 7 most celebrated philosophers, 24 celebrated philosophers and learned men, with each of the 7 planets, 12 zodiac signs (e.g. figure 130), and 10 ancient kings.¹⁰¹⁹ He describes Hermesian alphabets; an alphabet of hieroglyphic letters (figure 237 c) and a Davidian alphabet “particularly used in India, and by many learned men in their writings on medicine, philosophy and politics.”¹⁰²⁰ Hence, Indian alphabets were used in Egypt and Egyptian alphabets were used in India. While some of these magic alphabets reflect the ABGD and ABCD models, most follow the ABTT model found in Arabic and Persian.

There was also a primordial Shimshim¹⁰²¹ alphabet, which marks a transitional stage between hieroglyphs and letters, with 38 symbols/letters (figure ii, 236a). Also known as the Pharaonic alphabet, it survives in various forms (figure 237 a-b), including one where the first line of 7 letters follows the A I K Gh B K R (cf. Aiq Bekar) sequence, encountered earlier in the numeral alphabets from India (figure 118). Ibn Washiya also speaks of four most ancient peoples: Hermesians, Nabateans, Sabaeans, and Chaldeans, each of whom, he claims, had their own variant of the Shimshim alphabet. His account extends from Egypt, to Jordan, Saudi Arabia, Yemen, Ethiopia, Canaan, Syria, Babylon, Chaldea, Georgia, Kurds, Persia and mention of India.

Meanwhile, Fry (1799) lists seven Egyptian alphabets (table 59, appendix 10).¹⁰²² The first of these, called Premier Alphabet Egyptien in Duret (1613) is identical with Cussaeum in the Virga Aurea (1616, figure 238 a ff.). Cussae, today known as Kutaye, is in Ethiopia. Egyptian 2 is a variant. Egyptian 3 is linked with the Goddess Isis. Egyptian 4 is Indicum (figure 239d), which Fry equates with the Nubian alphabet. Egyptian 5 is Hieroglyphicum (figure 12). Egyptian 6 is a simplified alphabet that becomes Phenician 3. Egyptian 7 has parallels with Egyptian 1, 2 6 except that now each of the letters has a name. Hence, while Egypt is clearly the home of hieroglyphics, its first alphabet is linked with Ethiopia, and its fourth alphabet is linked with Nubia and India.

Indeed, there are at least 10 versions of Indian alphabets (e.g. Indicum, Brahmanicum, Hanscretanum, Alphabet des Indiens, table 60),¹⁰²³ directly linked with Egyptian, Abyssinian, Ethiopian, Nubian, Sabaean and Hebrew. Part one of this chapter explores these. Part two explores links between Hebrew, Chaldean and other alphabets. Part three re-examines evidence concerning Phoenician to show that there were at least four major strands: 1) the familiar version adopted by the Assyrians as neo-Aramaic and Biblical Aramaic Hebrew (cf. fig 133c) which will be analysed in chapter nine); 2) an older ABCD Assyrian version linked with Phenician 1, and Siriorum; 3) an ABCD version with Saracen roots that is adopted as an

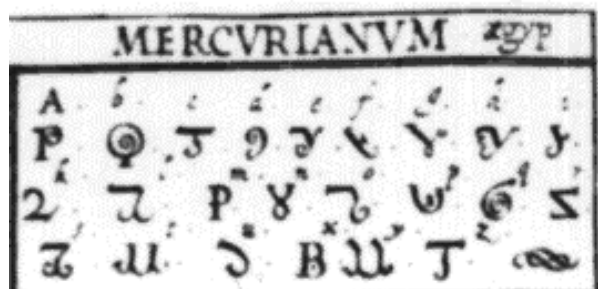
a.



b.-c.



d.-e.



f.



Figure 239 a. Alphabetum Indicum (1561), b Mercurius Thoyt, c. Alphabetum Indicum Unum et alterum (1596), d. Egyptian 4, e. Alphabetum Chaldaicum.

Ionic Alphabet; 4) a Greek version of Phoenician that is a source for the Alphabet Francique, a precursor of modern French. Part four examines briefly Syrian alphabets. The final section explores changes in the structure and sequence of letters in early Western alphabets. The organizational systems underlying these alphabets will be the theme of the next chapter.

8.1. Indian Alphabets in Africa

8.1.1 Indicum and Mercurius Thoyt

Palatino's book *New Book for Learning to Write* (1540)¹⁰²⁴ includes an *Alphabetum Indicum* (figure 239 a). A generation later, de Bry's *Alphabeta et Characteres* (1596)¹⁰²⁵ "which claimed to present all of the world's known alphabets,"¹⁰²⁶ also published an *Alphabetum Indicum* and an alphabet attributed to Mercury Thoth, who is credited with having invented the sacred letters of the Egyptians¹⁰²⁷ (figure 239b).

The two alphabets are not identical. Indicum goes from right to left. Mercurius Thoyt goes from left to right. While Mercurius Thoyt is not a simple copy, its changes are primarily in shifting the sequences of letters and sometimes the meanings of shapes. Some letters are almost identical: e.g. letter a (Eliph) in Indicum becomes letter a in Mercurius. Some letters have been moved: e.g. letter 4 (o) in Indicum and letter 14 (o) in Mercurius. Some letters have moved and changed names: e.g. letter 13 (x Xin) in Indicum is letter 22 (y) in Mercurius; letter 23 (t, Zars, written as B) in Indicum is letter 21 (x, written as a B) in Mercurius. Letter Fin (f) of Indicum becomes letter b of Mercurius. Letter Pha of Indicum becomes letter f of Mercurius. Shape Lem of Indicum becomes letter g of Mercurius. Letter Lem (l) of Indicum becomes l of Mercurius. Letter Tha (o) of Indicum becomes letter p of Mercurius. (figure 239 a-b).

Some reflections of these traditions are found in *Chaldaicum Antiquum* also published by De Bry (figure 239e). As in Indicum, *Chaldaicum* goes from right to left. Here, the Eliph (a) of Indicum is Elpha (a). The ba of Brahmi and the Vedh of Indicum is now Vath (b). The Lem of Indicum is now Lemdin (l) and obviously related to Harar (o). The pa and pha of Brahmi are now Pu and Fu (as a reversed B). The shape of Zars (t) of Indicum as a B is now Rab (x). The meaning of Zars (t, cf. tsar, cf. tzaddi) is now Ten (t) with the shape of an upright dagaz rune. In Chaldean 17 (Fry, 1799) these recur as letters e, v, l, p, f, r and t.

While the parallels are striking, something was clearly lost or changed in the transmission and translation. Alternative versions such as *Egyptian 4*, the magical *Alfabeto Mercurianum*, and *Mercurianum of the Virga Aurea* (1616, figure 239d-e), all related to Indicum, confirm that there were multiple links between India and Africa, and especially Egypt (cf. Ibn Washiyya in the introduction). In any case, letters attributed to Mercury in Egypt, appear to come from India.

8.1.2 Indicum

There is further evidence to confirm this Indian influence on Egyptian letters. Postel (1538)

Indicum alphabetum.literæ sunt 26.

V V V V V V V V
 A A A A A A A A
 H H H H H H H H
 O O O O O O O O
 P P P P P P P P
 Q Q Q Q Q Q Q Q
 R R R R R R R R
 S S S S S S S S
 T T T T T T T T
 U U U U U U U U
 V V V V V V V V
 W W W W W W W W
 X X X X X X X X
 Y Y Y Y Y Y Y Y
 Z Z Z Z Z Z Z Z
 A A A A A A A A
 B B B B B B B B
 C C C C C C C C
 D D D D D D D D
 E E E E E E E E
 F F F F F F F F
 G G G G G G G G
 H H H H H H H H
 I I I I I I I I
 K K K K K K K K
 L L L L L L L L
 M M M M M M M M
 N N N N N N N N
 O O O O O O O O
 P P P P P P P P
 Q Q Q Q Q Q Q Q
 R R R R R R R R
 S S S S S S S S
 T T T T T T T T

hā h h hū hī hā hē hō hō.

la l h Græ.

ha h n.

ma m.

sa s.

ra r

ssa heb.

la p h

ba b.

ra r

ha n

na j

an

cha ch. j.

va v.

ay

za dhal. j Chald

ia. i. i.

da. d. j.

ga. g. j.

ta. t. j.

pa p.

zza zz Italorum.

fa.ph. vel f.

pa.p.

Abbreviationes.

chuo, chu, chui, chua, hue.

quo, quu, quui, qua, que.

Kua, quu, qui, qua, que.

huo, huu, hui, hua, hue.

Numeri a Græcis desumpti.

1, 2, 3, 4, 5, 6, 7, 8, 9.

O B I V E Z 2 T H

I. T. U. V. X. G. T. Z

F. B. P. T. P. V. P. Z. P.

P. P. T. P. P. P. P. P. P. P.

10, 20, 30, 40, 50, 60, 70, 80, 90.

100, 200, 300, 400, 500.

1000, 3000, 80000, 1000000.

F ij

a.

Figure 240 a. Indicum Alphabetum in Postel (1538).

The Amharic alphabet

	ä	u	i	a	e	ə	o
ሀ	ha	ሁ hu	ሂ hi	ሃ ha	ሄ he	ህ ha, h	ሆ ho
ለ	lä	ሉ lu	ሊ li	ላ la	ሌ le	ል la	ሎ lo
ሐ	ha	ሑ hu	ሒ hi	ሐ ha	ሑ he	ሓ ha	ሐ ho
መ	mä	ሙ mu	ሚ mi	ማ ma	ሜ me	ም ma	ሞ mo
ሠ	sä	ሡ su	ሢ si	ሣ sa	ሤ se	ሥ sa	ሦ so
ረ	rä	ሩ ru	ሪ ri	ራ ra	ሪ re	ር ra	ሮ ro
ሰ	sä	ሱ su	ሲ si	ሳ sa	ሴ se	ሰ sa	ሶ so
ሸ	šä	ሹ šu	ሺ šī	ሻ ša	ሼ še	ሽ ša	ሾ šo
ቀ	qä	ቁ qu	ቂ qi	ቃ qa	ቄ qe	ቅ qə	ቆ qo
በ	bä	ቡ bu	ቢ bi	ባ ba	ቤ be	ብ ba	ቦ bo
ተ	tä	ቲ tu	ቲ ti	ታ ta	ቲ te	ት ta	ቶ to
ቸ	čä	ቹ ču	ቺ čī	ቻ ča	ቼ če	ች čə	ቸ čo
ኀ	ha	ኁ hu	ኂ hi	ኃ ha	ኄ he	ኅ ha	ኆ ho
ነ	nä	ኑ nu	ኒ ni	ና na	ኔ ne	ነ na	ኖ no
ኸ	hä	ኹ hu	ኺ hi	ኻ ha	ኼ he	ኽ ha	ኾ ho
አ	a	ሁ u	ኢ i	አ a	ኤ e	አ ə	አ o
ከ	kä	ከ ku	ከ ki	ካ ka	ኬ ke	ክ ka	ኮ ko
ኸ	hä	ኹ hu	ኺ hi	ኻ ha	ኼ he	ኽ ha	ኾ ho
ወ	wä	ወ wu	ወ wi	ወ wa	ወ we	ወ wə	ወ wo
ዐ	a	ዐ u	ዐ i	ዐ a	ዐ e	ዐ ə	ዐ o
ዘ	zä	ዘ zu	ዘ zi	ዘ za	ዘ ze	ዘ za	ዘ zo
ዠ	čä	ዠ ču	ዠ čī	ዠ ča	ዠ če	ዠ čə	ዠ čo
የ	yä	የ yu	የ yi	የ ya	የ ye	የ yə	የ yo
ደ	dä	ደ du	ደ di	ደ da	ደ de	ደ də	ደ do
ጀ	ǰä	ጀ ǰu	ጀ ǰī	ጀ ǰa	ጀ ǰe	ጀ ǰə	ጀ ǰo
ገ	gä	ገ gu	ገ gi	ገ ga	ገ ge	ገ gə	ገ go
ጠ	tä	ጠ tu	ጠ ti	ጠ ta	ጠ te	ጠ tə	ጠ to
ጪ	čä	ጪ ču	ጪ čī	ጪ ča	ጪ če	ጪ čə	ጪ čo
ጸ	pä	ጸ pu	ጸ pi	ጸ pa	ጸ pe	ጸ pə	ጸ po
ጺ	šä	ጺ šu	ጺ šī	ጺ ša	ጺ še	ጺ šə	ጺ šo
ፀ	ṣä	ፀ ṣu	ፀ ṣī	ፀ ṣa	ፀ ṣe	ፀ ṣə	ፀ ṣo
ፈ	fä	ፈ fu	ፈ fi	ፈ fa	ፈ fe	ፈ fə	ፈ fo
ፒ	pä	ፒ pu	ፒ pi	ፒ pa	ፒ pe	ፒ pə	ፒ po

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Signature.....

a.

Figure 242 a. Amharic Alphabet

Aethiopisch und Amharisch.

Benennung	Figur								Bedeutung
	mit a	mit u	mit i	mit ä	mit é	mit e	mit ô		
Hoi	ሀ	ሁ	ሂ	ሃ	ሄ	ህ	ሆ	h	
Lawi	ለ	ሉ	ሊ	ላ	ሌ	ል	ሎ	l	
Haut	ሐ	ሑ	ሒ	ሓ	ሔ	ሕ	ሖ	h	
Mai	መ	ሙ	ሚ	ማ	ሜ	ሞ	ሟ	m	
Saut	ሠ	ሡ	ሢ	ሣ	ሤ	ሥ	ሦ	s	
Res	ረ	ሩ	ሪ	ራ	ራ	ራ	ራ	r	
Sat	ሰ	ሱ	ሲ	ሳ	ሴ	ስ	ሶ	s	
*Schaat	ሸ	ሹ	ሺ	ሻ	ሼ	ች	ቾ	sch	
Kaf	ቀ	ቁ	ቂ	ቃ	ቄ	ቅ	ቆ	k	
Beth	በ	ቡ	ቢ	ባ	ቤ	ብ	ቦ	b	
Thawi	ተ	ቲ	ታ	ታ	ቲ	ቲ	ቲ	th	
*Tjawi	ቸ	ቹ	ቺ	ቻ	ቼ	ች	ቾ	tj	
Harm	ኀ	ኁ	ኂ	ኃ	ኄ	ኅ	ኆ	ch	
Nahas	ኀ	ኁ	ኂ	ኃ	ኄ	ኅ	ኆ	n	
*Gnahas	ኸ	ኹ	ኺ	ኻ	ኼ	ኽ	ኾ	ng	
Alph	አ	ኡ	ኢ	ኣ	ኤ	አ	ኦ	a	
Kaf	ከ	ኩ	ኪ	ካ	ኬ	ክ	ኮ	k	
*Chaf	ኸ	ኹ	ኺ	ኻ	ኼ	ኽ	ኾ	ch	
Wawe	ወ	ዐ	ዒ	ዐ	ዒ	ዐ	ዒ	w	
Ain	ዐ	ዑ	ዒ	ዐ	ዒ	ዐ	ዒ	o	
Zai	ዘ	ዙ	ዚ	ዘ	ዙ	ዘ	ዙ	z	
*Jai	ዘ	ዙ	ዚ	ዘ	ዙ	ዘ	ዙ	j	
Jaman	ዐ	ዑ	ዒ	ዐ	ዒ	ዐ	ዒ	j	
Dent	ዐ	ዑ	ዒ	ዐ	ዒ	ዐ	ዒ	d	
*Djent	ዐ	ዑ	ዒ	ዐ	ዒ	ዐ	ዒ	dj	
Geml	ገ	ገ	ገ	ገ	ገ	ገ	ገ	g	
Tait	ጠ	ጡ	ጢ	ጠ	ጡ	ጠ	ጡ	t	
*Tschat	ጠ	ጡ	ጢ	ጠ	ጡ	ጠ	ጡ	tsch	
Pait	ጸ	ጹ	ጺ	ጸ	ጹ	ጸ	ጹ	p	
Tzadai	ጸ	ጹ	ጺ	ጸ	ጹ	ጸ	ጹ	tz	
Zappa	ፀ	ፁ	፺	ፀ	ፁ	ፀ	ፁ	z	
Af	ፈ	ፉ	፴	ፈ	ፉ	ፈ	ፉ	f	
Psa	ፐ	ፑ	ፒ	ፐ	ፑ	ፐ	ፑ	p	

Diphthonge.								Bemerkung.	
ቁ	kua	ቁ	kui	ቁ	kua	ቁ	kue	ቁ	kue
ኀ	hua	ኀ	hui	ኀ	hua	ኀ	hue	ኀ	hue
ከ	kua	ከ	kui	ከ	kua	ከ	kue	ከ	kue
ኀ	gua	ኀ	gui	ኀ	gua	ኀ	gue	ኀ	gue

Das Aethiopische und Amharische wird von der Linken zur Rechten gelesen und die Wörter durch ; getrennt. — Beide Sprachen haben ein syllabisches Alphabet, jedoch hat das Amharische sieben Charaktere mehr, welche hier durch * bezeichnet sind.

Figure 243 a. Aethiopian and Amharic (Ballhorn, 1852).

Alphabet ou Sillabaire

Ethiopien et Abissin

Nom	Valeur							Nombre	Nom	Valeur							Nombre
	a, bre	u, lon	i, lon	a, lon	e, lon	e, bre	o, lon			a, bre	u, lon	i, lon	a, lon	e, lon	e, bre	o, lon	
Hoi	ha	hu	hi	ha	he	h	ho	1	Han	ha	hu	hi	ha	he	h	ho	70
ሀ	ሀ	ሁ	ሂ	ሃ	ሄ	ህ	ሆ	፩	ሃ	ዐ	ዑ	ዒ	ዓ	ዔ	ዕ	ዖ	፪
Laut	la	lu	li	la	le	l	lo	2	Zai	za	zu	zi	za	ze	z	zo	80
ላ	ለ	ሉ	ሊ	ላ	ሌ	ለ	ሎ	፫	ሀ	ዘ	ዙ	ዊ	ዛ	ዞ	ዟ	ዠ	፹
Haut	ha	hu	hi	ha	he	h	ho	3	Iamian	ia	iu	ii	ia	ie	i	io	90
ሀ	ሐ	ሑ	ሒ	ሐ	ሑ	ሒ	ሐ	፬	ሃ	የ	ዩ	ዪ	የ	ዩ	ዪ	የ	፺
Mai	ma	mu	mi	ma	me	m	mo	4	Dent	da	du	di	da	de	d	do	100
ሀ	መ	ሙ	ሚ	መ	ሜ	ሞ	ሞ	፭	ሀ	ደ	ደ	ደ	ደ	ደ	ደ	ደ	፻
Saut	sa	su	si	sa	se	s	so	5	Gheml	ga	gu	gi	ga	ge	g	go	200
ሀ	ሠ	ሡ	ሢ	ሠ	ሡ	ሢ	ሠ	፮	ሀ	ገ	ገ	ገ	ገ	ገ	ገ	ገ	300
Ror	ra	ru	ri	ra	re	r	ro	6	Tut	tha	thu	thi	tha	the	th	tho	300
ሀ	ረ	ሪ	ሪ	ረ	ሪ	ሪ	ረ	፯	ሀ	ጠ	ጠ	ጠ	ጠ	ጠ	ጠ	ጠ	፻፱
Saat	sa	su	si	sa	se	s	so	7	Epait	ppa	pu	pi	ppa	ppe	pp	ppo	400
ሀ	ሰ	ሱ	ሲ	ሰ	ሱ	ሲ	ሰ	፲	ሀ	አ	አ	አ	አ	አ	አ	አ	፬፻
Kaf	ka	ku	ki	ka	ke	k	ko	8	Tzadai	tza	tu	ti	tza	tze	te	tzo	500
ሀ	ቀ	ቀ	ቀ	ቀ	ቀ	ቀ	ቀ	፫	ሀ	ደ	ደ	ደ	ደ	ደ	ደ	ደ	፭፻
Bet	ba	bu	bi	ba	be	b	bo	9	Zzappa	zza	zu	zi	zza	zze	zz	zzo	600
ሀ	በ	ቡ	ቢ	በ	ቤ	ብ	ቦ	፬	ሀ	ፀ	ፀ	ፀ	ፀ	ፀ	ፀ	ፀ	፺፻
Taut	ta	tu	ti	ta	te	t	to	10	Af	fa	fu	fi	fa	fe	f	fo	700
ሀ	ተ	ቱ	ቲ	ተ	ቲ	ቲ	ተ	፭	ሀ	ከ	ከ	ከ	ከ	ከ	ከ	ከ	፺፻
Hharm	hha	ihu	hi	hha	he	hh	hho	20	Psa	pa	pu	pi	pa	pe	p	po	800
ሀ	ኀ	ኀ	ኀ	ኀ	ኀ	ኀ	ኀ	፮	ሀ	ፕ	ፕ	ፕ	ፕ	ፕ	ፕ	ፕ	፺፻
Nahas	na	nu	ni	na	ne	n	no	30	qua	qu	qua	que	quai				900
ሀ	ኒ	ኒ	ኒ	ኒ	ኒ	ኒ	ኒ	፬	ሀ	ከ	ከ	ከ	ከ	ከ			፬፻
Alph	a	u	i	a	e	e	o	40	gua	gu	gua	gue	guai				1000
ሀ	አ	አ	አ	አ	አ	አ	አ	፶	ሀ	ቀ	ቀ	ቀ	ቀ	ቀ			1፻
Caf	ca	cu	ci	ca	ce	c	co	50	Kua	Ku	Kua	Kue	Kuai				2000
ሀ	ከ	ከ	ከ	ከ	ከ	ከ	ከ	፶	ሀ	ገ	ገ	ገ	ገ	ገ			3፻
Vauc	Va	vu	vi	Va	ve	v	vo	60	hqua	hqu	hqua	hque	hquai				
ሀ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	፺	ሀ	ኀ	ኀ	ኀ	ኀ	ኀ			

Les Abissins ont sept Lettres de plus que les Ethiopiens. Sçavoir:

ሸ	Shä.	ሸ	Shü.	ሸ	Shü.	ሸ	Shä.	ሸ	Shü.	ሸ	Shü.	ሸ	Shö.
ቸ	Tja.	ቸ	Tju.	ቸ	Tju.	ቸ	Tja.	ቸ	Tje.	ቸ	Tje.	ቸ	Tjö.
ኸ	Nja.	ኸ	Nju.	ኸ	Nju.	ኸ	Nja.	ኸ	Nje.	ኸ	Nje.	ኸ	Njö.
ኸ	Kha.	ኸ	Khu.	ኸ	Khi.	ኸ	Kha.	ኸ	Khe.	ኸ	Khe.	ኸ	Kho.
ኸ	Ja.	ኸ	Ju.	ኸ	Ji.	ኸ	Ja.	ኸ	Je.	ኸ	Je.	ኸ	Jo.
፳	Dja.	፳	Dju.	፳	Dji.	፳	Dja.	፳	Dje.	፳	Dje.	፳	Djö.
፳	Tsha.	፳	Tshu.	፳	Tshi.	፳	Tsha.	፳	Tshe.	፳	Tshe.	፳	Tsho.

Figure 244 a. 30 letters of Alphabet Ethiopien and 37 Letters of Abissin

published another version of Indicum with 26 letters and 4 diphthongs (figure 240), which is effectively identical to the Alphabet or rather Syllabary of the Chaldeans (figure 241) published by Palatino (1548). The difference between the two is that Indicum gives only the letters, whereas the Chaldean syllabary includes all the sounds. While the Amharic alphabet (figure 242) has the same sequence of letters and sounds as Indicum and Chaldean, it adds seven further letters, namely 8, 12, 15, 18, 22, 25, 28. A comparative table of Aethiopisch and Amharisch (figure 243) conveniently gives the names of these letters: Schaat, Tjawi, Gnahas, Chaf, Jai, Djent, Tschait.

The table also shows that Aethiopisch omitted these seven letters. Another table published in the Encyclopédie shows the 26 letters of Ethiopien in sequence and lists the 7 extra letters below (figure 244). These same 26 letters recur in the Alphabet Ethiopique ou des Nubiens (figure 245). So Indicum, the Chaldean, Aethiopisch, Ethiopien syllabaries and the Alphabet Ethiopique have the same letters. All of these alphabets begin with letters H, L H, M (Hoi, Laut, Haut, Mai) and end with letter P (pa, pä or Psa). B is Letter 9 and subsequently becomes letter 2.

A (a, Alph, Aleph) is letter 13; V (va, uua, Vaue) is letter 15; a' (Ain, Hain) is letter 16 and Y (ia, yä, Yaman, Iud, Iod) is letter 18. In 33 letter alphabets and syllabaries (figure 243), the corresponding letter numbers are 16, 17, 20, 23. In 26 letter alphabets, letter A is at 13, namely, at the half-way point in the year (cf. figure 285 which shows the letters in a circular wheel of the year). This letter 13 is much more than the vowel A. It generates 7 vowels. Similarly, Ain generates 7 vowels: a u i a e e o - a u i a e e o. In the Ethiopian Feedel these become 7 capital and 7 lowercase vowels respectively.¹⁰²⁸ Meanwhile, the two semi-vowels Va and Ya, also generate 7 semivowels each, namely, uua uuu uui uua uue' uu uuou - ia iu ii ia ie' i iou (Chaldearum) or ja ju ji ja je je jo - ja ju ji ja je je jo (Aethiopisch).

The syllabary form gives all the vowels and semivowels. The alphabet form, which serves as a shorthand version of the system, reduces these to four letters A, 'A (Ain), V, Y. In Hebrew, these two vowels and semi-vowels were subsequently treated as if they were consonants, the origins were forgotten and the myth of a purely consonantal alphabet gained credence.

The Indicum and Ethiopien versions are extremely interesting because they are accompanied by equivalent Hebrew letters. Letters 1-4, H-H (Hoi-Haut) subsequently become Letters 5-8 (He-Heth) in Hebrew. Letters 15-18 (V-Y), subsequently become letters 6-10, Vau-Yod. Together, these four letters become the Y H V H of the Tetragrammaton. Letter 18 begins as ia, yä, Jaman, Iaman all in the form of an English letter P (or a Greek letter Rho, P). It subsequently becomes Hebrew letter 10. The seminal importance of Yud both as letter 10 of the Hebrew alphabet and the first letter of Tetragrammaton is well documented. Its pre-history as letter 23 (in 33 letter African alphabets), which becomes letter 18 (in 26 and 22 letter alphabets, e.g. Ethiopique) is a theme to which we shall return in § 8.5.5.

8.1.3. Alphabet Ethiopique ou des Nubiens

A further Alphabet Ethiopique ou des Nubiens in Duret (1613) confirms these equivalencies (figure 245). It has 22 letters plus four diphthongs at the end (guo, huo, kuo, chuo), which are

Alphabet Ethyopique, ou des Nubiens.

13	9	20	19	1	3	17
Ⲁ	ⲁ	Ⲃ	ⲃ	Ⲅ	ⲅ	Ⲇ
A Aleph	Ba Beth	Ga Gimel	Da Daleth	Ha He	Va Vau	Za Zain
Ⲉ	ⲉ	Ⲋ	ⲋ	Ⲍ	ⲍ	Ⲏ
Hha Heth	Ta Teth	Iud Iod	Ke Caph	La Lamed	Ma Mem	Na Nem
Ⲑ	ⲑ	Ⲓ	ⲓ	Ⲕ	ⲕ	Ⲗ
Sa Samekh	A Ain	Pa Pe	Ta Tsadi	Cha Coph	Re Resh	Sha Shin
Ⲙ	ⲙ	Ⲏ	ⲏ	Ⲑ		
Ta Tau	Guo	Huo	Kuo	Chuo		

a.

Ⲁ	ⲁ	Ⲃ	ⲃ	Ⲅ	ⲅ	Ⲇ
1	2	3	4	5	6	7
A	B	C	D	E	F	Z
Ⲉ	ⲉ	Ⲋ	ⲋ	Ⲍ	ⲍ	Ⲏ
Aleph 1	Bet 2	Gimel 3	Daled 4	He 5	Waw 6	Zayin 7
H	I	K	L	M	N	O
Ⲑ	ⲑ	Ⲓ	ⲓ	Ⲕ	ⲕ	Ⲗ
Heth 8	Teth 9	Yodh 10	Kaph 20	Lamed 30	Mem 40	Nun 50
P	Q	R	S	T	V	X
Ⲙ	ⲙ	Ⲏ	ⲏ	Ⲑ	ⲑ	Ⲓ
Samekh 60	Ayin 70	Pe 80	Tsadi 90	Qoph 100	Resh 200	Shin 300
						Ⲕ
						Taw 400

b.

Ⲁ: Alf.	ⲁ: Zai.	Ⲃ: Mai.	ⲃ: Kof.
Ⲅ: Bet.	ⲅ: Hbarm.	Ⲇ: Nabas.	ⲇ: Rees.
Ⲉ: Geml.	ⲉ: Tait.	Ⲋ: Saat.	ⲋ: Saut.
Ⲍ: Dent.	ⲍ: Jaman.	Ⲏ: Ain.	ⲏ: Tawi.
Ⲑ: Haut.	ⲑ: Caf.	Ⲓ: Af.	
Ⲕ: Waw.	ⲕ: L. wi.	Ⲍ: Tsadai.	

c.

Figure 245. Alphabet Ethyopique ou des Nubiens (Duret 1613) Guo Huo Kuo Chuo; Ethiopian (22 letter version).

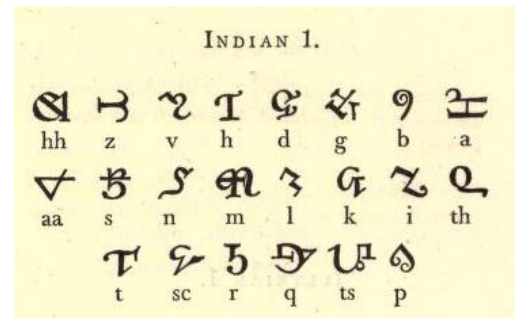
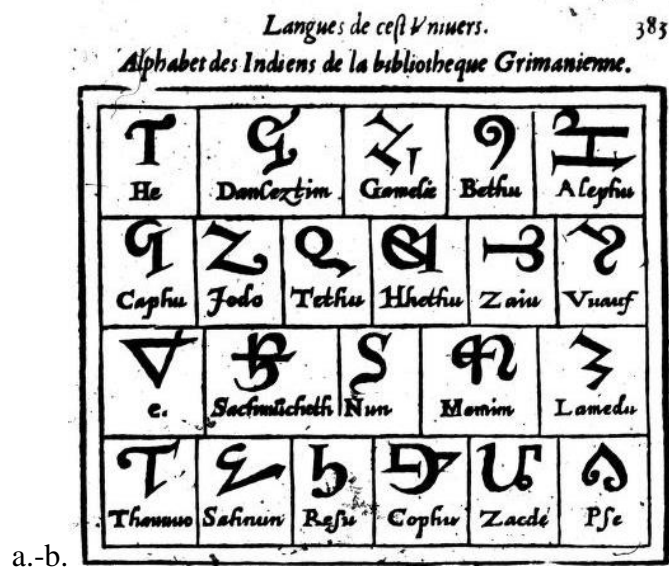
also sounds in Pinyin (Chinese)!¹⁰²⁹ The alphabet includes two sets of names of letters, Nubian and Hebrew. It also entails two sets of numbering: One is explicit in the numbers above the letters, indicating the previous position of the letters. The other is implicit in the order of the letters. Hence, letter A Aleph, shown in position 1, was previously in position 13 in the syllabaries. The result of this reshuffling is an A Ba Ga Da or abjad sequence which recurs in 22 letter versions of Ethiopian (figure 245c). These examples show how an entire framework of 26 letters¹⁰³⁰ was shared by India, Chaldea and Ethiopia.

The abjad sequence is found in Indian 1 (figure 246b). The rearrangement of letters among the Ethiopian (Abyssinian, Nubian) Indians, confirms that an HLHM arrangement of Indian/Nubian was used prior to the abjad arrangement.¹⁰³¹ This syllabary sequence of HLHM (cf. HaLaHaMa, cf. ALAM) remains the South Arabian sequence, while ABGD becomes the North Arabian and North Semitic sequence. The two versions are not opposed to each other. They are one system beginning as HLHM which, re-arranged, gives an ABGD order.

In the Kabbalah, the seven planets become a dominant framework for organizing individual letters. The arrangement of Sun, Moon, Mercury, Mars, Jupiter Saturn, when aligned with the Hebrew letters results in the same A Ba Ga Da sequence (figure 245b) as in the Alphabet Ethiopique and abjads generally. Hence, the abjad sequence is not a primitive arrangement that preceded a more advanced alphabet form. The abjad sequence is an advanced form which gained importance when seven planets were used as a framework for organizing letters of the alphabet. Since this sequence is found in Indian 1, it is very likely that it began in India, spread to Babylonia and inspired a revision of some versions of Ethiopian alphabets such as Ethiopique.

All this is of the greatest interest in terms of the chronology of alphabets. The received wisdom is that Amharic originally consisted solely of consonants and that the vowels were added c.350 A.D. at about the same time that Christianity reached Ethiopia.¹⁰³² The interdependent sequences just outlined confirm that a version of Indian, Chaldean, Nubian, Abyssinian, Amharic, Ethiopian contained both vowels and consonants. They also imply that the HLHM model must have been in place by the time that South Arabian alphabets emerged as a distinct category (c. 14th c. B.C. -10th c. B.C.). Indeed since the proto-Sinaitic and Proto-Canaanite alphabets which are an a b g d model, are claimed to go back to 2,000 B.C., this H L H M model must have been earlier. The original model must have had 33 consonants (cf. Sanskrit), as in Abyssinian, Amharic and in the Ethiopian Feedel, which then became 30 in Nubian and African, 26 in Ethiopique and subsequently 22 in Ethiopian.

Sanskrit, when aligned with fundamental principles (tattvas) began with earth and moved upwards towards consciousness (figure 38c). Indicum reversed this order, beginning with the final letter of Sanskrit (letter 33: Ha, gematria 100) descending to letter 28 (La, gematria), then a stressed version of Ha, descending to letter 25 (Ma, gematria 25). Presumably, this descending order of Indicum originally had 33 letters like the Amharic, and Ethiopian syllabaries. This 33 letter model when reduced by 7 became 26 letter Indicum, Chaldearum, Ethiopien and Ethiopique. Hence, a 33 letter version from India was the model from which 30, 26 and 22 letter versions derived. India influenced the Western 22 letter alphabets and not



c.-d.

Figure 246a. Alphabet des Indiens, b.Indian 1, c.Indian via the Abyssinians and d.Indian 2.

1 Ha	He	5	12 Na	Nun	14
2 La	Lamed	12	13 A	Aleph	1
3 Hhah	Hheth	8	14 Cha	Qoph	19
4 Ma	Mem	13	15 Sa	Sameth	15
5 Va	Vau	6	16 A	Ain	16
6 Ra	Resh	20	17 Za	Zain	7
7 Sha	Shin	21	18 Iud	Iod	10
8 Ka	Kaph	8	19 Da	Daleth	4
9 Ba	Beth	2	20 Ga	Gimel	3
10 Ta	Tau	22	21 Pa	Pe	17
11 The	Teth	9	22 Tza	Tsaddi	18

1 A	Aleph	13	12 La	Lamed	2
2 Ba	Beth	9	13 Ma	Mem	4
3 Ga	Gimel	20	14 Na	Nun	12
4 Da	Daleth	19	15 Sa	Sameth	15
5 Ha	He	1	16 A	Ain	16
6 Va	Vau	5	17 Pa	Pe	21
7 Ze	Zain	17	18 Tza	Tsaddi	22
8 Hhah	Hheth	3	19 Cha	Qoph	14
9 The	Teth	11	20 Ra	Resh	6
10 Iud	Iod	18	21 Sha	Shin	7
11 Ka	Caph	8	22 Ta	Tau	10

Table 61 a. Correspondences between Alphabet Ethyopique, Hebrew in HLHM sequence and alternative numbers; 61b. Same correspondences realigned in ABGD.

conversely. We noted that Ethiopian and Abyssinian syllabaries are aligned with Hebrew letters and names of Hebrew letters. Thus, the Hebrew of the Beta Israel in Africa¹⁰³³ has direct links with alphabets from India and may well be older than the Hebrew of the Holy Land.¹⁰³⁴ Indeed there is evidence of Ethiosemitic going back to 2,000 B.C.¹⁰³⁵

8.1.4. Indian Alphabets of the Abyssinians

Two other alphabets of Duret strengthen this claim and provide further insights into a complex story of transmission. One is an Alphabet Indien (figure 246 a) which is identical to Indicum in the Virga Aurea (figure 64) and corresponds to Indian 1 (figure 246b). Duret adds that it comes from the Grimani library in Venice¹⁰³⁶ adding a second image (figure 246c) with the caption: “Another alphabet of the Abyssinian Indians taken from their voyages abroad.”¹⁰³⁷

Duret’s note confirms that the claim involves an official embassy from Ethiopia to the Pope in Rome. Hence, it deserves serious attention. Duret, as a careful scholar, rightly observes that the letters do not look Indian. Their seminal significance only comes into focus, when we compare the two alphabets very carefully. The Alphabet des Indiens has 22 letters. The Autre Alphabet has 47 letters. The Alphabet des Indiens is a subset of the Autre Alphabet. Fry (1799) calls the short version Indian 1 and Nubian, “thought to be the original true character of the Abyssinians.”¹⁰³⁸



Autre alphabet des Indiens Indiens Indicum Indian 1 Esdras

1. A Le Phu	Aleph	12. La Me Du Do	Lamed
2. Beth Beth	Beth	13. Me Me Mun	Mem
3. Ga Me Lie	Gimel	14. Nun	Nun
4. Dah Le Zthu	Daleth	15. Sach Mun The Thu Me Mun	Samech
5. He	He	16. E	Ayin
6. Viuia Muf	Vau	17. Pfe	Peh
7. Za lu	Zayin	18. Zah De	Tzaddi
8. He Tiui	Heth	19. Co Ffu	Qoph
9. The Thu	Theth	20. Re Su	Resh
10. Io Du	Yod	21. Sech Nun	Shin
11. Ka Phu	Kaph	22. The Yuuo	Tau

Figure 247. Letter names as component parts: a.-o. Al Le Phu, Alephu, A; Beth Beth, Bethu, B; Ga Me Lie, Ghimel, G; Table 62. Correspondences between the composite syllables in Autre Alphabet Indien and names of Hebrew letters.

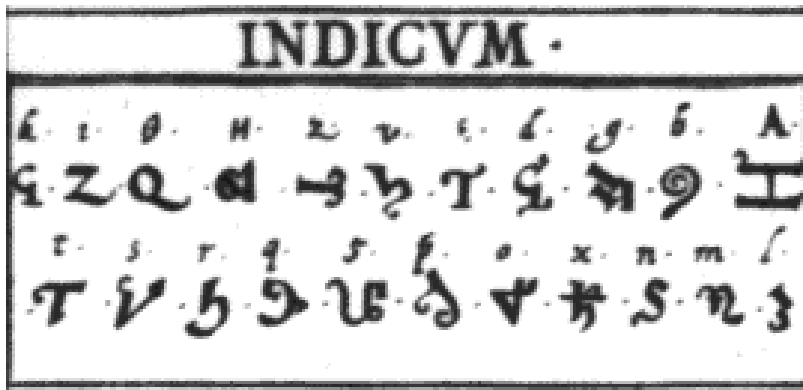
Fry calls a shortened version of the second, Indian 2: “Modern travellers (1619) inform us that the oriental Indians, the Chinese, the Japanese, etc., form their letters upon this model, writing from top to bottom.”¹⁰³⁹ Hence, the alphabet of Indiens Abyssins is linked with the Indians of India and its parallels with some Chinese radicals (cf. figure 245a) are not a co-incidence. The first three letters of the Autre Alphabet are Al Le Phu. The first letter of the Alphabet Indien is Alephu: i.e. it summarizes letters 1 2 3 of the Autre. Alephu is identical in principle to the A La Pha and Alpha of alphabet except that here each of the letters is linked with a different vowel.¹⁰⁴⁰ The shape of letter Alephu recurs in Indicum, in Indian 1 and is close to the letter Zayin of Hebrew and ka in Alibata (figure 225, cf.233). Letters 4 and 5 in the Autre Alphabet are Beth Beth. They recur as letter 2 in the Alphabet as Bethu. Letters 6 7 8 in the Autre alphabet are Ga Me Lie. In the Alphabet, a synthesis of these letters recurs as Gamelie.

There is a system: the Autre Alphabet with 47 letters offers an insight into the etymology of the 22 letters of the Alphabet Indien. This etymology effectively gives us the names of the 22 letters of the Hebrew alphabet (table 62, cf. table 61. cf. figures 742-744). Most are too obvious to require comment. Noteworthy is the root for Resh. Its usual etymology is in terms of head (cf. Ras). However, Ra Su (ra sha in Alphabet des Nubiens) recalls directly the Sanskrit rasi as a word for the zodiac signs as stations of the sun and also recalls Arabic and Persian shape 5, Ra Za and Persian names such as Reza (cf. Rizah).

The root for Yod as Io Du, reflects the Yodh, which can also be Yud, Yudh. The Io of Yod is also a figure 8 where the top half is bigger than the bottom half, clearly related to letter Ain, also a letter 8 and explicitly the vowel E. Iodu and the shape of Du, recalls also Liude in old Slavic associated with L and 666 (figure 33). The root for Lamed as La Me Du Do points to former complexity as does the root for Samekh, which appears to have three double letters: Sach Mun, The Thu (presumably the combination that later becomes Teth) and Me Mun (cf. the letter m in Brachmanicum, figure 249a, which joins these elements into one figure). A full list of parallels is given in Appendix 10.

The larger point is that the 47 letters of the Autre Alphabet des Indiens Abyssins offer a possible etymology for the names of the 22 letters of Hebrew. Indeed, the names of Hebrew letters may have begun as modular composites usually of a vowel and consonant and one of their routes may have been via ships of Indian Abyssinians, whose voyages linked them with India, China and Japan. At the very least, there are direct parallels that invite deeper study. The Alphabet des Indiens has A Le Phu as its first three letters. The Alphabet of the Angel Raphael letters 1 12 22 are Aleph, Lamed, ending with the letter Phu (𐤑, figure 64e); which recurs as letter 17, Phe, in the Alphabet of the Magi, where it is linked with Iron. Letter 17 in Alphabetum Aegyptiorum is called Iron (r). The same letter Phu occurs as the final letter of Chaldean 2 and the final letter of Adamaeum (figure 64c ff). The Alephu is older than the familiar aleph and alpha of western alphabets.

In the Alphabetum Indicum unum et alterum examined earlier (figure 239c), the equivalents of A Le Phu are Eliph, Lem, Fin. The visual version recalls the spiral approach to letters. The final letter is Fin as in end. In Aethiopisch and Ethiopien the equivalents are Alph, Lawi Af and Alph, Laut, Af.¹⁰⁴¹ The letter equivalent of the three letters is A L F, or ALF which is one



a.

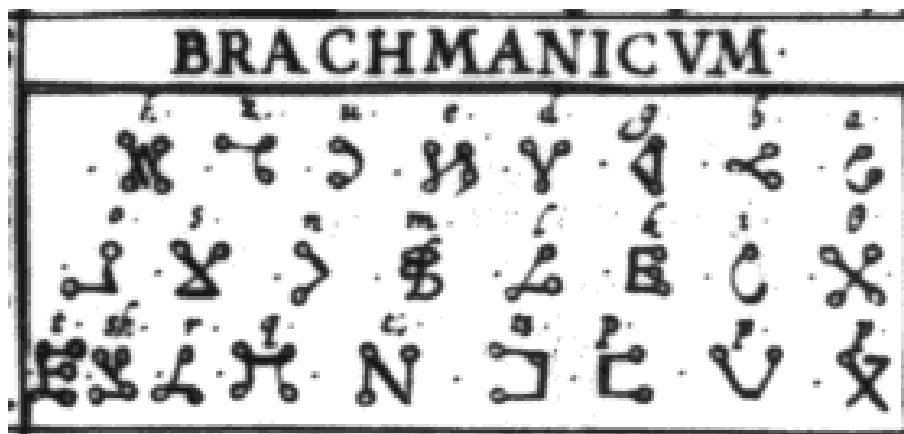


b.



c.

Figure 248a. Indicum, b.Premier Alphabet de Solomon, c.Hebrew 2



a.

Second Alphabet de Salomon.

Zain	Vau	He	Daleth	Gimel	Beth	Aleph
Mem	Mem	Lamedh	Caph	Goth	Leth	Heth
Zade	Zade	Phe	Phe	Phe	Ain	Samech
			Tau	Sin	Res	Coph

R 2

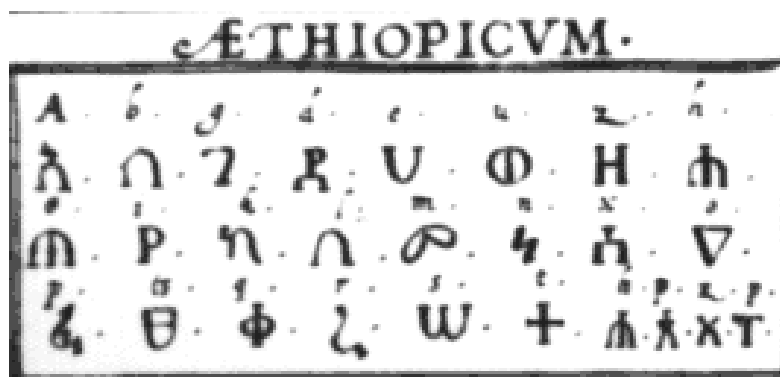
b.

HEBREW 3.

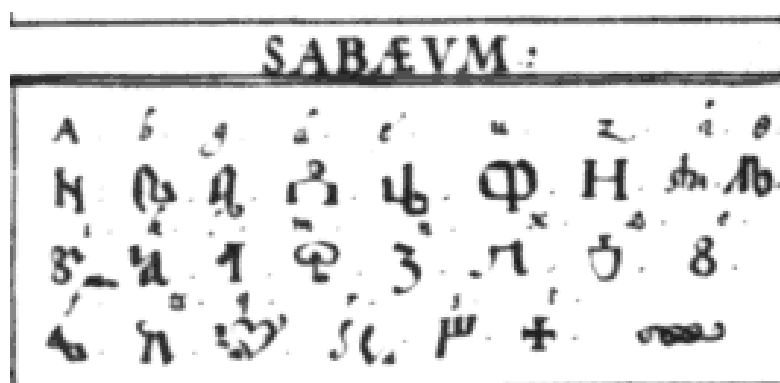
hh	z	v	h	d	g	b	a
aa	s	n	m	l	k	i	th
t	sch	r	q	tz	p		

c.

Figure 249. Brachmanicum, Second Alphabet de Solomon, Hebrew 3



a.



b.

TEORIA FENICIA				TEORIA SUDSEMITICA				TEORIA INDIGENA		
Alfabeto fenicio	Segni brāhmī			Alfabeto di Saba	Alfabeto di Saba presi in prestito	Seg. brāhmī	Seg. brāhmī presi in prestito	Segni brāhmī	Valore	Segni proto-indiani
	Segni presi in prestito	Valore	Segni differenz.							
Ⲁ	Ⲁ	a	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	Ⲁ	a	Ⲁ
ⲁ	ⲁ	ba	ⲁ	ⲁ	ⲁ	ⲁ	ⲁ	ⲁ	i	ⲁ
Ⲃ	Ⲃ	ga	Ⲃ	Ⲃ	Ⲃ	Ⲃ	Ⲃ	Ⲃ	i	Ⲃ
ⲃ	ⲃ	dha	ⲃ	ⲃ	ⲃ	ⲃ	ⲃ	ⲃ	o	ⲃ
Ⲅ	Ⲅ	ha	Ⲅ	Ⲅ	Ⲅ	Ⲅ	Ⲅ	Ⲅ	ka	Ⲅ
ⲅ	ⲅ	va	ⲅ	ⲅ	ⲅ	ⲅ	ⲅ	ⲅ		
Ⲇ	Ⲇ	ga	Ⲇ	Ⲇ	Ⲇ	Ⲇ	Ⲇ	Ⲇ	ga	Ⲇ
ⲇ	ⲇ	gha	ⲇ	ⲇ	ⲇ	ⲇ	ⲇ	ⲇ	ga, gha	ⲇ
Ⲉ	Ⲉ	tha	Ⲉ	Ⲉ	Ⲉ	Ⲉ	Ⲉ	Ⲉ	cha	Ⲉ
ⲉ	ⲉ	ya	ⲉ	ⲉ	ⲉ	ⲉ	ⲉ	ⲉ	ja	ⲉ
Ⲋ	Ⲋ	ka	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ	Ⲋ	ta, tā	Ⲋ
ⲋ	ⲋ	la	ⲋ	ⲋ	ⲋ	ⲋ	ⲋ	ⲋ	ta	ⲋ
Ⲍ	Ⲍ	ma	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ	tha	Ⲍ
ⲍ	ⲍ	na	ⲍ	ⲍ	ⲍ	ⲍ	ⲍ	ⲍ	pu	ⲍ
Ⲏ	Ⲏ	sa	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ	Ⲏ	ba	Ⲏ
ⲏ	ⲏ	sa	ⲏ	ⲏ	ⲏ	ⲏ	ⲏ	ⲏ	ma	ⲏ
Ⲑ	Ⲑ	e	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ	Ⲑ	ya	Ⲑ
ⲑ	ⲑ	pa	ⲑ	ⲑ	ⲑ	ⲑ	ⲑ	ⲑ	ra	ⲑ
Ⲓ	Ⲓ	cha	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ	Ⲓ	la	Ⲓ
ⲓ	ⲓ	kha	ⲓ	ⲓ	ⲓ	ⲓ	ⲓ	ⲓ	va, vu	ⲓ
Ⲕ	Ⲕ	ra	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ	Ⲕ		
ⲕ	ⲕ	sa	ⲕ	ⲕ	ⲕ	ⲕ	ⲕ	ⲕ		
Ⲍ	Ⲍ	ta	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ	Ⲍ		

c.

Figure 250a-b. Magical alphabets Aethiopicum and Sabæum; c. Phoenician, South-Semitic, Brahmi.

of the variants of Alph and Aleph and also takes us back to alfa, an alternative spelling of alfabet. It also recalls pa at the beginning of the pavarga in Sanskrit as a turning point. Thus the first letter of Ethiopian alphabets summarizes first, middle, and end letters of the alphabet.

8.1.5. Indicum, Indian 1, Solomonium, Hebrew 2

General parallels between Indicum of the Virga Aurea, Solomonium and Hebrew 2 were noted earlier. More specifically, all three have 22 letters and the same basic sequence of letters (figure 248a-c). Indicum and Solomonium effectively have identical shapes for letters 4 5 7 14 17 18 20 22. Hebrew 2 has nearly identical shapes for letters 4 5 7 14 22. In the case of letter S (i.e. Sanskrit letter Sa), there are clear traces of the Baybayin/Alibata style noted earlier (figures 227-228).

8.1.6. Indian 2, Solomon 2, Hebrew 3

In the case of Indian 2, Solomon 2 (Second Alphabet de Salomon) and Hebrew 3, all 22 letters are effectively identical (figure 249a-c). Hence, Solomon's contacts with the Queen of Sheba (cf. Saaba as in Sabaeen) in the 10th (or 9th) century B.C. must have brought him in contact with both Ethiopian and Indian alphabets. A version of Indicum has parallels with his first alphabet, which becomes Solomonium and Hebrew 2. Solomon's second alphabet, based directly on Brachmanicum, is effectively Hebrew 3. Stated dramatically, the Hebrew 2 alphabet is partially based on Indian sources; Hebrew 3 is fully based on Indian alphabets probably via Old Nubia (Abyssinia, Ethiopia, Kush, Sudan).

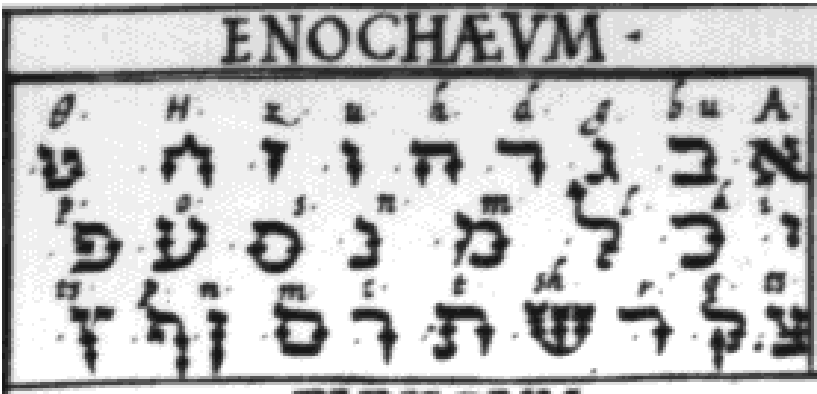
8.1.7. Old Nubian, Coptic and Arabic

The chronology of the Nubian alphabet, Coptic and Arabic are problematic (table 63).¹⁰⁴² The first clear reference to Arab in Assyrian records goes back to 853 B.C. According to Wiki, evidence of human occupation in Nubia goes back to the 10th or the 8th millennium B.C. By the 7th millennium B.C. there was trade with Southwest Asia.¹⁰⁴³ The rise of Nubian culture entails three important phases: Naqada I (4,000 - 3,500 B.C.); Naqada II (3,500 - 3,200 B.C.); Naqada III (3,200 - 3,000 B.C.). Some claim that Old Nubian is found from 800 A.D. - 1500 A.D.¹⁰⁴⁴ Others claim that it was in use before 1,000 B.C. and link it with Nubian Hieroglyphs going back to 3,100 B.C.¹⁰⁴⁵ Wiki claims that Coptic was used in Hellenistic times ¹⁰⁴⁶(i.e. 305 B.C. - 30 B.C.) but others claim it was mainly used from 300 A.D. - present.¹⁰⁴⁷ Amharic is said to have been developed in the period: 1,095 A.D. - 1,365 A.D.

Meanwhile, African sites claim that the Book of Enoch (Enoch) was written in Ethiopic 3,350 B.C.; that classic Ethiopic with its seven vowel expansions was in place by 3,000 B.C. and refer to a Proto-Saharan alphabet (5,000 -3,000 B.C.) with links to Vai and Tifinagh. There are also claims that Ethiosemitic (Ethiopian Semitic) was in use by 2,000 B.C.¹⁰⁴⁸

In any case, the sequence of Old Nubian letters is also a basis for Coptic and Arabic (figures 270 – 271), although there are small differences. Old Nubian has 30 letters. Coptic has 31 or 32 letters. Arabic typically has 28 letters. The first 14 letters of Old Nubian recur in the same sequence in Coptic. Letter 15 in Old Nubian (P+S) is omitted in Coptic. Letters 16 to 25 in

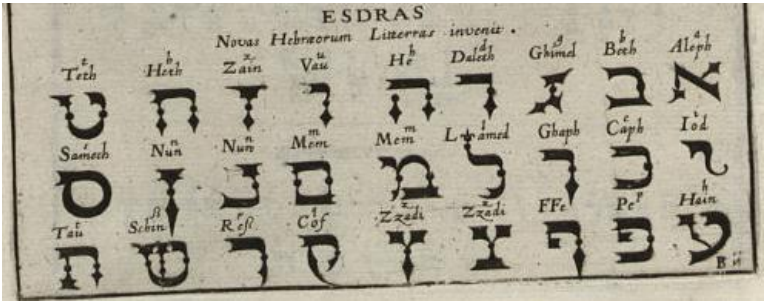
a.



b.



c.



d.



Figure 251. a.Enochæum, b. Mosaicum, c. Esdras, d. Caracteres Inventés par Esdras ou Iesus son fils..

Old Nubian again recur in the same sequence as letters 15 to 24 in Coptic. Coptic has different signs for letters 25-26 (Fei, Chei). Letter 26 in Old Nubian becomes letter 27 in Coptic. Letters 28 - 31 in Coptic are different. Arabic follows the same sequence as Old Nubian, omitting Nubian letters 14 and 15 (Xx, P+S), whereby the 30 letters of Nubian become 28 letters of Arabic.

8.1.8. Aethiopicum, Sabaeum

Comparison of the alphabet Ethiopique with Aethiopicum and Sabaeum illustrates how alignments shift in moving from a 26 to a 24, 23 or 22 letter alphabet and the half-way point shifts from letter 13 to 12 and 11 respectively (figures 250). In Aethiopicum (26 letters), the division of the two halves is a-m and n-p. In Sabaeum (23 letters), the division is a-l and m-t. In the 22 letter version of Brahmi, the division is 1-k and l-t (cf. 22 letter Ethiopian: alf – kaf and lawi-tawi, figure 245c, or 22 letter Hebrew Aleph-Kaph, Lamed-Tau).

There are claims that the Sabaean alphabet began in South Arabia and then moved southwards to Ethiopia. African sites claim that **"Old Ethiopian" or "Sabaeen" (700 B.C. - 600 A.D.) begins in Ethiopia and is older than Old Arabian/Sabaeen" script.**¹⁰⁴⁹

8.1.9. New Chronology

Standard accounts link the origins of the Arabic alphabet with South Arabian languages: i.e. with South Arabia and Yemen (c. 1,300 B.C.). A competing view claims that North Semitic served as a model for Arabic, which implies a date between c. 1,000 - 600 B.C. The received view links Coptic with Greek and with early Christianity in the 4th century A.D. These dates invite revision. Archaeological evidence points to Nubian trade with the Indus valley as early as 7000 B.C.¹⁰⁵⁰ Chronology of the first Egyptian alphabets ranges from 3,200 B.C. to c. 2,000 B.C. As shown above, these alphabets are based on Nubian and Indian models. So the models must have evolved sometime before 3,200 B.C. and by 2,000 B.C. at the latest. Thus, the structures for Arabic and Coptic, which follow the Nubian structure, are much older than generally assumed.

8.2. Hebrew and Chaldean Alphabets

There are at least 3 versions of Hebrew associated with the time of Adam. First, there is a Vattan (cf. Vac, speech) or Adamic alphabet, directly linked with Sanskrit and Hebrew (figure 376-378). Second, there is Adameum which almost is identical with Chaldean 2, the Alphabet of the Angel Raphael, Chaldean 2, and Alphabet of Magi (figure 55 c-f). Third there is the Alphabetum Adami (figure 66) which has 4 to 8 variants for each letter, indicating that there are multiple strands of the Adamic tradition. According to Morton, Adami dates to 5,509 B.C. and both Babylonian and Iudaicum were translated from Adami in 747 B.C.¹⁰⁵¹

8.2.1. Hebrew Patriarchs and Alphabets

A number of early Hebrew alphabets are linked with the Old Testament Patriarchs (table 64): Enoch, Noah, Abraham, and Moses.¹⁰⁵²

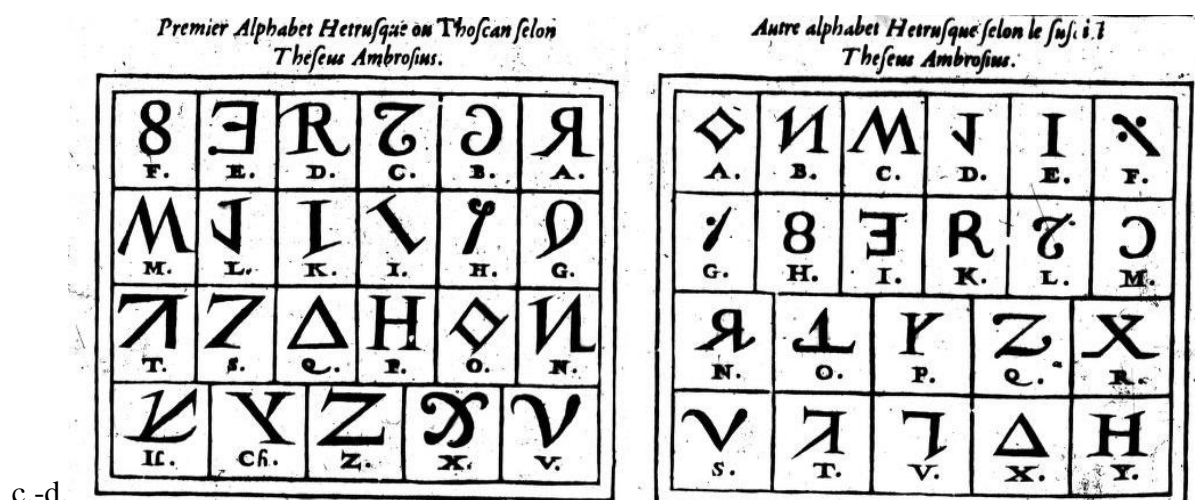
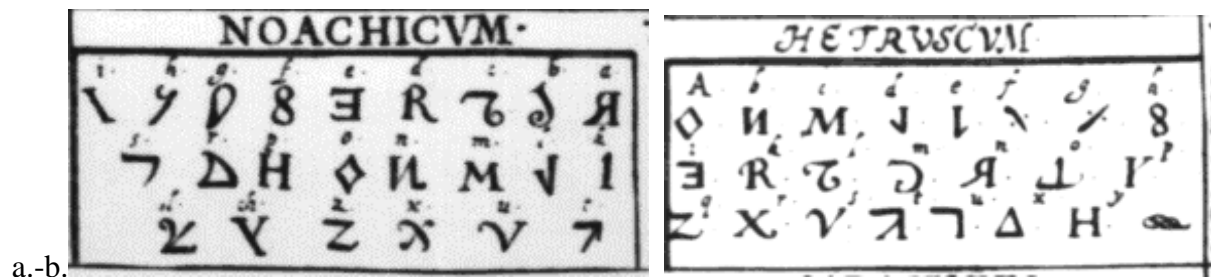


Figure 252. Autre Alphabet Hetrusque, Hetruscum, Alfabeto Hetruscum, Etruscan 3, Etruscan 2

8.2.1.1. Alphabets of Enoch

Enoch, is an elusive figure.¹⁰⁵³ Attempts at chronology range from the 36th century B.C. to 13th century B.C.¹⁰⁵⁴ The letters of Enochaeum¹⁰⁵⁵ in the Virga Aurea (figure 251a ff.) are close to Mosaicum and the shapes of modern Hebrew, which invites the question why his successors would have invented further Hebrew alphabets, before Esdras created his alphabet in the 5th century that is very similar until the second letter Mem. In De Bry's (1596) edition, Hebraicum ante Esdras is effectively Chaldean 10 and Coeleste (figure 253a-c).

Duret (1613) publishes another version called Caracteres d'Enoch. It corresponds to Chaldean 4 (Appendix 10). This reverses the letters of the alphabet and Pantheus has drawn parallels with the Enochian alphabet of John Dee,¹⁰⁵⁶ which exists in different versions. One version divides the 21 letters into three sections associated with the family of Pn, Tal and Pal respectively. Letter b in the Duret version looks remarkably like Sanskrit letter 11 (८). Among the Hermesian alphabets discussed in the introduction (p.xiii) Hermes the Great, Edris and Enoch are identical. In the Sufi tradition of Ibn Arabi (figure 156b 22), the Abode of Idris (Enoch, Hermes) is linked with letter 14, the 4th heaven and sphere of the sun. The European Hermes is linked letter 16, the 6th heaven¹⁰⁵⁷ and sphere of Mercury. So Enoch/Idris is linked with a new alphabet, a fall, and reshuffling of the heavens.¹⁰⁵⁸

8.2.1.2. Alphabets of Noah

There are at least ten alphabets directly connected with the Old Testament patriarch, Noah. Western sources typically link the birth of Noah with 2,704 B.C.¹⁰⁵⁹, the flood with 2102 B.C.¹⁰⁶⁰ and his death with 1755 B.C. Other sources date his mausoleum 1539 B.C.¹⁰⁶¹

8.2.1.2.1. Noachicum, Premier Alphabet Hetrusque

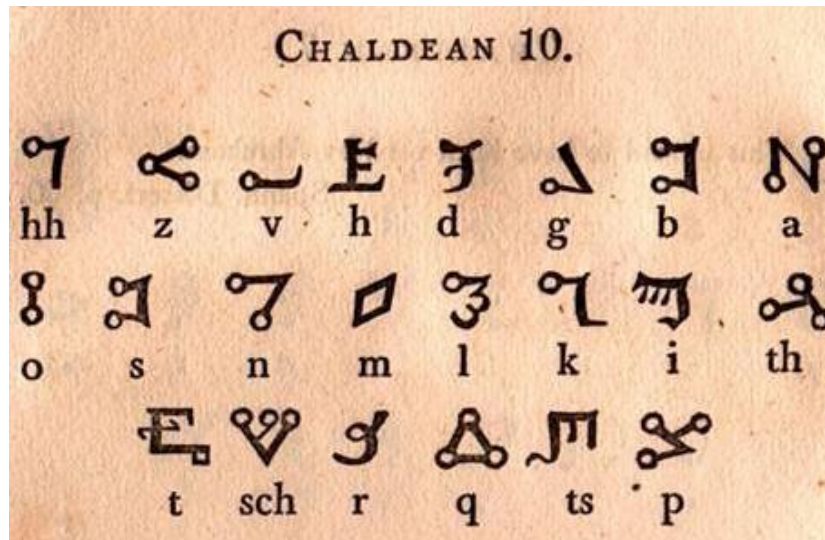
Five alphabets with two different sets of names clearly belong to one strand of this evolution, namely, Noachicum, Premier Alphabet Hetrusque, Alfabeto Noachicum, Etruscan 3 and Alphabetum Hetruscum (figure 252a, c, e.). In these versions, the letter Eliph, shaped as a stylized Greek Rho of Indicium (figure 239a), is replaced by a reversed R (cf. the Я, Ya of Cyrillic).

The letter b has the appearance of a Brahmi letter L, in the shape of a letter J with a curly ending recalling the inverted coiled b of bethu in the Alephu, b in Indicium and in Indian 1 (figure 246b). The number 8 linked with letter 28, E, in the Alephu (figure 246c), is here letter number 6, f. Each of these alphabets follows the Latin and English sequence. Noachicum omits letters j q v w y adding ch and il. The alphabet recurs as Etruscan 3 in Pantographia (figure 252e).

8.2.1.2.2. Autre Alphabet Hetrusque

Four other alphabets offer a variant: Hetruscum, Autre Alphabet Hetrusque, Etruscan 2 and Alfabeto Hetruscum.¹⁰⁶² Here the opening letter, a, is a diamond shape, associated with letter o in the first set of Noah alphabets. In this version, the number 8 is letter number 8, h (figure

a.



b.



c.

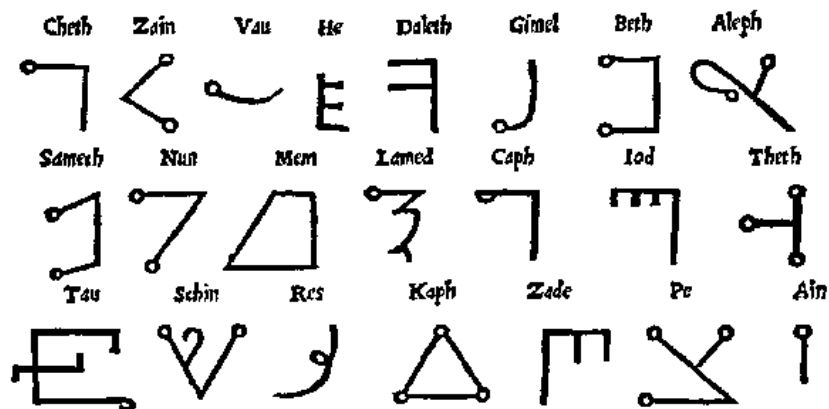


Figure 253 a. 22 Letters of Chaldean 10, b. 22 Letters of Passing the River Alphabet, c. Scripturam Coelestem (Heavenly Alphabet).

4 th Mill. Enoch	Enochaeum
3 rd Mill. Noah	Noachicum = Premier Alphabet Hetrusque = Etruscan 3 Alfabeto Noachicum = Autre Alphabet Hetrusque
2 nd Mill. Abraham	Chaldaicum Sryiacum Characteres Celestes = Chaldean 1 Passing of River
2 nd Mill. Moses	Moyses = Hebraicum cf. Chaldean 11
1 st Mill. Solomon	Premier Alphabet de Salomon=Solomonicum. cf. Indicium cf. Hebrew 2 Second Alphabet de Salomon = Brachmanicum = Hebrew 3
747 B.C. Iudaicum	ex Adamico; cf. Babylonicum = Chaldean 16 = Maronites
Hebrew	= Babil Alfabesi
5 th c.B.C. Esdras	Esdras

Table 64. Millennia B.C., Hebrew Patriarchs, and corresponding alphabets.

252 b,d,f).

In terms of basic letter shapes, the first eight of these alphabets show a stronger influence of Scythian, Getan, Massagetan traditions, i.e. a Northern set of routes mainly via Turkmenistan (strand one of our story).¹⁰⁶³ In contrast to the alphabets connected with Solomon discussed above, there is no clear evidence of a systematic copying from Hindu sources in these alphabets of Noah despite clear parallels of individual letters with Brachmanicum.

8.2.1.3. Moses

In the case of Moses,¹⁰⁶⁴ the situation is more complex. Mosiacum is almost a copy of Enochaeum (figure 251a-b). In De Bry (1596), Moses is credited with the invention of ancient Hebrew letters (figure 710).¹⁰⁶⁵ The letters follow an abjad pattern: a b g d (abjad), h u z (hawwaz), hh t i (hutti); k l m n (kalaman); s gh f zz (safas), q r sc th (qarashat). Here the opening letter a, with the form of a capital F, then inverted and reversed as a miniscule f as letter 6, u, and letter i are reminiscent of the kaganga (figure 231). Letters s and gh are clearly a ain –ghain ultimately with Sanskrit roots (cf. figure 75).

Moyses is nearly identical to Chaldean 11: i.e. 20 letters are the same, letters 11 and 18 differ (figure 710, cf. figure 254a). Letters 1-12 of Moyses also recur almost exactly as Hebraicum in the Virga Aurea (figure 254b). Letters 13 – 22 are altered. In Alfabeto Hebraicum, the letters are arranged vertically starting from the bottom left with the sequence: ts a b g d. Here the ts of Tsaddi (and Tsar) seems to function almost as an Ur preceding a Fehu in the runic tradition.

8.2.1.4. Abraham

Abraham (c.1812-1637 B.C.),¹⁰⁶⁶ is credited with inventing the letters of both the Chaldean and Syrian alphabets. In light of Fry (1799), the claim concerning Chaldean needs to be more precise. Abraham is specifically linked with Chaldean 7, 8, 10. Chaldean 2, as noted above, goes back to Alfabeto Indicium, Adamaeum and Alphabet of the Magi; Chaldean 3 with Phoenician, Chaldean 4 with Seth, Chaldean 5 with Noah and Chaldean 6 with Ninus, King of Assyria (table 66). Hence, while Abraham is identified with inventing alphabets, his

Hebrew 1	= Caracteres inventees par Esdras ou Jesus son fils
Hebrew 2	= Premier Alphabet de Salomon = Solomonicum
Hebrew 3	= Deuxieme Alphabet de Solomon = Brachmanicum
Hebrew 4	= Caracteres de lettre courant des juifs d'Allemagne = Germanorabbinicum
Hebrew 5	= Caracteres de lettre courant des juifs d'Espagne = Hispanorabbinicum
Hebrew 6	= Judeo-Persian
Hebrew 7	= Modern Portuguese Hebraic
Hebrew 8	= -----
Hebrew 9	= Chaldean 12

Table 65. Hebrew Alphabets using the numbering of Fry.

contribution was more an improvement of existing examples. Hebrew, Syrian and Chaldean are clearly linked with Ur, but the ur-alphabet almost certainly comes from elsewhere. Abraham is reported to have been born in Ur of the Chaldees in Babylonia, moved to Ur in Syria (as in Urfa, Haran, Edessa or Sanliurfa of present day Southern Turkey), and then moved southwards to Jerusalem and on to On (Heliopolis) and Noph (Memphis) in Egypt. (cf. figure 645c). In other accounts, he was born in Urfa (Haran)¹⁰⁶⁷ in the region called Aram-Naharaim (Aram of the two Rivers), with Urartu¹⁰⁶⁸ to the Northeast. Presumably this was where he invented the Passing the River alphabet (figure 253 b).

Duret (1613) reports a traditional account where the Passing of the River alphabet was handed to Abraham by God as he was passing across the Euphrates. Although there are some variations in spelling in his version (figure 708), e.g. beginning with an O rather than an A (cf. Siriorum, Noachicum), the sequence is clearly in the abjad tradition: Olaph, Beth, Gomal, Doluth (abjad), He, Vau, Zoin (hawwaz), Heth, Teth, Jod (hutti), Choph, Lomed, Mem, Nun (kalamam), Samach, Hoin, Phe, Tzode (safas), Coph, Res, Sin, Tau (qarashat). This alphabet serves as the basis for Angelicum, Coeleste and Alfabeto Angelicum (Manoury).

8.2.1.5. Solomon

Solomon, (2nd half of 10th c. B.C.),¹⁰⁶⁹ as noted earlier, is credited with two alphabets. Solomon 1, also called Premier Alphabet de Salomon and Solomonicum is effectively Hebrew 2. Solomon 2 is identical to Brachmanicum in the Virga Aurea and Hebrew 3 in Fry's compendium. Hence, direct influence on Hebrew in terms of complete alphabets from India comes in the 10th century B.C., which also coincides with the earliest archaeological evidence of Hebrew scripts, although some individual letters are claimed to go back almost a millennium earlier.

8.2.2. Hebrew Alphabets

In terms of regular Hebrew alphabets numbered by Fry (1799), the history is much more straightforward (table 65). Hebrew 1 corresponds to Characters of Esdras (fl. 458 – 397),¹⁰⁷⁰ also connected with the Babylonian captivity. Esdras marks a watershed. In Hebrew before Esdras, the links with alfa larawan can be intuited for letters A and S (figures 227 -228). In Esdras, the three Mother letters acquire a shape effectively identical to their modern shape. The Alep and Shin of Esdras resemble Aramaic, the language of the Old Testament.

Chaldean 1 = Supercoeleste = Celestial Writing = Characteres Celestes = Celestial Writing
 = Alphabetum Coelestum
 Chaldean 2 = Adam (Adamaeum) = Alphabet of the Magi = Characteres de L'Ange Raphael = given to Adam
 Chaldean 3 = Adam = Alphabet Phenicien
 Chaldean 4 = Seth = Pourtraict des caracteres Enoch = Alphabet of Enoch (Ethiopia)
 Chaldean 5 = Noah = Samaritain
 Chaldean 6 = Ninus, King of Assyrians
 Chaldean 7 = Abraham
 Chaldean 8 = Abraham
 Chaldean 9 = Moses = Malachim = Seraphicum
 Chaldean 10 = Moses in the Desert = Transitus Fluvii = Passing of the River = Coeleste, given to Abraham =
 = Angelicum = Hebraicum ante Esdram
 Chaldean 11 = Moses (Moyses) = Hebraicum cf. Iudaeosamaritanum
 Chaldean 12 = Moses = Hebrew 9 = Rabbinical Hebrew (Ancient Hebrew from which most of the other
 Chaldean alphabets are derived)
 Chaldean 13 = Bagadet (Mesopotamia) = Autre alphabet Chaldee = Cananaeum
 Chaldean 14 = Judaic (Iudaique) = Chaldaicum =
 Chaldean 15 = Persia and Medea = Jewish inhabitants of Babylon = Palaestinum
 Chaldean 16 = Alphabetum Babilonicum, Maronites cf. Chaldean 10, Abraham =
 = Autre Alphabet Chaldee ou Alphabet des Maronites
 Chaldean 17 = Chaldaicum Antiquum = Alphabet Chaldée Antique
 Chaldean 18 = Chaldean inscription in Sicily

Table 66. Some correspondences between Chaldean and other languages using numbering of Fry.¹⁰⁷¹

Hebrew 2 is the first alphabet of Solomon (Solomonicum). Hebrew 3 is the second alphabet of Solomon and effectively a copy of Brachmanicum. Hebrew 4 is a cursive form of the German Jews (Germanorabbinicum). Hebrew 5 is a cursive form of the Spanish Jews (Hispanorabbibicum). Hebrew 6 is Judeo-Persian. Hebrew 7 is modern Portuguese Hebraic. Hebrew 8 illustrates the Lord's Prayer. Hebrew 9 is Chaldean 12 which, according to Fry, is Rabbinical Hebrew. Another version of Hebrew, effectively identical to Babylonian (cf. figure 276 cf. Babylonian captivity, 587–538 B.C.), will be discussed in chapter 9.

Seen chronologically, Hebrew 2 and 3 belong to the 10th c. B.C. Hebrew 1 belongs to the 6th c. B.C., while Hebrew 9 is the first directly linked with Chaldean (12). All the rest are more recent. Notwithstanding claims that God (or the angel Raphael) gave the first Hebrew alphabet to Adam at the time of creation (in 4004 B.C. according to some) or to Moses on Mount Sinai (1466 B.C.),¹⁰⁷² the historical evidence suggests that there were a number of alphabets in India, Ethiopia (Nubia) and Egypt prior to the advent of archaeologically documented Hebrew alphabets.

8.2.3. Chaldean Alphabets

In this context, it is useful to survey the relation between the 18 Chaldean alphabets and Hebrew alphabets (table 62). Chaldean 1 entails Celestial writing associated with the magical tradition and, according to some, the direct root of modern Hebrew. No dates are linked with its invention (figures 134- 135). Chaldean 2 and 3 are linked with Adam, while Chaldean 4 is linked with Seth, all without unequivocally accepted dates. Chaldean 5, associated with Noah

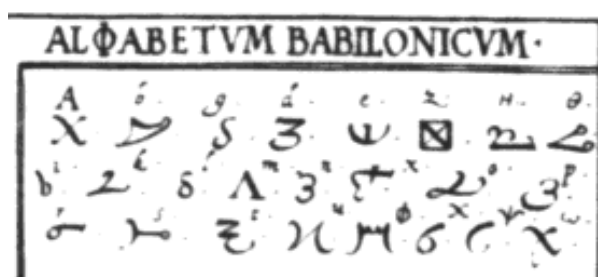
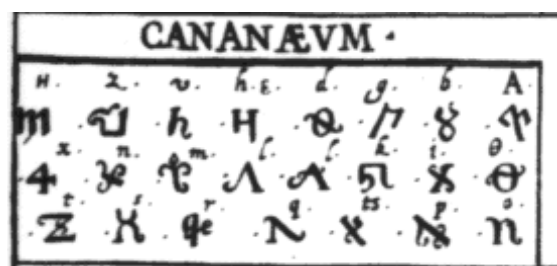
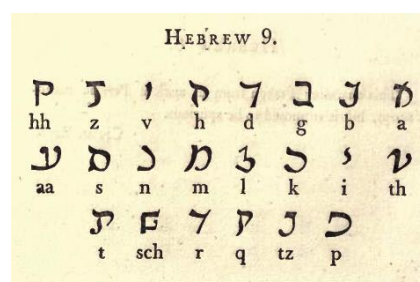
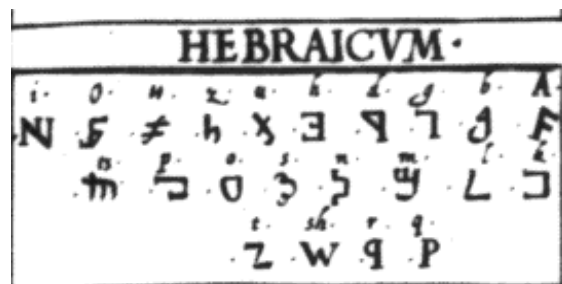


Figure 254 Chaldean 11-16 Hebrew Cananaeum, Palaestinum, Babilonicum.

Letters 1 - 9 - 17	Letters 1 - 12 - 17	Letters 1 - 10 - 19
Gematria 1 - 9 - 80	Gematria 1 - 30 - 80	Gematria 1 - 10 - 100
A - D - V	A - L - A	A - D - T
A - D - Y	A - L - Af	A - I - A
A - I - Ch (20)	A - L - F	A - I - H
A - I - Q (20)	A - L - P	A - I - O
A - I - R (23)	A - L - Ph	A - I - Q
A - I - R (24)	A - La - Af	A - K - Q
A - I - S (23)	A - Le - Ph	A - R - Gh
A - J - R (26)		A - Sh - Z
A - K - S (23)		A - Y - A
A - K - S (24)		A - Y - Ay
A - K - T (24)		A - Y - Q
A - O - P (26)		
A - T - P (27)		
A - Th - O (22)		
A - Th - O (24)		
A - Th - P		
A - Th - P (22)		
A - Th - P (25)		
A - Th - Ü		
E - T - P (22)		
A - I - P		

Table 67. Three basic patterns in the organisation of alphabet letters.

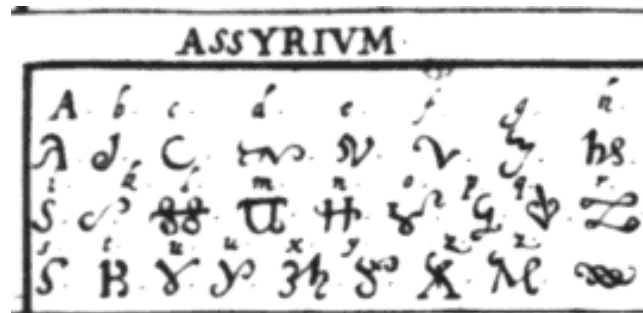
is also the Alphabet Samaritain. The Samaritans are said to have arrived from Mesopotamia in the first millennium B.C. and adopted Hebrew.¹⁰⁷³ The Samaritan alphabet (figure 305) was used by the ancient Hebrews and then abandoned when they adopted Aramaic Hebrew.

Chaldean 6 is associated with King Ninus of Assyria (1800 B.C.). Chaldean 7 and 8 are associated with Abraham, while Chaldean 9-12 are linked with Moses. Chaldean 11 is Hebraicum. Chaldean 12, as Hebrew 9 is Rabbinical Hebrew. Chaldean 13 was used in Mesopotamia and was also the Cananaeum Alphabet. Chaldean 14 is Judaic. Chaldean 15 is Palaestinum. Chaldean 16 is the official Babylonian alphabet which also became the alphabet of the Maronites. Chaldean 17 is the official ancient Chaldean, at the end, rather than the beginning of a series of alphabets. In some accounts, “the Chaldean, Syriac and latter Samaritan are dialects of Hebrew,”¹⁰⁷⁴ and yet it is striking that Chaldean is also linked with Samaritan, Canaanite and Palestinian which are independent alphabets.¹⁰⁷⁵

If we focus on the shapes of letters a comparison shows great variation in the individual letters of alphabets (e.g. figure 254). On the other hand, if we examine their letter values and their underlying structure, basic patterns emerge. The Chaldean alphabets, and indeed a majority of the 72 sacred alphabets are arranged in 3 lines and tend to be 22 letters. The first lines tend to have 8 letters. The first letters of the three lines follow basic patterns of which there are four in the Chaldean alphabets.

Chaldean 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12 uses an a - th - p sequence as letters 1 - 9 - 17 (figure 254 b-d). This same pattern is found, for instance, in Indian 1 and 2; Hebrew 1, 2, 3, 4, 5, 6, 7, 9 as well as in Adamaeum, Angel Raphael Alphabet (Characteres de l'Ange Raphael),

a.

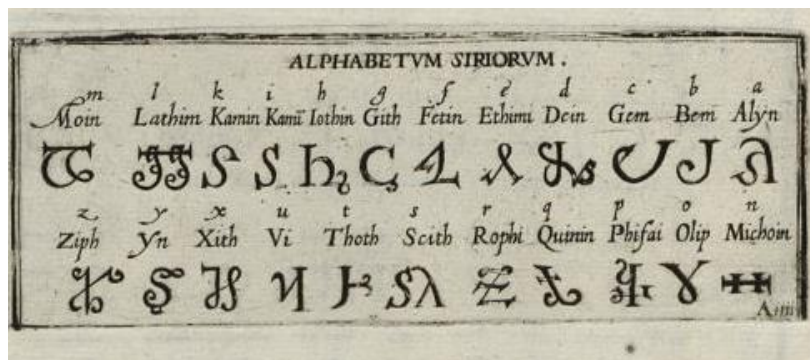


b.

Premier alphabet Phœnicien, selon Théophraste Ambrosius

Α	Β	Γ	Δ	Ε
Αλφα	Βετα	Γετα	Δετα	Εφετα
Ζ	Η	Θ	Ι	Κ
Ζετα	Ηετα	Θετα	Ιετα	Κετα
Λ	Μ	Ν	Ξ	Ο
Λετα	Μετα	Νετα	Ξετα	Οετα
Π	Ρ	Σ	Τ	Υ
Πετα	Ρετα	Σετα	Τετα	Υετα
Φ	Χ	Ψ	Ω	
Φετα	Χετα	Ψετα	Ωετα	

c.



d.

PHENICIAN 1.

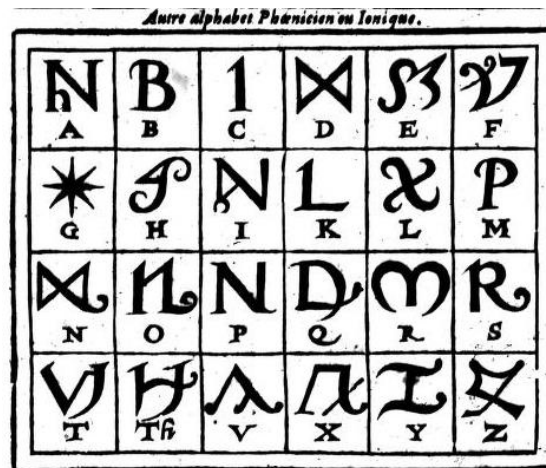
Α	Β	Γ	Δ	Ε	Ζ	Η	Θ
a	b	c	d	e	f	g	h
Ι	Κ	Λ	Μ	Ν	Ο	Π	Ρ
i	k	l	m	n	o	p	q
Σ	Τ	Υ	Φ	Χ	Ψ	Ω	
r	s	t	v	x	y	z	

Figure 255. a.Assyrium., b Premier Alphabet Phœnicien, c. Alphabetum Siriorum, d. Phœnician 1.

a.



b.



c.



d.



Figure 256 a. Saracenum, b. Autre Alphabet Phoenicien, c. Alphabetum Saracenorum d. Saracen 2.

a.-b.

CHALDEAN 3.

𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆	𐤇
hh	z	v	h	d	g	b	a
𐤈	𐤉	𐤊	𐤋	𐤌	𐤍	𐤎	𐤏
o	s	n	m	l	k	i	th
𐤐	𐤑	𐤒	𐤓	𐤔	𐤕	𐤖	𐤗
t	sch	r	q	ts	p		

A.	𐤀
B.	𐤁
C. & GH.	𐤂
D.	𐤃
E.	𐤄
F. ou PH.	𐤅
E. ou ETA.	𐤆
I.	𐤇
K.	𐤈
L.	𐤉
M.	𐤊
N.	𐤋
O.	𐤌
P.	𐤍
Q.	𐤎
R.	𐤏
S.	𐤐
T.	𐤑
Z.	𐤒

c.

PHOENICVM.

Α	Β	Γ	Δ	Ε	Ζ	Η	Θ
Λ	Υ	Ι	Α	Θ	Ξ	Η	Φ
Ψ	Ω	Υ	Φ	Ζ	Χ	Ο	
Ε	Ρ	Σ	Η	Λ	Ρ	Η	Α

d.

Alphabet Francique selon le susdict Abbé Triteime.

Α	a	Η	é	Ζ	n	Β	t
Υ	β	Θ	th	Χ	∞	Λ	γ
Λ	g	Ι	i	Ο	o	Ρ	ph
Α	d	Θ	k	Ε	p	Η	ch
Θ	e	Υ	f	Ρ	r	Α	ps
Ε	κ	Η	m	Σ	s	Θ	ō

Figure 257 a. Chaldean 3, b. Phenicean, c. Phoenicum, d. Alphabet Francique

Angelicum and Idumaeum (Edomite). Chaldean 4 uses an A - K - T sequence found in Sanskrit. Chaldean 13, 14, 15 follow an a - th - o sequence also found in Cananeaum, Rabbinicum and Greek 4. Chaldean 16 uses an a - i - r sequence also found in Cusseum, Egyptian 1, 2, 3, 4, 5, 7; Babilonicum, Atticum, Graecum, Greek 13, 14, 15, 16, 19, 20, 21, 28, 30, 33, Imperial Alphabet and English 20. These are all 24 letter alphabets. 22 letter alphabets using the a - i - r sequence include Latin 1, 2, 3, 4, 5, 6, 7; Phenician 1, 5; Runic 1, Latinograecum, and Saracenum. Chaldean 17 follows an e - t - p sequence, which is effectively a variant on the earlier a- th - p sequence.

Viewed more globally all four of the Chaldean patterns and their related alphabets belong to a single underlying pattern of letters 1 - 9 - 17 (table 67), which remains stable even though the number of letters in the alphabets varies from 20 to 27. In this pattern, letter 1 is the beginning, letter 9 is a midpoint and letter 17 is the end. A (or E) is always the beginning. The mid-letter is typically I, K. The final letter is mainly P, R, S or T. Seen cosmically, the final letter, 17, is also the root star (the star at the tail of Scorpio) in the root mansion 17, hence an end that is also a beginning.¹⁰⁷⁶

A second fundamental pattern entails a shift of the mid-letter such that the sequence is now 1-12-17 with a gematria 1 - 30 - 80 with a sum of 111. The first letter is now A, the mid-letter, L and the final letter, P, Ph, F or Af. The three letters together spell Alph, Alf, Alaaf, or Aleph, which are typically variants of letter A and also structure the alpha-bet.

The rise of gematria leads to a third fundamental pattern. The sequence now shifts to letters 1-10 - 19 with a gematria of 1- 10 - 100 and again with a sum of 111. A is now the only first letter. The mid-letter is mainly I (J,Y). The final letter is mainly Ain (A, Ay, Hain) and Q. Cosmically the root star and root mansion have also shifted from 17 to 19. Together these three letters make the AIQ of AIQ BKR (BeKaR).

8.3. Phoenician

There is a related complexity in the history of Phoenician. An official version, typically found in modern accounts,¹⁰⁷⁷ may be based on astronomy (figure 133), is almost identical with the Babil Alfabeti, probably came via or is related to Ugaritic, which will be discussed later in chapter 9 (figure 276). Links with Punic are known.¹⁰⁷⁸ Phoenician as the language of Canaan is linked with Cananeaum (figure 254d). Morton links Phoenician with the Ionian Greek of Cadmus, while De Bry publishes a version which ascribes the invention directly to a Phoenix (Appendix 9, figure 724). Fry in his compendium, lists seven versions of Phoenician. Their relation to other near Eastern alphabets will be mentioned in passing in order to gain a fuller picture of evolution in early alphabets.

Duret (1613) lists a Premier Alphabet Phoenicien, according to Theseus Ambrosius. The same alphabet recurs in the Virga Aurea as Assyrium (figure 255a ff.) and as the Alfabeto Assyrium (Manoury). It recurs as Phenician 1 in Pantographia. De Bry (1596) publishes a closely related alphabet as Alphabetum Siriorum (figure 255c). So one strand of Phoenician, with an A B C D sequence, comes directly from Assyria. Duret also lists an Autre Alphabet Phoenicien ou Ionique (figure 256a ff.), which recurs as Saracenum in the Virga, as Saracen 1

A	א	א א א	א פ נ א א א א א א
B	ב	ב ב ב	ב ג ד ה ו ז ח ט י
Gh	ג		ג ד ה ו ז ח ט י
D	ד		ד ה ו ז ח ט י
E	ה	ה ה ה	ה ו ז ח ט י
V	ו ו ו	ו ו	ו ז ח ט י
Z	ז	ז	ז ח ט י
H	ח	ח ח	ח ט י
Th	ט	ט	ט י
I	י	י י	י
K	כ	כ כ כ	כ ל מ נ ס
L	ל	ל ל ל	ל מ נ ס
M	מ	מ	מ נ ס
N	נ	נ נ	נ ס
S	ס	ס ס ס	ס
O	ע		ע
P	פ	פ פ	פ
Ts	צ	צ צ צ	צ
Q	ק		ק
R	ר	ר ר ר	ר
Sch	ש	ש ש ש	ש
T	ת	ת ת ת	ת
V			

a.

Figure 258 a. Punic, Pelasgian, Phoenician, Ancient Hebraic or Samaritan
<http://pinterest.com/pin/76561262386653031/>

PHENICIAN 7.

𐤀 𐤁 𐤂 𐤃 𐤄 𐤅 𐤆 𐤇 a
 𐤈 𐤉 𐤊 𐤋 𐤌 𐤍 b
 𐤎 𐤏 𐤐 𐤑 𐤒 𐤓 g
 𐤔 𐤕 𐤖 𐤗 𐤘 𐤙 d
 𐤚 𐤛 𐤜 𐤝 𐤞 e
 𐤟 𐤠 𐤡 𐤢 𐤣 v
 𐤤 𐤥 𐤦 𐤧 𐤨 𐤩 ch
 𐤪 𐤫 𐤬 𐤭 i
 𐤮 𐤯 𐤰 c
 𐤱 𐤲 𐤳 𐤴 𐤵 𐤶 𐤷 𐤸 l
 𐤹 𐤺 𐤻 𐤼 𐤽 𐤾 m
 𐤿 𐥀 𐥁 𐥂 𐥃 𐥄 𐥅 𐥆 n
 𐥇 𐥈 𐥉 𐥊 𐥋 𐥌 𐥍 𐥎 o
 𐥏 𐥐 𐥑 𐥒 𐥓 𐥔 𐥕 𐥖 z
 𐥗 𐥘 𐥙 𐥚 𐥛 𐥜 𐥝 𐥞 k
 𐥟 𐥠 𐥡 𐥢 𐥣 𐥤 𐥥 𐥦 r
 𐥧 𐥨 𐥩 𐥪 𐥫 𐥬 𐥭 𐥮 s
 𐥯 𐥰 𐥱 𐥲 𐥳 𐥴 𐥵 𐥶 t

a.
Figure 259 a. Phenician 7



Figure 260a. Premier alphabet Syriaque de plus grosse lettre, b. Syriaque (Duret), c. Abraham, d. Alphabetum Siriorum.

in *Pantographia* and as *Alfabeto Saracenum* in *Manoury*. Hence, a second strand of Phoenician comes via the Saracens and is also linked with an A B C D version of Phoenician.

A third version is listed as *Phoenicum* in the *Virga*, as *Alfabeto Phoenicum* in *Manoury* and is the basis for the *Alphabet Francique*¹⁰⁷⁹ (figure 257c-d). A fourth variant is found in *Fournier* as *Alphabet Phenicien*, which recurs in *Pantographia* in a slightly variant form as *Chaldean 3* (figure 257a-b). *Pantographia* also provides *Phenecian 2-7*, where 7 lists variants as does a comparative table *Punic, Pelasgian, Phoenician, Ancient Hebraic or Samaritan* (figure 258 – 259). The degree of variation reminds us that standard forms evolved slowly.

While seemingly straightforward these correspondences transform our picture of Phoenicians as mainly seafaring and of the Phoenician alphabet as simply an Afro-Asian abjad derived from Proto-Canaanite script. According to Wiki: “The Phoenicians were the first state-level society to make extensive use of the alphabet. The Phoenician phonetic alphabet is generally believed to be the ancestor of almost all modern alphabets, although it did not contain any vowels (these were added later by the Greeks).”¹⁰⁸⁰ Even a casual glance at the examples (figures 255-259) confirms that *Phenician 1* and *Phoenicum* had at least 4 vowels (a e i o) and probably a fifth (u as v). The close links with *Francique* show that the Phoenicians were in touch with what is today Germany (cf. Koblenz, Cologne).

According to *Diodorus Siculus*, the Phoenicians did not invent the alphabet but merely adapted letters from others.¹⁰⁸¹ The close connections with *Syriorum*, *Assyrium*, *Chaldean 3* and *Saracen 1*, confirm that this alphabet of the seafaring folk had its sources in the Syrian and Assyrian empires, with some influence from the Saracens, who served as the equites (heavy cavalry) of the Phoenicians and *Thamud*. The Phoenician sources lay in Syria, Iraq, Iran, Arabia: the Middle East and the Central Asian mainland. The Mediterranean sea¹⁰⁸² made it possible to spread to North Africa and what are now Southern France and Western Spain.

8.4. Syriac

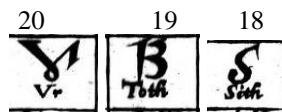
Although the Syrians are not included by *Ibn-Washiya* in his list of the four oldest peoples, he includes *Syriac* (Syrian) as one of the 7 old alphabets. *Fry* notes that *Syriac* “is pretended to be the mother of them all,”¹⁰⁸³ but claims that it originated at the time of Jacob. “The SYR was the alphabet not only of Syria, but also of Mesopotamia, Chaldea.”¹⁰⁸⁴ *Fry* distinguishes three dialects: 1. *Aramaean* used “in Mesopotamia, by the inhabitants of Roha, or Edessa and Harran”; 2. *Palestinian*, 3. *Chaldean or Nabathean* “used in the mountainous parts of Assyria, and in the villages of Irak or Babylonia”.¹⁰⁸⁵ *Fry* shows 6 versions of *Syriac* all of which follow a - th - p pattern (Appendix 10).

There are also differences in the layouts of the *Syriac* alphabets. The versions of *Fry* are all 8 letter rows. The *Premier alphabet Syriaque* of *Duret* has a grid of 6 x 4 squares. The cursive version has rows that vary between 4 and 5 letters. The version of *Abraham* has only two rows: a first from a - c [k]; a second from l - th. *Siriorum* again has two rows: a first from a - m; a second from n - z.



a.

23 22 21 20 19 18 17 16 15 14 13



b.



c.



d.

Figure 261a. Alphabetum Siriorum, b. Letters 18 19 20 (Premier Alphabet Phoenicien), c. Horus – Set, d. Egyptian Decans

De Bry (1596) claims that Abraham invented the Syriac and Chaldean letters (figure 260b). Duret (1613)¹⁰⁸⁶ intimates that Moses and Abraham used Syriac letters. He shows two versions, a Premier alphabet Syriacque with larger letters (Figure 260a), which is close to the version attributed to Abraham. The second is a cursive form used by children at school. There are slight differences between the larger letters and the cursive form. In the first, the letters Ain, Gain are treated as a single letter. In the cursive form this letter becomes letter Hoin.

The different versions of Syriac treat the letters differently. The alphabet ascribed to Abraham has only letters. The premier alphabet has names most of which are identical to the regular Hebrew alphabet. Duret notes that, as an aide mémoire, the letters were accompanied by title and qualities of God in the form of a prayer:

A.OLAPH; Aloho, God, B.BETH; Baruo, The Creator: G.GOMAL; Gaboro, powerful: D:DOLATH; Daione, Judge. H.HE; Hadoio, the humble; V.VAV; Vagdo, Promise; Z.ZAIN, Zaione, nourisher: HH.HHeth; Hhanone, merciful. TH. THETH; Tobo, good.I.IVDI; Iohubo, liberal: C. CAPH: Cino. Righteous: I:LOMAD; Linine, peaceful: M.MIM; Morio, Seigneur: N.NUN, Nuhero, light: S. SOMSCHATH; Sabro, Hope.A.AIN; Ga.GAIN; gobado, governor, P.PE, PHE, Pharuque, Saviour. Zz.ZZODE; Zlibo, crucified: Q.QVOPH, Quadise, Saintly: R.RES ; Queen, very-high:SC.SCHIN; Schohhe, glorious. TH.THAV; Thlithoiuthe, Trinity, have mercy on our faults: or a similar request that follows the titles and qualities of the above mentioned, as each may choose.¹⁰⁸⁷

This shows that although the names of the letters may originally have been formed by combinations of syllables in the Alphabets des Indiens, they acquired deep theological meanings. By contrast, Siriorum, has a completely different set of names. Its structure is also different. The Abraham version ends in Q R S T. Siriorum has Q R S T and an additional 4 letters: u x y z (Vi Xith Yn Ziph). It derives, as seen earlier (figure 250), from Assyrium and is linked with Premier Alphabet Phoenicien.

8.4.1 Hercules, Seth and Scythians

Siriorum (figure 261a, cf. 255c),¹⁰⁸⁸ has 23 letters. Here, the Q R S T (qarashat) sequence of letters appears as Quinin, Rophi, Scith, Thoth, Vi (letters 16 17 18 19 20). In the corresponding Phoenician alphabet, the series is Quenu, Rophi, Seth, Toth, Ur (letters 16 17 18 19 20, figure 255b).

The significance of these names, assumes knowledge of the Egyptian zodiac, decans and hours (figure 261c, cf. 74). Decans 15 16 17 are in Gemini and produce the twins: Hercules (earthly), Apollo (heavenly). In (one version of) older cosmology, Gemini marks death as a gate to another life, so the twins represent both a regular birth of twins and a separation of earth from heaven. Here, cosmologically, the first half of the year (decans 1- 18) is earthly and mundane, the second half of the year is heavenly and divine (decans 19-36). The first half begins with Anubis and is a descent towards earth. The second half begins with Hermanubis and is an ascent back to heaven. Hermanubis appears in the alphabets as Thoth, and Toth (cf. Hermes, Mercurius Thoyt, Mercury, Budha). This reverses the Sanskrit model where the first

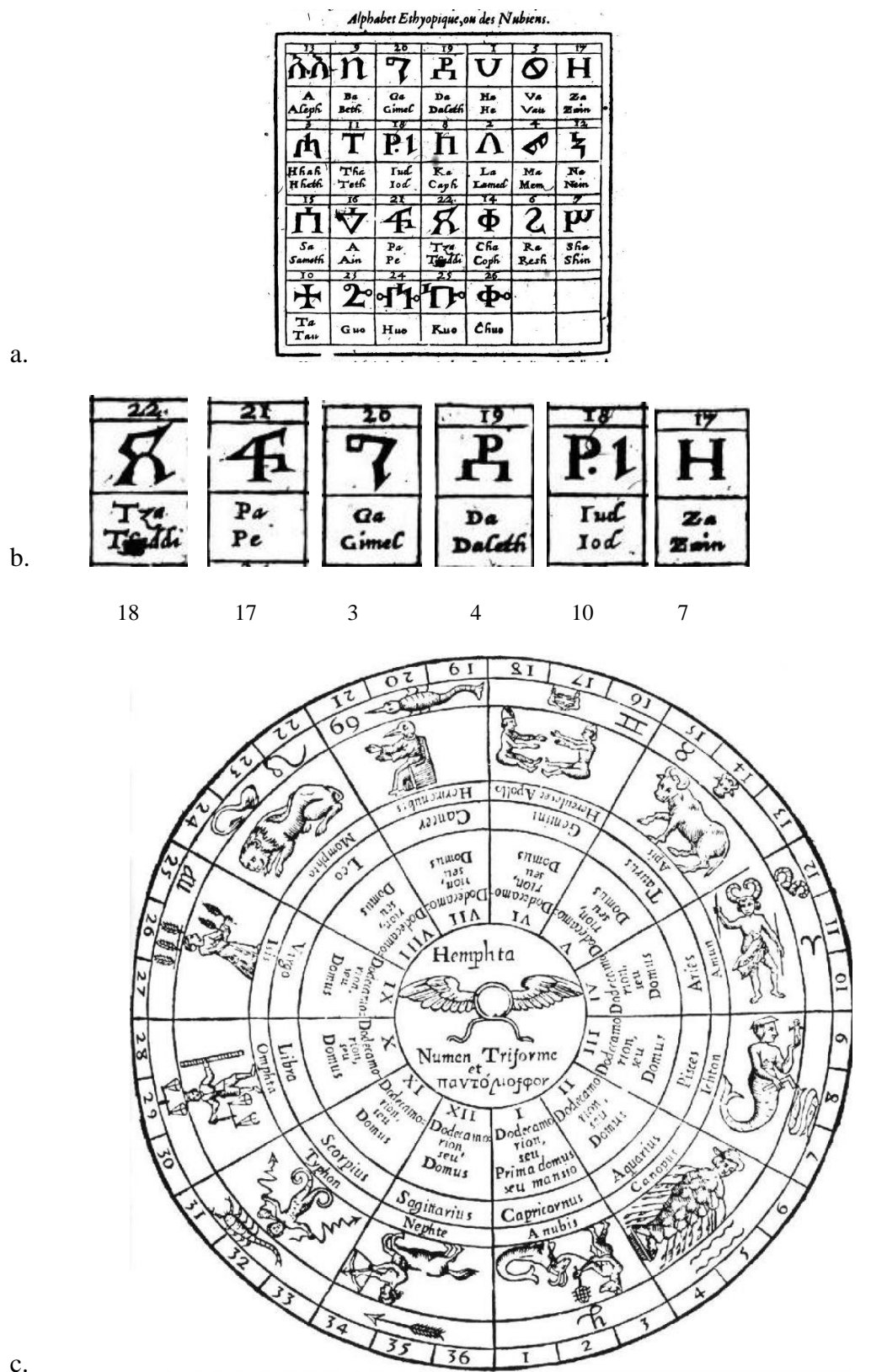


Figure 262a. Alphabet Ethiopique b.Ibid: Letters 17-22, c. Egyptian Decans.

half year is vowels and heaven and the second half year is consonants and earthly (cf. figure 48). This also reverses, (or is the reciprocal of), the Chinese model, where part 1 is heaven (stem 5: dragon) and part 2 is descent to earth (stem 6: serpent, figure 147).

According to Greek mythology Hercules had three children Agathyrsos, Gelonos and Skythes, the latter of whom became the founder of the Scythians.¹⁰⁸⁹ Skythes appears as letter Scith in Siriorium and as letter Seth¹⁰⁹⁰ in Phoenicien. Seen cosmically, Seth, Scith and the Scythians belong to the earthly side with Hercules, while Hermanubis, Thoth and Toyt with Apollo represent the heavenly side. Hence, mythology and proto-genealogy are built into the names of the letters as well as the structure of the Syrian alphabet. The first half is the present world, is increase (plus, +) and culminates in yang (☰), which the Chinese associates with Ji, the Arabic tradition with jim, the Anglo-Saxon tradition with J (jizz, cf. jazz),¹⁰⁹¹ and the Coptic tradition with khi (cf. Georgian ki and Chinese qi), each reflections of a vital formative essence at the metaphysical level, and semen at a physical level.

The second half is in the world beyond (ultra), and is decrease (-) culminates in yin (☷). The first half is power, the second half is servitude. In Siriorum and Phoenician, this second half begins with letter 19 (Thoth, Toth) at the beginning of Cancer and continues with the equivalents of u x y z (letters 20 21 22 23)¹⁰⁹² ending in the second decan of Leo. The corresponding Hebrew letters 19 20 21 22 are Qoph, Resh, Shin, Tau.¹⁰⁹³ In this alignment, Ancient Hebrew is cut-off at letter 22, T (Tav, Tau) corresponding to the first decan of Leo.

The usual explanation for the cut-off, that this was because letters X Y Z had not been invented at the time, is clearly not true. One strand of the Hebrew tradition effectively adapted the framework of the Egyptian Calendar resulting in a year ending in July/August and a new year (for people, animals, and legal contracts)¹⁰⁹⁴ beginning in September, while the civil calendar beginning in the spring followed the Babylonian model.¹⁰⁹⁵ By choosing an ending linked with Regulus, Leo, and the jara rune, Judaism was following, consciously or unconsciously, a model established thousands of years earlier by Yudhzism (figures 12, 402).

8.5. Shifts in Alphabet Sequences and Letters

Part one of this chapter traced how Ethiopique underwent a reshuffling of its letter sequence, probably when it was aligned with the seven planets. Our hypothesis is that it was previously aligned with the Egyptian decans. An alignment of letters of Ethiopique and decans is explored. Next shifts in letters are examined: Iud (Iod) from letter 23 to 18 and 10; D from letter 24 in 33 letter alphabets, to 19 in 26 letter alphabets and finally 4 in 22 letter alphabets. At the same time, letters R and S, which begin as shapes 5 and 6 and letters 6 and 7, shift to letters 20 and 21, while letter T moves from 10 to 22. In Hebrew, this is the culmination of the alphabet with Q R S T. Other models with 4 or even 12 further letters will be examined briefly.

8.5.1. Ethiopique and Decans

The final six letters of Ethiopique are Za, Iud, Da, Ga, Pa Tza which align with decans 17-22 (figure 262b-c). Letter 17, Za (Zain), aligns with decan 17 in the centre of Gemini. In Arabic,

Alph	አ	a	ኡ	u	ኢ	i	ኣ	a	ኤ	e	ኦ	e	ኰ	o	አ	a
Kaf	ኸ	ka	ኹ	ku	ኺ	ki	ኻ	ka	ኼ	ke	ኽ	ke	ኾ	ko	ኰ	k
*Chaf	ኸ	cha	ኹ	chu	ኺ	chi	ኻ	cha	ኼ	che	ኽ	che	ኾ	cho	ኰ	ch
Wawe	ወ	wa	ዐ	wa	ዐ	wi	ዐ	wa	ዐ	we	ዐ	we	ዐ	wo	ዐ	w
Ain	ዐ	a	ዐ	u	ዐ	i	ዐ	a	ዐ	e	ዐ	e	ዐ	o	ዐ	o
Zai	ዘ	za	ዘ	zu	ዘ	zi	ዘ	za	ዘ	ze	ዘ	ze	ዘ	zo	ዘ	z
*Jai	ዘ	ja	ዘ	ju	ዘ	ji	ዘ	ja	ዘ	je	ዘ	je	ዘ	jo	ዘ	j
Jaman	ዐ	ja	ዐ	ju	ዐ	ji	ዐ	ja	ዐ	je	ዐ	je	ዐ	jo	ዐ	j
Dent	ዐ	da	ዐ	du	ዐ	di	ዐ	da	ዐ	de	ዐ	de	ዐ	do	ዐ	d

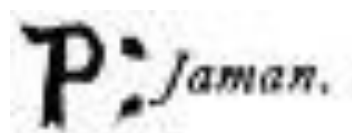
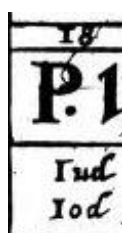
a.

Alph	a	u	i	a	e	e	o	40
8	ኸ	ኹ	ኺ	ኻ	ኼ	ኽ	ኾ	4
Caf	ca	cu	chi	ca	che	c	co	50
3	ኸ	ኹ	ኺ	ኻ	ኼ	ኽ	ኾ	4
Vauc	Va	vu	vi	va	ve	v	vo	60
1	ወ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	5

Hain	ha	hu	hi	ha	he	h	ho	70
Y	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	2
Zai	za	zu	zi	za	ze	z	zo	80
1	ዘ	ዘ	ዘ	ዘ	ዘ	ዘ	ዘ	7
Jaman	ja	ju	ji	ja	je	j	jo	90
1	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	3
Dent	da	du	di	da	de	d	do	100
7	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	9
Gheml	ga	gu	gi	ga	ge	g	go	200
1	ገ	ገ	ገ	ገ	ገ	ገ	ገ	89
Taut	tha	thu	thi	tha	the	th	tho	300
፬	ጠ	ጠ	ጠ	ጠ	ጠ	ጠ	ጠ	ገ፻

b.

c.-d.



e.-f.

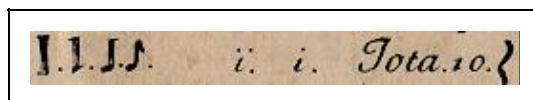
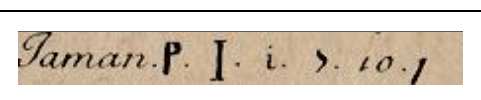


Figure 263a. Letters 16 -24 (Amharisch); b. Letters 13-21 (Ethiopian), c. Letter 18, Iud, Iod (Ethiopicque, d. Letter 10, Jaman (Ethiopian, Aethiopicum), e. Letter 10, Iota (Copticum);

Zai, is the Living One (cf. Arabic za, which is linked with essence, seed and semen). The related term, zaman means time, age, era, destiny (Arabic).¹⁰⁹⁶ The shape of Za is a capital H. Letter 18, Iud, (Iod, Jaman, Yämän), aligns with Apollo, immediately to the right of the central axis. Letter 19, Da, is immediately to the left of the central axis. Letters 20, 21 22 (Ga Pa Tza) align with the end of Cancer and the first decan of Leo, the location of the lion's tail, the star Regulus and correspond to the end of the 22 letter alphabets.

If the letters of Aethiopisch and Amharisch (33 letters) are aligned with the Egyptian decans (figure 263c, 243), Alf, Kaf, Chaf are in Gemini (16 17 18). So letter A (Alf, Alph) and the 7 (uppercase) vowels are aligned with the birth of life (the Gemini twins). Letters Wawe, Ain, Zai are in Cancer (19 20 21). So Ain and 7 (lowercase) vowels are aligned with Hermanubis. Letters Jai, Jaman, Dent are in Leo (22 23 24). So Jai - Jaman and their sets of 7 semivowels (ja ju ji ja je je jo)¹⁰⁹⁷ occur at the cut-off point of the lion's tail and at the cut-off point of 22 letter alphabets. In the Slavic alphabets (e.g. Bulgarian, Glagolitic, Early Cyrillic and Russian), these iotated (iotified) semivowels ja, ju, ji, je, jo (cf. ya, yu, yi, ye, yo, ia iu ii ie io) also occur at the end of longer alphabets. So this ending of the alphabet with ju- and jo- in the months of June and July (Iunius and Iulius) is also a new beginning of life, a time of jubilation and jo-y.

In Amharisch (33 letters) Jai and Jaman are two letters (figure 243a). In terms of the decans, the border between Jai and Jaman, (22 - 23) lies at the cut-off point of 22 letter alphabets. Jai, corresponds to French j (as in je), and Arabic Jim, recalling Sanskrit words for life: jaya and jiva. The term jaman means solidify or connoisseur, i.e. a knower (Hindi) and right-hand (Hebrew). It is written in the form of an English P (or Greek Rho).

8.5.2. I J Y (Iod, Jod, Yod, Iud, Iodu, Jaman, Yämän, Iota)

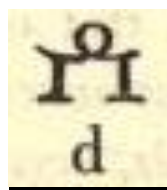
In Aethiopisch, Ethioipien and Ethiopique (26 Letters), Jai is dropped. Jaman is now letter 18 (figure 263 b, cf. 243-244). Jaman is a special letter. In Ethiopique, it is written as Iud (Iod) in the form of a P .1 and moved from letter 18 to letter 10. It recurs in the 22 letter Ethiopian alphabet as letter 10 now looking like a letter P with 2 dots alongside (figure 263e, cf. anusvara). In Aethiopicum, it again appears as letter 10, both as an elongated P and as an I. In Copticum, its equivalent as letter 10 is Iota, corresponding further to Iota in Greek and to Yodh (Yud) in Hebrew (cf. I J Y below). Once again a letter from near the end of the alphabet in the yavarga (letter 26), is moved near the front of the alphabet.

In Hebrew, this goes hand in hand with a twofold shift: i) letters such as Iud (Iod, Yod, Iodu), the height of energies and life found towards the end of alphabets, are moved to the end of part one of the alphabet (letter 10 as I J Y); ii) other letters connected with the height of energy, especially R and S (ra sa), are moved from near the beginning (cf. shapes 5 and 6) to near the end (letter 20, 21, cf. §8.5.4 below). Gradually, the focus on summer energies is shifted to new energies of the pre-spring as the Hebrew alphabet is realigned with the Babylonian calendar and a North orientation.

a.



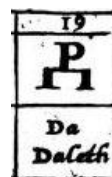
b.



c.-e.



f.



g.



Figure 264 a. Letter D (Old Slavic), b. Letter 4: d (Indian 2), c. Letter d (Sabaeum), d. Letter Dah (Autre alphabet des Indiens), e. Letter d (Illyrian 2), f . Letter 19: Da, Daleth (Ethyiopique); g. Flag of the Eastern Roman Empire.

In modern Hebrew, Yod is letter 10.¹⁰⁹⁸ In the *Autre Alphabet des Indiens Abyssins*, Io and Du are letters 21 and 22 (figure 246b). In the Egyptian Zodiac, decan 21 has the 69 symbol of Cancer (figure 262c. cf. jara rune). Decan 22 has the cut-off tail of Leo, as if this too was a symbolic form of circumcision. The spelling and shape of Io Du resemble a number 8 and the Slavic letter liude. So letters 21 and 22 of this alphabet dovetail with symbols for union, infinity, collective spirit, reason and 666. They also overlap with symbols for female and male generative power,¹⁰⁹⁹ sometimes as dagaz and othal runes, sometimes as Shukra and Budha (Aphrodite and Hermes, Venus and Mercury,) or sometimes in reverse order. In the shorter *Alphabet des Indiens (Abyssins)*, the letters Io and Du are contracted to Jodo as letter 9 resembling a letter Z. Here again, letters at the end of the alphabet have moved towards the end of the second segment, potentially corresponding to the end of the 7 days of creation.¹¹⁰⁰

The process can be followed in a series of near Eastern alphabets. In one of the versions of Phoenician (figure 256b), connected with Ionia and with the wide ranging Saracens, letter 7 (G) is an 8 pointed star associated with the morning star (Shukra, Inanna, Lucifer, Venus). This idea of Shukra in a central place comes from India, where it is built into the Kalachakra cosmology (figure 46, cf. 157). Elsewhere, the letters I K L, are Todu, Cabda, Lambda (Georgianiens, figure 718), Ioda, Caba, Lauda (Iacobites, Copthites, figures 717). Long before the Cabala emerges as a mystical expression of the Hebrew alphabet, there is a shift in near eastern alphabets whereby the temperance implied at the end of alphabets such as Siriorum is shifted to letters 9 10 11 12. The Sanskrit letter laa, at the end of the alphabet (letter 34 in Urdu), associated with infinity (∞) is turned sideways (8) and becomes letter 18, Sam (cf. Sanskrit: samsara, Celtic: samhain), in Chaldaicum Antiquum (figure 239), then as letters Io (8, Indien Abbysin),¹¹⁰¹ Ioda (Cophtite) and Toda (18, Georgianien), looking like an 18. In a system of 36 decans, 18 is conveniently the half-way point if you see what “I” means. What had been turning point 18 in a system of 36 now becomes turning point 11 in a system of 22. The 8 is also an ouroboros (cf. figure 84), which also serves as a framework for Slavic runes and letters.

In the Sanskrit rasi chakra, U is linked with the Taurus-Scorpio axis (figure 48). In the Celtic tradition, U becomes aligned with the central pillar, the Queen of heaven, the Summer Solstice and the vertical line separating first and second half of the year (figure 163, cf. figure 192). In Hebrew, the emphasis shifts to the Yod as a spiritual version of a y axis, where letter y functions as I J Y. While the Syrian and Northern Mediterranean alphabets depict yod as a concrete boundary, Hebrew reduces the yod almost to the dot of an I (Iota).

8.5.3. Letter D

D is another letter that moves dramatically in the reshuffle of alphabet letters. In Sanskrit, letter ḍ is letter 13 and letter d is letter 18. In *Hanscretanum*, Indian 1 and Indian 2, it is letter 4 as in many Western alphabets. It marks the final letter in the first module of four letters called the abjad (cf. abgad, abagada, abugida). In Celtic alphabets, D is linked with Duir, meaning both oak and door in the sense of gateway to another realm.

Saut	ሠ	sa	ሠ	su	ሠ	si	ሠ	sa	ሠ	se	ሠ	se	ሠ	so	s
Res	ረ	ra	ረ	ru	ረ	ri	ረ	ra	ረ	re	ረ	re	ረ	ro	r
Sat	ሰ	sa	ሰ	su	ሰ	si	ሰ	sa	ሰ	se	ሰ	se	ሰ	so	s
*Schaat	ሸ	scha	ሸ	schu	ሸ	shi	ሸ	scha	ሸ	sche	ሸ	sche	ሸ	scho	sch
Kaf	ቀ	ka	ቀ	ku	ቀ	ki	ቀ	ka	ቀ	ke	ቀ	ke	ቀ	ko	k
Beth	በ	ba	በ	bu	በ	bi	በ	ba	በ	be	በ	be	በ	bo	b

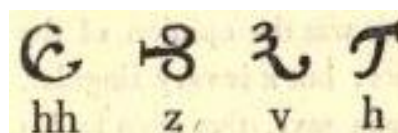
a.



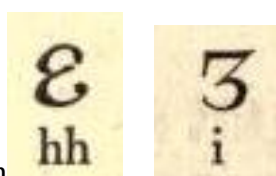
b.-c.



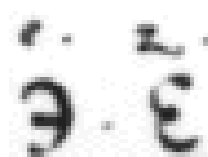
d.-e.



f.-h



i.-j.



k.-l.

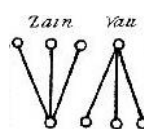


Figure 265 a. Letters 5-10: Aethiopian, b-c. Letters 7 – 8, z- h (Indicum, Aethiopque), d-e. Letters 5 6 7 8 Solomonicum, Hebrew 2), f. Letters 4 5 6 7 (Babylonicum, g. Letters 8 10 (Samaritan), h-j Letters 5 6, e z (Ionicum, Doricum, Phoenicum,), k –l. Letters 5 6 (Runique, Malachim).

The shape of D in Indian 2 resembles a hut with a looped o on top (figure 264b). It appears to be related to a shape of letter D in Old-Slavic (figure 264a):

On the hearth "

Climbing the "seeds of the tree of thought," to create the spirit-mind.

Bukova like and simple, but very capacious, like a lighted area svyachi, hearth-body candles provide revenues that builds fire-light.

Indeed, this Bukovais called "About a Pod". It is a sign of life - "Life-Fire" from Beneath Generic Memory kotoryi does not fall through to the lower level ZhezneOgnyu, this soulful. No wonder this sign looks like a "fire on the hearth furnace Russian." And the fire that shines and warms.¹¹⁰²

This shape recurs in the Sabeaum and the Autre Alphabet des Indiens. In Illyrian 2, it becomes a hut with an upward triangle on the roof.

In the full Aethiopian Alphabet, linked with Amharic (detail, figure 265a, cf. 243), it is letter 24, Dent, in the shape of a P (or Greek Rho) on a pedestal. Here it is part of a nine letter sequence (16-24): Alph, Kaf, Chaf, Wawe, Ain, Zai, Jai, Jaman, Dent. In the Alphabet Ethiopique ou des Nubiens, Da Daleth becomes letter 19 showing a letter Rho in the form of a letter P on a rectangular stand. In terms of Egyptian decans, it corresponds to the left side of the central axis. It is then moved to the position of letter 4. In the 22 letter Ethiopian alphabet, D is letter 4, in the form of a P with a line beneath it and with dots (figure 265d cf. 245c). The shape of P (as a Rho) on a pedestal recurs in the flag of the Holy Roman Empire. Here the P surmounts a Greek cross and a Chi sign. Ethiopians would call it a Jaman or Iud sign, African Hebrews would call it an old Iod sign.



Hence, while letter D shifts from 24 to 19 to 4, the shape of letter D, a P on a Pedestal, gets removed from its pedestal and becomes linked with Greek letter P (Rho). Ro is letter 19 in Copticum e Graeco. RO is letter 18 in Coptic and as Greek Rho it is letter 17 with a gematria of 100 (i.e. as if it were letter 19).

8.5.4. Resh - Shin

Letters R and S are also transformed in their meaning and given a new place in the alphabet. In the Arabic and Persian traditions, ra and za (cf. Sanskrit rasi, rasa) constitute shape 5. In this tradition, S as Sin and Shin constitute shape six as letters 12 and 13. In early Western alphabets such as Greek, letters 6 and 7 are typically Sigma and Stigma: S and ST ligature, as two S forms, reflecting heavenly Draco and earthly serpents. These S forms of letters 6 and 7 are gradually transformed. They become letters zso, syrta (Iacobite); tzo sti, zieto (Georgians). In the new order, letter Sin is relegated to letter 15 as sin, while letter Shin is elevated to letter 21 as a culmination of the 3 Mother letters. In the alphabet Ethiopique ou des Nubiens, linked with the Indians of Calicut (Kozhikode, Kerala along the Malabar coast), letters Ra, Sha, Ta, with the words Resh, Shin, Tau written below are accompanied by numbers 6, 7, 10 (figure 245), recalling their earlier position, but are now in the position of letters 20, 21, 22. The original position of R and S is replaced by W and Z.

8.5.5. H W Z

In Brachmanicum, letters 5 6 7 are e u z. These become, he, vuauf, zaiu, (Indiens) and vau,

zain, hheth (premier Alphabet de Salomon). The letter linked with Thoth (letter 19), like a 3 on a stick is now zain (letter 7): i.e.  is equivalent to  (figure 265 b-c, cf. figure 249).¹¹⁰³ This letter can also be seen as an Aries symbol rotated 90 degrees to the left. By the time of the second alphabet of Solomon, the letter Zain looks like a 7 resembling the Ra of kaganga. By the time of Esdras in the 5th century B.C., letters 5 6 7 have become Heh, Vau, Zain (cf. hawwaz), on the right side of the half year mark, and Heth, Teth, Yod (cf. hu.t.ti) are on the left side of the half year mark. H W Z belongs to Cancer, H T Y belongs to Leo. Geographically, H W Z is the right bank of the celestial Milky Way “river”, and of the rivers Euphrates and Jordan. H T Y is the left bank of the celestial and earthly rivers.¹¹⁰⁴

8.5.6. H T Y

In Indicum, letters 7-8 are z – h (figure 265b). In the Alphabet des Indiens, these become Zaiu-Hhethu. In Solomonicum, letters 5 6 7 8 become e u z h. In Hebrew 2, these become h v z hh. There is a reversal process with a backwards E (like a 3) and an E.¹¹⁰⁵ In Babylonian, this occurs in connection with letters 4-5, d-e. In Samaritan, this occurs in letters 8 and 10, hh i. In Ionicum, Doricum, Phoenicum, this occurs with letters 5-6, e-z. In Cophtite, letters 5- 6 are Ei-Szo. Here the shape of the Szo, when reversed appears similar to both a Res and the Sa of Baybayin. In Hebrew, letter 5 becomes He (cf. Sanskrit Ha, He and vowel E) while letter 6 becomes Vau (cf. Sanskrit Va, Vau and vowel au). By contrast, in the Sanskrit system, letters S and Z, as part of the savarga are at the end of the alphabet: Sha, Sa and Za (letters 30-32), which may explain why Sin- Shin, are moved back to become letters 15 and 21.

When the letters are reshuffled D (Da, Daleth) becomes the final letter of the first segment: abjad; Z which was letter 17 becomes the final letter of the second segment: H W Z (hawwaz), while Y (Yaman, Iud, Iod) becomes the final letter of the third segment, H T Y (Hu.tti)

8.5.7. Ur, Urfa, Ur Fa

These shifts include other symbolism than the crossing of rivers, such as the theme of Ur. Alphabetically Ur and its variants (Vr, Vi) are linked with letter 20 in Siriorum (cf. figure 261a-b). In the runic tradition, Ur is the beginning. In the Hebrew tradition, it becomes something to go beyond. In all this there are striking, ambiguous parallels between processes, the names of actors and the places they live.¹¹⁰⁶ Abraham, who led the Hebrew people, begins in Ur, which many associate with Ur of the Chaldees.¹¹⁰⁷ He then moves to San Liurfa¹¹⁰⁸ in what is now Turkey (Edessa). Colloquially it is better known as Urfa. These are also the crucial syllables in the runes in moving from nature (Ur) towards culture (Fa, cf. figure 297, table 70).

Ur is also a name for the vital formative essence (cf. male generative principle) and for the Red Sea. To be sure it is Moses, not Abraham, who crosses the Red Sea, or sea of reeds. Even so the question arises to what extent these names and actions are transcendent metaphors of passage. In Siriorum, the letter t is followed by letters u x y z. In Hebrew, after the river and sea are crossed the alphabet stops at T (Tau, the former Thoth, Toth, or Thou). The original Ur is about the body, the physical formative essence (semen and blood). The new formative

essence is spiritual. It links the ka not only with the ba, but ka as part of letter 11 with ph of letter 17, as kaph, and with letter 12, la (lamed) to create ka ba la, restraint, control, taming of passions and mastery of spirit.

Abraham begins his journey southwards with Lot. A goes with L. There is a falling out. They go their separate ways. Lot chooses the right bank of the Jordan. Abraham chooses the left bank. Metaphorically speaking the first half, A to L is Lot, the second half, M to T is Abraham. Abraham is Israel. Lot is Moab (now Jordan). A to L is the scorched land of the desert. M to T is an earthly version of the Promised Land. Like the temple, A to L is destroyed by fire. M to T continues a spiritual path. In the *Alphabetum Aegyptiorum*, letter 6 is f, fin, letter 7 is Gomor. Is the story of (Sodom and) Gomorah only a realistic description and/or is this also a metaphorical depiction of two lifestyles, one worldly and of the flesh, descending; the other in the world, but not of the world, spiritual, ascending?

8.5.8. Leo Metaphors

To illustrate this further, it is useful to continue the yod story in connection with large felines. In Egypt, yod is linked with a central lynx (figure 318).¹¹⁰⁹ There is also ancient symbolism connected with the lion. Egypt has a lion of yesterday and a lion of tomorrow, which separate the old year and the new year, the past and the future.¹¹¹⁰ A long standing tradition links the sign Leo, with the star Regulus¹¹¹¹ as one of the 4 royal stars, which becomes linked with 4 fixed signs, 4 animals, 4 living powers, 4 angels, 4 evangelists etc. This tetrad of symbols provides orientation in the heavens and offers a fourfold progression through four stages of development, from bull and lion, through eagle to man/angel. In the Hebrew tradition, these metaphors acquire new levels of complexity:

In the words of our sages (*Yalkut Shimoni*, *Yermiyahu*, 259): "The lion [Nevudchanetzar, who is referred to in the Bible as a lion--*Yermiyahu* 4:7] came on the month of the lion [Av] and destroyed the lion [the Temple, which is referred to in the Bible, especially with regard to the altar, as a lion], *in order that* the lion [G-d, of Whom is said 'the lion roars, who shall not fear'--Amos 3:8] come on the month of the lion and rebuild the lion."¹¹¹²

The lion was traditionally an astronomical, astrological, chronological and moral symbol. These serious mixed metaphors of the Hebrews now link the lion with political and historical symbolism. The traditional ending of the Egyptian year, associated with the end of the harvest and the jara rune (cf. yara, year), now becomes linked with the destruction of the two temples, and with exile (Galut).¹¹¹³ The Hindu traditions also have metaphors of killing vices, and self-immolation, on the path to annihilation of self and to enlightenment. The Hindus have 9 day battles where good overcomes evil as do the Christians.¹¹¹⁴ The difference here is that the Hebrew purification and spiritual burning is linked with a physical burning (in a holocaust to use the Hebrew term) of their own physical temples. Leo is now linked precisely with the 9th day (Tisha B'Av) of the 11th month (Av): 9/11 avant la lettre, which becomes associated with Jewish calamities generally.

On this day also, a third temple will one day ascend from a heavenly fire.¹¹¹⁵ The descending fire brings a new temple. The prophet Elijah brings descending fire down to earth and then ascending fire (and wind) brings him back to back to heaven in a flaming chariot. In the Christian world, he is Saint Elias. In Greece, Saint Elias is linked with fires on mountains. In the Slavic world, Elijah is called Ilja the thunderer, and in an earlier form he is Perun and sometimes Dazhbog, and older traditions of Veles – Perun, Vishnu – Shiva, Varuna – Indra.

In the Christian Slavic world, statues of Perun on hills (e.g. Kiev) are replaced by a basilica dedicated to Saint Basil, who is the Basileos (Vasileos, Vasily, king), linked with the ascent back to heaven (e.g. 20 July, 8 August), and the descent back to earth (e.g. January 1, 6, 7, 14), which are also Orthodox dates for the Birth of Christ, the king and redeemer. Hence, the immolation of the carnal body, which takes the symbolic form of destruction of physical and spiritual tabernacles and temples in the Hebrew tradition, inspires a building programme in the Slavic and Christian worlds. The flame of belief takes different forms.

8.5.9. Ba, Merkaba, Kabala

At a mystical level, the ascent and descent of creative powers, of fertility, and simple cycles of increase and decrease become linked with breathing and yoga, the Mer pyramid,¹¹¹⁶ Merkaba meditation¹¹¹⁷ and Kabala. At one simple level, the merkaba is a combination of three Egyptian hieroglyphs, which then become linked with the star tetrahedron and imagery of the philosophers stone (figures 348-349). It is simultaneously the vital spark or essence (ka) which combines with a spiritual soul (ba); the upward y (cf. last letter of Asomtavruli), which links with the ba symbol of Regulus;¹¹¹⁸ the ra symbol, which is inverted in the letter kaba (caba) and links with la to become ka ba la: a turning point that is also a crossing, mastery, taming, subduing, servitude.

Astronomically it is linked with the star Regulus¹¹¹⁹ (literally: little king, the basilisk star, cf. regulation, regular, regal), and leads to a Hebrew equivalent of yoga: a mystical way of reversing the yoke of exile, to reach freedom in a promised land, sometimes physical, often metaphysical. The final letter of the alphabet also becomes a ground for unforeseen surprises and oppositions. In the alphabet *Ethyopique ou des Nubiens* based on the Indians from Calicut, the final letter becomes Tau, in the form of a crusader cross. In the *Alphabet des Jacobites*, a similar final letter is called Dy, linked on the positive side with dyaus, Diev, day, and Jupiter (Iupiter), and on the negative side with Devil.¹¹²⁰

8.5.10. Q R S T as Transition

The source and etymology of Hebrew and English letters Q R S T is often associated with the Egyptian hieroglyphs for angle, mouth, inundated garden and lasso (figure 266a ff., cf. Coptic q r s t). Another source lies in letters q r s t (Brahmanicum, cf. figure 249 a), which form the basis for the Second Alphabet de Solomon and become Hebrew 3. The q of Brahmanicum recurs as letter qa in the magical alphabet of Colphoterios in Egypt. The reversed Y-like form of Sin in Solomon 2 is the letter Tzaddi in some other Hebrew alphabets. The E like Tau of Brachmanicum and Solomon 2 recurs in three Celestial alphabets: Angelicum, Passage de la

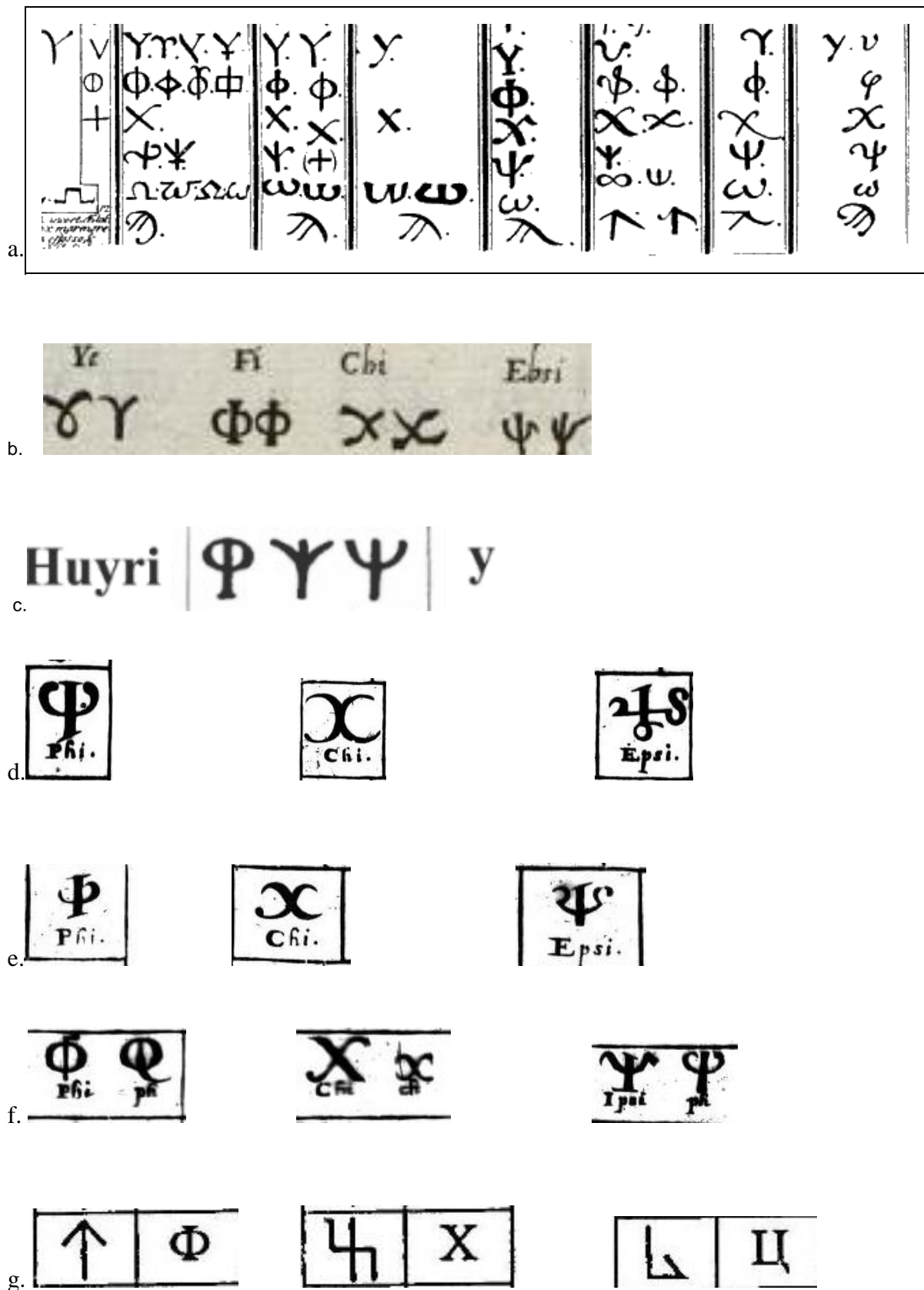


Figure 267. Phi Chi, Psi : a. Alphabet of Alexander the Great, b. Iacobitanum, c. Huyri: y (Marcommenic), d-f. Phi, Chi, Epsi (Cophtites, Jacobites, Georgianien), g. Slavitsa

Riviere and Coeleste. Variants are found in Chaldean 1 and Characteres Celestes. In Angelicum, letter Sin becomes a flower like sh recalling Epsilon in Coptic (figure 708) and m in Phoenician (figure 133c). This continues in Passage de la Riviere and then changes to a form closer to the modern Shin. In Samaritanum the shape becomes letter t (figure 412a).

These shifts stretch from North-East Africa and the Mediterranean to Georgia. They affect a whole series of alphabets ranging from Coptic in Egypt to Iacobites (Syrian Orthodox Christians),¹¹²¹ Chaldeans, Armenians and Georgians such that we can also trace an overland transmission from Hanscetanum, via Persia to the Middle East (figures 266-269). Hence, Coptic has at least 11 letters directly linked with Greek.¹¹²² The Cophtite and Iacobite alphabets begin and end with the same letters, namely Alpha and Dy. There is a multiplicity in names. In Aegyptiorum, the sequence is Quin, Iron, Sichen, Tela, Ut, Chiron. In Chaldaicum, the sequence is Fu, Puso, An, Sam, Zagiiuu, Kal. The corresponding sequence of letters 16 – 22 in Chaldean is o p ts q r sh t. In Hebrew 1 this becomes: aa p tz q r sch t. This theme of shapes of letters of will be examined further in Appendix 3: Systems in the sky. Some specific correspondences are traced in Appendix 10.

In 22 letter alphabets such as Hebrew, Q R S T ¹¹²³ is shifted to begin at the root, so letters Q R S T become numbers 19 20 21 22 and close the alphabet (figure 266). Q R S T as a closing has a long history. It is qarashat in the abjad sequence. It is found in the Egyptian Hieroglyphs, and can be traced back to the Alphabetum Adami. Its precise place in the alphabet varies. In Siriorum it is letters 17 18 19 20 (Quinin, Rophi,¹¹²⁴ Scith, Thoth, figure 266 c, cf. 261) followed by 4 further letters (u x y z). It is found equally in the alphabet of the Goths, where it defines letters 16 17 18 19 (figures 266 d. Here Q R S T is followed by 11 other letters. In this version of the Gothic alphabet, the three stage crossing is summarized in letter 22 (Y) followed by z cz and six diphthongs: Au Eu Ei Oi Oe Ae.

In the alphabet of the Magi and in the Hebrew alphabet these functions of descent and return are shifted to letter 18: Tsaddi (tsade), which (figure 65) acquires a shape reminiscent of the lower-case letter, gamma. In terms of gematria, it has a value of 90 (900), linked with a full or complete human being. Tzaddi's alchemical symbol is reminiscent of the symbol for letter heth and the process of solution. It is linked with Aquarius and with the alchemical process of multiplication. This culminates with letter 19 (quoph), projection, and a reversed scythe symbol: completion of the transformative processes needed for the elixir of life. The hieroglyph linked with letter 19 is a reversed cobra at rest. Hebrew Quoph duly shows its own version of the cycle. It shows a descent rather than a return. In this arrangement, the culmination of the alphabet is with letters 19 20 21 22 (Q R S T, gematria 100 200 300 400). The number 19, traditionally linked with the root mansion in Scorpio, is now in Pisces. Other examples are in Appendix 8.

In other alphabets there are a series of further letters beyond q r s t. For instance, in the 36 letter Coptic alphabet (figure 272b), there are four sets: Phi, Kei, Psi; OA, Shai; Fai Khai, and Hori, Ganga, Chima, Ti. A brief examination of these will shed more light on the structure of alphabets and context for the crossing themes discussed above. The shift of Jaman also entails

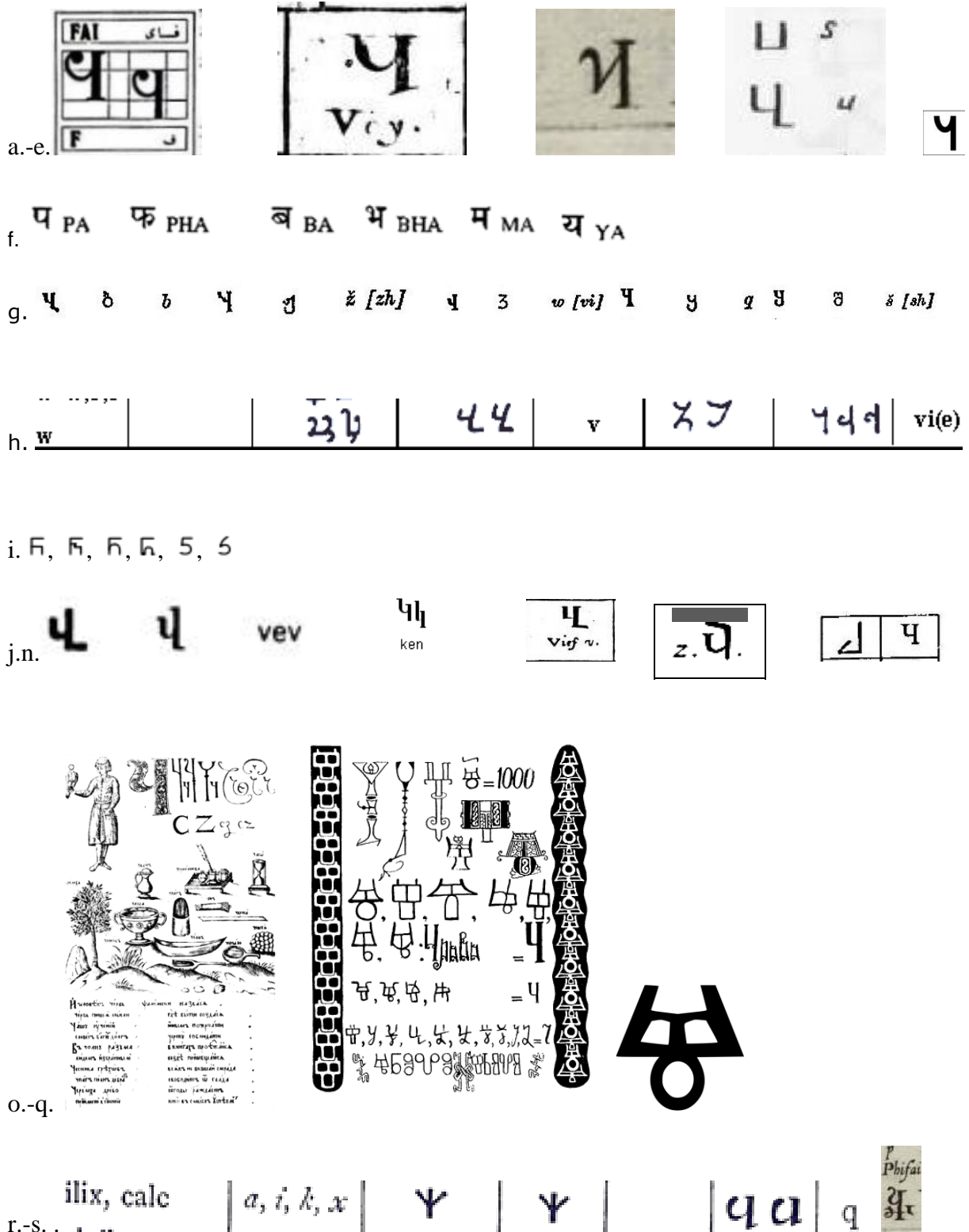


Figure 268 a. FAI (Coptic), b. Vey (Jacobite), c. Vi (Siriorum), d. u (Armeniacum), e. vav (Paleo-Hebrew), f. pa pha ba bha ma ya (Sanskrit), g. b zh vi sh (Georgian), h. vi(e) (Iranian), i. Digamma (Greek), j Vev, k ken (Armenian), l. vief (Autre Alphabet Armenien), m. z (Hanscretanum), n. Cherv (Slavitsa), o-q. Cherv (Glagolitic). r. Q (Ulfilas), s. Pfifai.

the end of the alphabet. In 22 letter alphabets, this end is typically q r s t (qarashat in abjad terms). The final six letters in Indian 1 are p ts, q r sc t (figure 248). In the Alphabet des Indiens, these become Pse, Zacde, Cophu, Resu, Sahnun, Thaunnuo. In the Premier Alphabet de Salomon, the final letters become Coph, Res, Sin, Thau. The final five letters of Solomonicum become a starting point for Hebrew 2, 4, 7.

Note how the letter Sa of the Alibata recurs as letter Res in the first alphabet of Solomon and then continues in Solomonicum and Hebrew 2. Thus the shapes of early Hebrew letters are directly influenced by Indian letters, which are then modified in later versions. The multiple shifts also help to explain how the original connection with Indian 1 and Indian letters was gradually forgotten. To gain more insight into the complexities of these changes it is useful to compare letters 16 to 22 in a handful of Middle Eastern alphabets. In Indicum (De Bry), these letters are Cia, Haa, Lem, Sam, Zau, Fin (cf. Aksara Palawa Kawi, figure 229), corresponding to c y l r q f. In Ethiopique ou des Nubiens, the corresponding letters 16-24 are A, Za, Iud, Da, Ga, Pa, Tza, (Ain, Zain, Iod, Daleth, Gimel Pe, Tsaddi). The corresponding sequence in modern Hebrew is 1 7 10 4 3 17 18. This reveals how the shift in letter Jaman to the position of Iota or Yodh, reflects a reorganization of the letter sequence in alphabets.

8.5.11. Phi, Chi, Psi

Phi has been traced back to the alphabet of Cadmus (c. 1500 B.C.). According to a 17th century compilation by Bernard, Simonides added the present form of the letters Phi Chi Psi to the Greek Alphabet, while Alexander the Great (330 B.C.), added further variants figure 267a ff.).¹¹²⁵ One variant for Phi is a circle with a horizontal line (⊕) also connected with AUM, the energy of life and niter. Alexander's Psi is further linked with a reverse of Sanskrit letter 22: ph (फ). Did he bring a Sanskrit alphabet to the West or did he merely borrow a letter?

In Greek, Phi Chi Psi are letters 21 22 23. In Coptic, Phi Chi Psi are letters 22 23 24, PHI KEI PSI (figure 267 b) corresponding to letters PH, Q SH KH, and PS. Together they help to understand the crossings in context. PHI joins the root in Scorpio with the source in Aquarius and meets with a vertical world tree in the form of an I. KEI (cf. Chi, Ksi, figures 523), shows the annual cycle. PSI shows the results in the form of a balanced lyre that can also be seen as a central tree of life surrounded by a reversed and regular S shape. In Jacobitanum, they are again letters 22, 23 24 as Fi Chi Ebsi. This same numeration is found (figure 267 f-i) in Alphabet des Iacobites and Cophtite where they are Phi Chi Epsi. In the Alphabet des Georgianiens, letter 17 is called Phi ph but written as a Greek pi, while letters 22 23 24 are now Phi ph, Chi ch, Ipsi ph. In Slavitsa, the sequence is Φ X Ψ (Tsi). Letters Phi Chi Psi clearly play a role far beyond the borders of Greece: ranging from Egypt and Syria to Georgia and Russia.¹¹²⁶ In all these examples, phi as letter 22 corresponds to Sanskrit ph as letter 22. Details about the crossing theme in relation to astronomy and the shapes of letters are explored in appendix 3.

8.5.12. OA and SHAI

In Coptic, letters 25 and 26 are OA and SHAI corresponding to letters OA and SH. The corresponding Arabic shows an Alif and two Waws for the first and a Shin for the second. The OA, which is an AO (cf. Alpha and Omega) if read from right to left, is much like an Omega. SHAI, as a Shin, recalls the Russian Sha, showing a Shin with a tail that is effectively a mirror of Slavic letter Buku. In Buku, the heavenly forces as a three pronged symbol descend on the left. Here, the same forces ascend back on the right (cf. figures 10). In Copticum, the OA form becomes ó while the SHAI form becomes Shi.

8.5.13. Fai, Vav, Vey, Vie, Cherv

Coptic FAI and KHAI, as letters 27 and 28, technically correspond to Arabic fa (ف) and ch (ح), i.e. shapes 10 and 3. If one removes the upper line in Sanskrit¹¹²⁷ letter 21: p (प), it is effectively identical to Coptic Fai (figure 268a ff.) and to Paleo- Hebrew vav. This basic shape recurs in the bha and ma of the pavarga and ya of the yavarga. In Khutsuri, (ecclesiastical Georgian script), it is linked with letter b, and variants with letter ž (zh), with w(vi), with q, and with š (sh), letters associated with life. Indeed, in a number of languages the shape of fai is linked with terms related to life. In the alphabet des Jacobites and Cophtite, it is called Vey. In Siriorum, it is called vie. In Iranian, Armenian and Georgian it has the value of vi(e). In the autre alphabet Armenien it is called vief.

In Armenian, it is called vev (cf. vav). In Eastern Armenian, variants occur as ken and vew as letters 15 and 31 (gematria 60 and 3000). In Western Armenian, the same letters with the same gematria become gen and vev (cf. genevieve). In Slavitsa, it is letter 25. In Glagolitic, it is cherv, or cz at the end of the alphabet, with a gematria of 1000 and various ornamental versions. It is the shape of Sanskrit number 6.¹¹²⁸ In Hanscetanum, the same form is also linked with the last letter of the alphabet: z. The basic shape recurs in the alphabet of Ulfilas where it is linked with letter q, with ilix (cf. Ilex, Holly Oak) and calc, with the algiz symbol and with the values a, i, k, x recalling the 1 10 19 sequence found in A I Q (figure 506). The letter Phifai (Siriorum) is a curious variant on this theme, not least because it is clearly a combination of two letters, like Rophi.

8.5.14. Khai, Khei, Saturn, K.

Coptic letter, KHAI,¹¹²⁹ as letter 28 (figure 269a), technically corresponds to Arabic ch (ح), i.e. shape 3 and corresponds to letter KHA in Musnad (figure 234b). Both can be seen as telling the same story of descent. KHA does so in strictly geometrical terms. KHAI, effectively takes

the full upright vase (urn, cup, beaker, khumb) of FAI and pours it downward. In Brahmi, this theme of an upright container that is then turned downwards to take an h form is seen in letters 9 and 10: jha na (cf. jana, birth). In Asomtavruli, letter 6 marks the pouring, and letter 33, shows the full beaker. In Georgian, this theme entails letters 14, 18, 33, 34.

These themes of downward vase (h) and upward vase are found in the Saturn symbol (figure

جدول رقم (١)
الحروف الأبجدية النوبية كما كانت في الأصل

الرقم	النوبية	العربية	اللاتينية
1	Ⲁ	أ	Aa
2	Ⲃ	ب	Bb
3	Ⲅ	ج	Gg
4	Ⲇ	د	Dd
5	Ⲉ	أتمالة على السكون قصيرة	Ee
6	Ⲋ	ذ، ز، ظ	Zz

Figura	Nomen	Nomen	Porellas
Ⲁ	Ⲁⲗⲭⲁ	Alpha	A
Ⲃ	Ⲃⲓⲛⲁ	Vida	V
Ⲅ	Ⲅⲁⲙⲙⲁ	Gamma	G
Ⲇ	Ⲇⲁⲗⲁ	Dalda	D
Ⲉ	Ⲉⲓ	Ei	E
Ⲋ	Ⲋⲟ	So	S
Ⲍ	Ⲍⲓⲧⲁ	Zida	Z

7	Ⲏ	أتمالة على السكون طويلة	é
8	Ⲑ	ث	Th
9	Ⲓ	الكسرة	li
10	Ⲕ	ك، ق	Kk
11	Ⲗ	ل	Ll
12	Ⲙ	م	Mm
13	Ⲛ	ن	Nn
14	Ⲝ	ك، س	Xx

Ⲏ	Ⲏⲓⲧⲁ	Hida	I
Ⲑ	Ⲑⲓⲧⲁ	Thita	Th
Ⲓ	Ⲓⲁⲩⲧⲁ	Iauda	I
Ⲕ	Ⲕⲁⲛⲁ	Kabba	K
Ⲗ	Ⲗⲁⲩⲧⲁ	Lauda	L
Ⲙ	Ⲙⲓ	Mi	M
Ⲛ	Ⲛⲓ	Ni	N
Ⲝ	Ⲝⲓ	Exi	X

15	Ⲇ	ب، س	P+S
16	Ⲉ	أتمالة على الضم قصيرة	Oo
17	Ⲑ	ب	Pp
18	Ⲓ	ر	Rr
19	Ⲕ	س، هـ	Ss
20	Ⲗ	ت، ط	Tt
21	Ⲙ	الضم المشدد	Uu
22	Ⲛ	ف	Ph
23	Ⲝ	ح	Kh

Ⲉ	Ⲉ	Ⲉ	Ⲉ
Ⲑ	Ⲑⲓ	Bi	P
Ⲓ	Ⲓⲟ	Ro	R
Ⲕ	Ⲕⲓⲙⲁ	Sima	S
Ⲗ	Ⲗⲁⲩ	Dau	T
Ⲙ	Ⲙⲓ	H	E
Ⲛ	Ⲛⲓ	Phi	F
Ⲝ	Ⲝⲓ	Chi	Ch

24	Ⲟ	أتمالة على الضم طويلة	O
25	Ⲟⲓ	ش	Sh,s
26	Ⲟⲓ	ح، هـ	H
27	Ⲟⲓ	ج، ح، ش	J+ch
28	Ⲟⲓ	ق، ي، ج	
29	Ⲟⲓ	ج	
30	Ⲟⲓ	و، الضم المشدد	W,u

Ⲟ	Ⲟⲓ	Ⲟ	Ⲟ
Ⲟⲓ	Ⲟⲓⲧⲓ	Sci	Sc
Ⲟⲓ	Ⲟⲓⲧⲓ	Fei	F
Ⲟⲓ	Ⲟⲓⲧⲓ	Chei	Ch
Ⲟⲓ	Ⲟⲓⲧⲓ	Hori	H
Ⲟⲓ	Ⲟⲓⲧⲓ	Giangia	Gi
Ⲟⲓ	Ⲟⲓⲧⲓ	Scima	Sc
Ⲟⲓ	Ⲟⲓⲧⲓ	Dei	Di
Ⲟⲓ	Ⲟⲓⲧⲓ	Ebfi	Ps

a.-b.

Figure 270 a-b. Nubian, Coptic and Arabic Letters

NO	Nubian	Arabic	English / Latin
1	ⲁ	أ	Aa
2	Ⲃ	ب	Bb
3	Ⲅ	ج	Gg
4	ⲅ	د	Dd
5	Ⲇ	أ مماله على السكون قصيرة	Ee
6	ⲇ	ذ، ز، ظ	Z z
7	Ⲉ	أ مماله على السكون طويلة	é
8	ⲉ	ث	Th
9	Ⲋ	الكسرة	Ti
10	ⲋ	ك، ق	K k
11	Ⲍ	ل	Ll
12	ⲍ	م	Mm
13	Ⲏ	ن	Nn
14		ك+س	Xx
15		ب+س	P+S
16	ⲏ	أ مماله على الضم قصيرة	Oo
17	Ⲑ	پ	Pp
18	ⲑ	ر	Rr
19	Ⲓ	س، ص	Ss
20	ⲓ	ت، ط	T t
21	Ⲕ	الضم المشدد	Uu
22	ⲕ	ف	Ph
23	Ⲍ	خ	Kh
24	ⲍ	أ مماله على الضم طويلة	O
25	Ⲏ	ش	Sh,s
26	ⲏ	هـ، ح	H
27	Ⲑ ⲑ	ج+تش	J+ ch
28	Ⲓ	نق، نج	N + k
29	ⲓ	نج	N + J
30	Ⲕ	و، الضم المشدد	W, u

a.

Figure 271. Nubian and Arabic

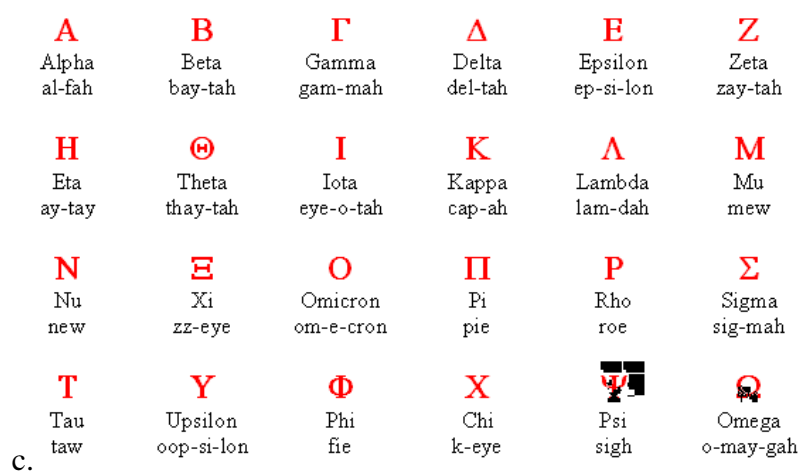
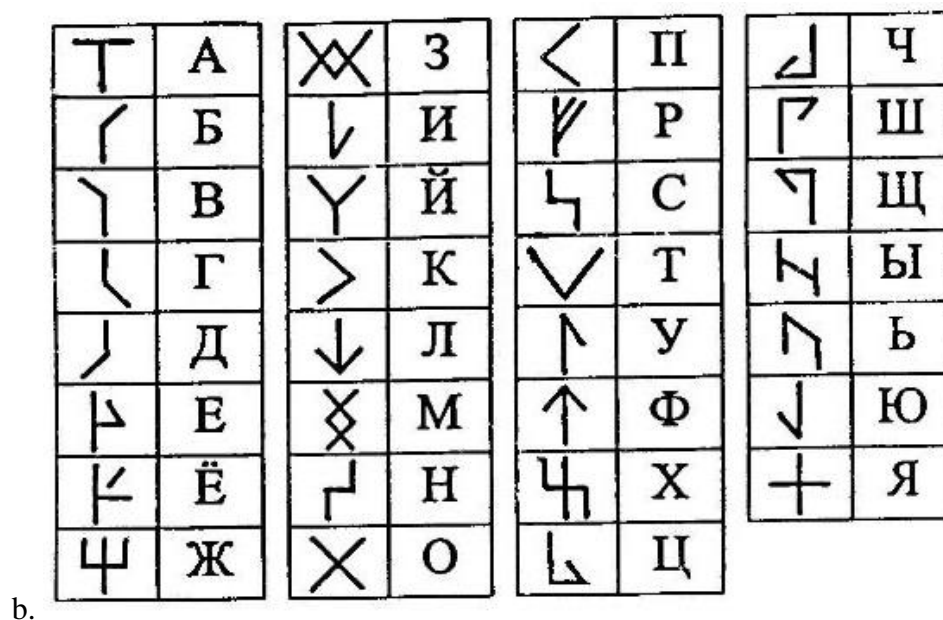
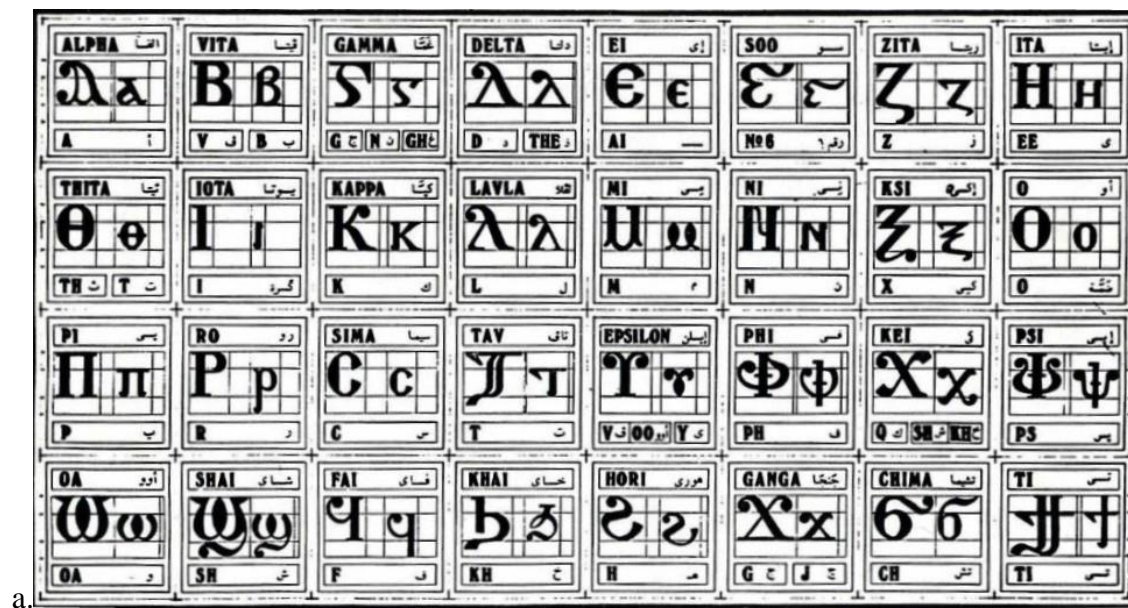


Figure 272 a. Coptic, b. Slavitsa, c. Greek

Letter	P	Tz	Z
Ethiopique	Pa	Tza	Za
Ethiopien	Ppait	Tzadai	Zappa
Aethiopisch	Pait	Tzadai	Zappa
Aethiopicum	Pait	Ssadai	Sdappa
Copticum	Pi	Sanpi	

Table 68. Shifts in P Tz Z.

269 f-h). The downward vase is also reflected in symbols for lead, linked with Saturn. Alternatively, it can be seen as an upright cross to which is attached a reversed S. In other versions, the Saturn symbol effectively becomes a mirror of the Jupiter symbol. In such cases, Jupiter is the descent and Saturn is the ascent. A variant of this version is also a symbol for lead. In Georgian (Mjedruli), the letter dž has the same form. In other cases when dz takes the form of the dezhdigraph (dʒ) the descent is in the d and the return ascent is in a lower-case version of Ezh (З).

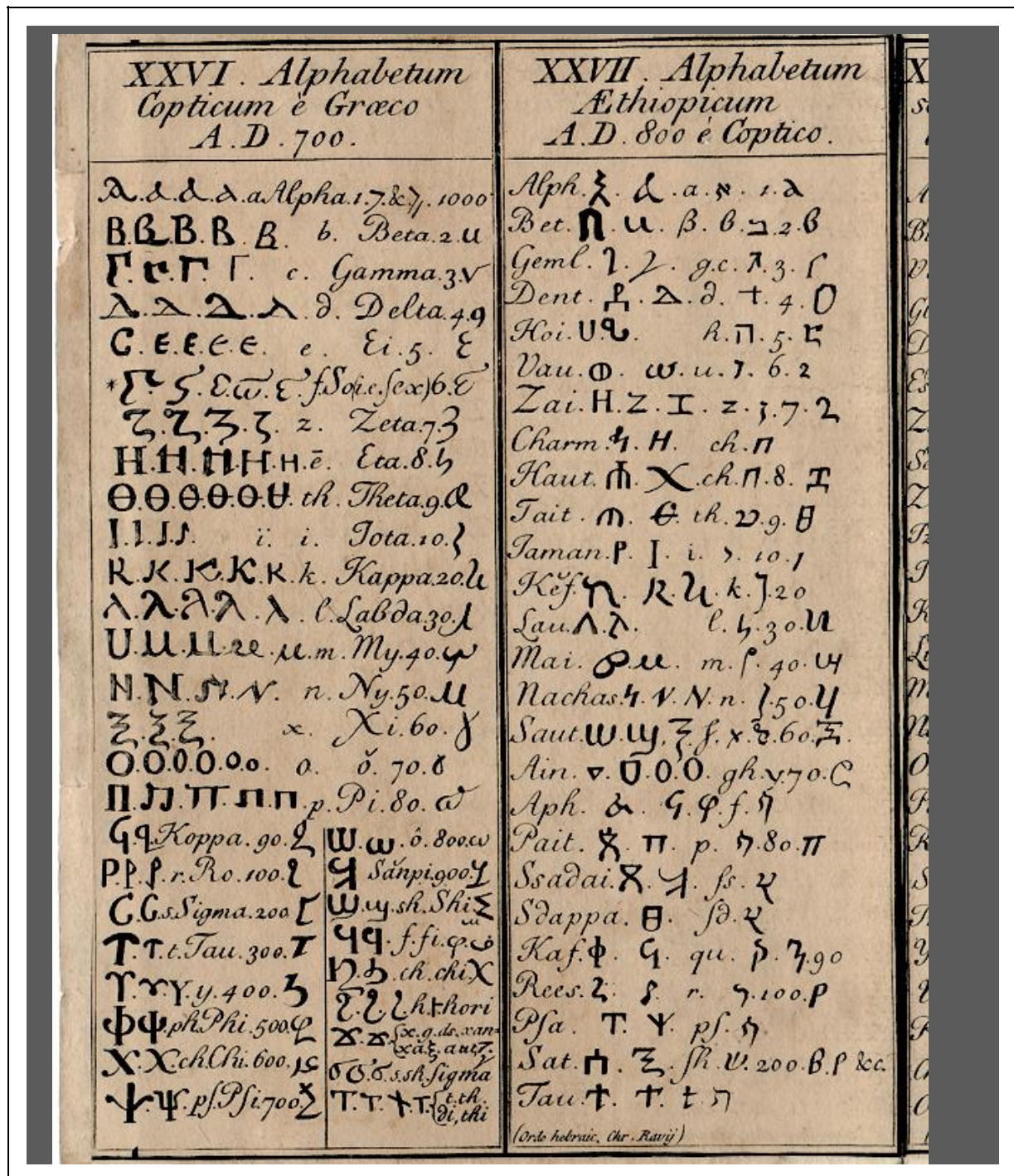
The same basic shape as the h-like Saturn is found in a series of letters (figures 269 m ff.): e.g. Khei, Ghe with middle hook (Cyrillic), Dje, Tshe, h with stroke (Maltese), Yat, K (Glagolitic). The first three of these emphasize the descent element. Letters Tshe and h with stroke show an h which is firmly grounded. Letter Yat rounds off the earthly section into the lower loop of a b. Glagolitic K shows a complete picture with the upright heavenly vase above and the poured vase below. It is significant that the same basic principles are found in India, the Slavic tradition, Persia, Armenia, Georgia and Egypt (Coptic). When Saturn's significance was downgraded, letters such as the above took on its symbolism.

Standing back (figure 269), there is an implicit three stage cycle in this annual story of the letters. Stage one, shown in the upper part of Slavic K, shows a vase in the form of an inverted letter h (at Scorpio/Sagittarius). In stage two, this is mirrored. It now becomes a pillar with a rounded vase (cf. letter A, Ha in South Yemeni). Alternatively, only the reversed side is shown and it becomes a vase corresponding to Aquarius (/Pisces), to the left of the column: e.g. letter 21, p (Sanskrit), FAI (Coptic), vav, (Paleo Hebrew). This theme is found also in Latin turned h, turned h with fishhook, turned h with fishhook and tail (ʏ ʏ ʏ). In stage three, the upright vase is overturned, the turned h (ʏ) becomes upright.

A Christian version of this three stage story shifts the story. Now stage one is a pillar in isolation (I). Stage two is the descent symbolised by H or h. Stage three is the return of the energies in the form of an S. These three stages as I H S were encountered previously (figure 149). As an abbreviation for In hoc signo (i.e. in this sign) they recall the Chi Rho cross, which reduces the three stage cycle to two stages: X (combining the descent and return in a single letter) and P, associated with 17 and 19, the numbers of the root, the invincible star and the female generative power (cf. table 186, 188; figure 399c).

8.5.15 Hori, Ganga, Chima, Ti

The final four letters of Coptic end the cycle. Letter 29, Hori, (figure 272a), shows the Draco



S reversed. Letter 30, Ganga, summarizes the cycle. Letter 31, Chima, repeats the shape seen in letter 6, Soo, except that now the open E has closed and effectively defines an elongated 6 with a curving line going back to the root. The final letter, Ti, shows the energies that split at Gemini returning heavenward and intersected by an horizontal line.

As a final example of these shifts, it is useful to return to Pa Tza Za which begin as letters 21 22 17 in Ethiopique and become letter 17 18 7. Following these letters through the Ethiopian Alphabets and Coptic we find that this provides us with a source for the mysterious Greek letter Sampi (table 68, figure 273, cf. figures 240-245).

8.5.16. Coptic, Slavitsa and Greek

An understanding of the story of annual cycles helps us to recognize underlying common structures in alphabets which, at first glance, bear little resemblance to each other. By way of example we shall compare the Coptic Alphabet and Slavitsa (figure 272 a-b). Coptic begins with an abjad, A B G D, namely, Alpha, Vita, Gamma, Delta. Slavitsa also begins with an abjad, except that it splits the B into a B and V, hence A B V G D or A Б В Г Д.

Letters 5 6 7 (cf. hawwaz, h v z) in Coptic are Ei Soo Zita. In Slavitsa, they are E Io(Yo) Zhe or E Ё Ж. Zhe¹¹³⁰ summarizes in one letter, the reversed E and E, the reversed S and S, the reversed Z and Z letters found in other alphabets. The runic Zhe as a trident recalls South Yemeni letter 6, HA (figure 281). Letters 8 9 10 (cf. h.ut.ti, h th y) in Coptic entail letters Ita, Thita, Iota. In Slavitsa, the corresponding letters are Ze, I short I, or 3 И Ы. In both cases, the theme is crossing at the time of the summer solstice.

Letters 11 12 13 14 in both cases are K L M N (cf. kalaman) although their forms differ considerably. Letters 15 16 17 in Coptic are Ksi O Pi with a value of X O P. In Slavitsa, the corresponding letters are reduced to two, corresponding to O P, where the runic version of O has an X function. Letters 18 19 20 in both alphabets correspond to R S T. In both alphabets letters 21 22 23 24 are variants on U/Y, Phi, Chi, Psi, as Epsilon, Phi, Ke,i Psi or У Ф Х Ц. The final eight letters show a slight divergence in the sequence of the two alphabets while maintaining parallel elements.¹¹³¹ Hence, while the outer forms of Coptic and Slavitsa vary greatly, their structures are variants of annual cycles, linked with themes of renewed life.

Chronologically, the usual story is that Greek was first, Coptic was second as a copied version and may have influenced a later Cyrillic. In our view the 36 letter Coptic offers a likely older model from which Greek derived as a subset. This would also explain links with ancient Slavitsa some of which can be traced back to Lepenskog Vira (c. 6000 B.C.) and the earlier Karuna. We need a new history of alphabets.

8.6. Conclusions

Chapters 2 to 6 explored how principles of the Sanskrit alphabet were applied in India to inner movements (breathing, yoga), outer movements (kinesiology), astronomy, and geography. Chapters 7 and 8 have explored how Sanskrit had an influence far beyond the borders of India. Chapter 7 outlined how that model spread eastwards to South East Asia, Indonesia, the

Philippines, China and Japan. This chapter has explored how the model spread westwards. In some cases a version of the entire system is simply exported (e.g. Ethiopian Feedel). More often, subsets are exported (e.g. Hanscretanum, Brachmanicum, Indicum, Hendi) or the system underlying Sanskrit becomes a model for other alphabets.

Part one of this chapter explored links between Indian, Ethiopian and Egyptian Alphabets. These offer insights into their origins. The Indicum alphabet, a subset of Sanskrit, wherein only the yavarga is still recognizable, must have arrived in Africa before the advent of Egyptian and Ethiopian alphabets. By implication, there were connections between India and Africa thousands of years B.C. and some versions of the Egyptian alphabet as opposed to the Egyptian hieroglyphs, are ultimately a modified Indian alphabet.

Part two explored links between Hebrew, Chaldean and other alphabets. A survey of alphabets linked with the patriarchs revealed that Abraham is credited with invention of Syriac, (a version of) Chaldean and (a version of) Crossing the River Alphabet (Transitus fluvii). An alphabet of Noah (Noachicum) has links with Etruscan (Premier alphabet Hetruscque, Alphabetum Hetruscum, Etruscan 3 and Francique in Germany). An alphabet of Moses is linked with Chaldean 11 and recurs in the Virga Aurea as Hebraicum. Around the 10th century B.C. a version of Indicum (also called Indian 1) becomes a source for Hebrew 2 and Brachmanicum becomes a basis for Hebrew 3. An Autre Alphabet Indien is of particular interest because it offers a possible etymology for names of the Hebrew letters, as composites of Indo-Ethiopian syllables. A detailed comparison of the Chaldean alphabets is in appendix 9.

Part three re-examined evidence concerning Phoenician to show that there were multiple strands: 1) an A B C D Assyrian version linked with Phenician 1 and Siriorum; 2) an ABCD version with Saracen roots that was adopted as an Ionic Alphabet; 3) a Greek version linked with Francique. Further links with Babil Alfabesi will be explored in chapter 9. Part four examined the Syrian alphabets and traced three main strands in the form of dialects: 1) Aramaic, 2) Palestine and 3) Chaldean or Nabathean.

The final section, part five, explored how the original order was shifted as alphabets moved from 33 to 26 and 22 letters versions. Letters which were originally at the end of alphabets (W H Y or H W Y) were moved to the second segment of the abjad system. Letters were originally near the beginning R S, were moved to near the end (from 5-6 to 20-21). Hebrew alphabets end with Q R S T. Other alphabets add 4 to 12 further letters.

These extra letters and their symbolism were explored. In the case of Siriorum, names of letters such as Seth and Thoth point to stories whereby alphabet letters linked with maximal energies in summer culminate in the birth of legendary figures. In the Hebrew tradition, the treatment is more abstract: the culmination of energies is given a moral turn, as something to be controlled, restrained, tamed into subservience. The original, Ur energies, become linked metaphorically with a sea, like an ocean of desire that needs to be crossed and left behind. The alphabets of creation now become linked with visions of being reborn into a new life.

Such seemingly tedious comparison of letters in a range of alphabets points to dramatic conclusions. Egyptian, Phoenician and Hebrew are among the earliest Western alphabets. They are frequently described as if their invention had been relatively sudden and then remained static. Fry (1799) drew attention to multiple versions, and implicitly to a gradual development. Our detailed comparisons have shown that this evolution took place over millennia. In narrow terms, the evolution was focussed on an 1100 mile stretch from Georgia to Ethiopia. In larger terms, it spanned a 5,500 mile stretch from the Philippines to Ethiopia.

Most of the impact of Sanskrit on Africa and Europe was indirect via subsets such as Indicum, Brachmanicum (also known as Hanscretanum) and Malabaricum. Even if Western alphabets are associated especially with the Near East and Europe, they are only one expression of systematic approaches to letters around the world that include basas and bahasas, aksaras, alephus, alfas, alfabas and eliphbas.

At the end of chapter 1 we outlined three strands of our story. Strand one entailed the Slavic - Aryan tradition, runes and nomadic traditions of central Asia (Sarmatians, Scythians, Alans, Bulgars). Chapters 7 and 8 have explored a second strand of early alphabets that came by sea via what were later known as the spice routes. Chapter 9 will explore a third strand: the move westwards by land via the silk routes of Aryan (Old Persian), Sumerian, Akkadian, and standard versions of Babylonian, Ugaritic, Phoenician and Hebrew.¹¹³²

The trade routes linking cultures are much older than the schoolbooks told us. The development of the alphabets is international, of many peoples, and not just a few priests or scribes in centres such as Elam, Sumer, Akkad, Babylon, Byblos or somewhere along the coasts of the Mediterranean. The evidence considered in this chapter suggests that Indicum had an impact on alphabets in Chaldea, Africa (Ethiopia, Egypt) and Europe. To state the case more dramatically, what is now called first Egyptian alphabet came not from Egyptian hieroglyphs, but from Ethiopia, with at least some letters indirectly from India. The fourth Egyptian alphabet came directly from India (table 47), was plagiarized by none less than Mercurius Thoyt (also known as Hermes Trismegistus Mercurius, and Mercury).

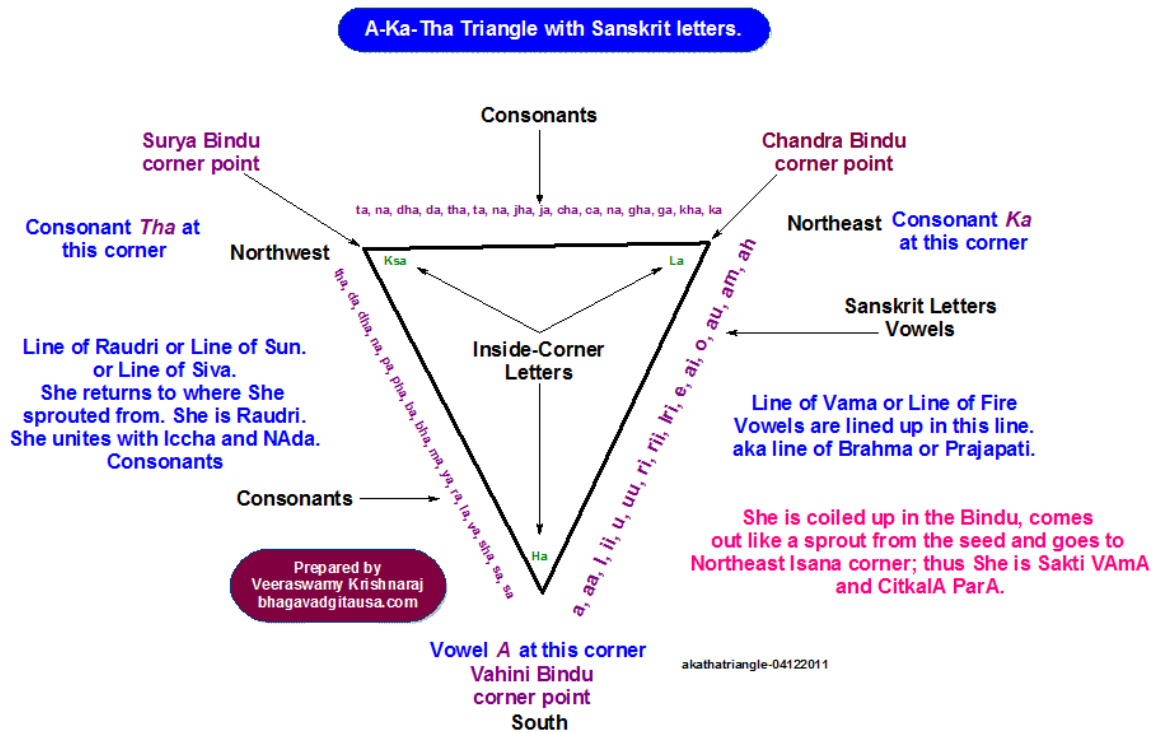
Chapter 9. Western Alphabets

The Sumerians did not give the Semites who were the first to adopt their alphabet, the civilization that their alphabet possessed, and later as the Semites spread this alphabet in the whole country, it was first adopted by the East and then by the whole world. As for the mystery that the Sumerians had, the Semites, of course, did not know it. The same can be said about all the alphabets adopted from the Semites. Therefore, the story of the mystery became a legend, as it was not found in any of the alphabets on the earth except the Asomtavruli (Majuscule).¹¹³³

Zurab Kapianidze, Mankind's First Alphabet

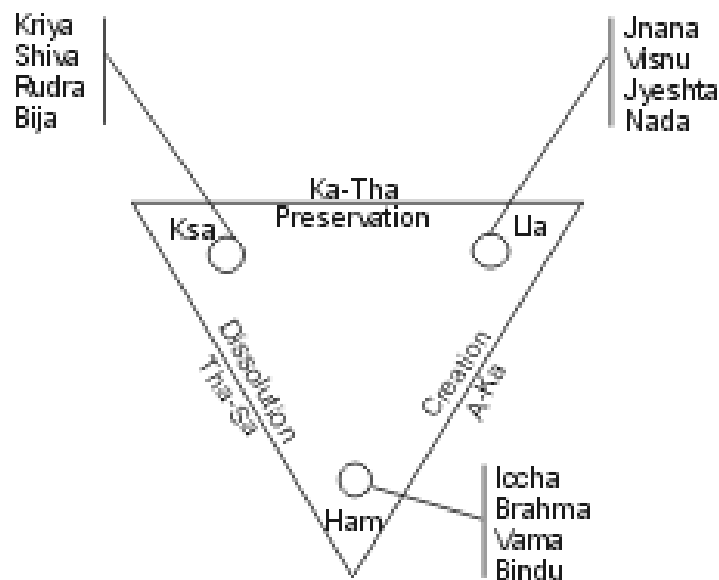
Jafr is the science of foretelling what is likely to happen in the future. One of the methods employed by people who engage in this is to compare symbolic forms and letters' numerological values. The main difference between "*abjad*" and "*jafr*" methods is that the former refers to what has already taken place and the latter to what is likely to take place in the future¹¹³⁴

Numerological Calculation (Abjad) in the Qu'ran



a.

The Triangle formed by the three lines uniting the three Bindus is KAma-kalA (KAma-kalA rUpam)



b.

Figure 274 a- b. A Ka Tha triangles.

Chapter 9. Western Alphabets

As shown in previous chapters, the Sanskrit alphabet represents much more than letters for writing. It entails a systematic treatment of sounds which become linked with creation, with movements of breath and natural cycles such as the phases of the moon and phases of the year. One such cosmological version of Sanskrit aligns the alphabet with a downward triangle reminiscent of the moon triangle and the three goddesses (figure 274, cf. figure 181) linked with three phases. These 3 phases are aligned with 3 gods (Brahma, Vishnu, Shiva), and 3 stages of consciousness (will, knowledge, action, or iccha, jnana, kriya). The vowels from A – Ka form a first division associated with creation. The letters Ka – Tha form a second division associated with preservation. The letters Tha - Sa form a third division associated with dissolution.

In India, this basic structure leads to the A k T p division of Sanskrit (figure 40c). These same letters become a framework for Western alphabets. Sanskrit vowel 1 becomes letter 1. Sanskrit letter 1 of the kavarga becomes shape 11 in Arabic and letter 11 in English. Sanskrit letter 11, of the Tavarga becomes shape 2 and letter 22. Sanskrit letters 21- 22 of the pavarga become letter 17 (table 69).

While the Sanskrit model is associated with yoga and various religious practices, the emphasis remains on a cyclical model whereby the individual is born and is subsequently reunited with the universal One. By contrast, in the West, runes and alphabets become linked with stories of evolution, in a move from nature to culture. The model may remain cyclical but it implies change and evolution. Sometimes the letters are arranged in two columns. Frequently two columns are implicit and there is an implied story of progress, from uncontrolled energy to controlled, bridled, tame energy.

By way of introduction, the basic abjad structure of Western alphabets and the etymology of the word alphabet are explored (§ 9.1). A survey of Aryan (Old Persian), shows that it largely maintained the Sanskrit structure (§ 9.2). Meanwhile, a simplified version of Sanskrit leads to the Indian alphabets of Brahmanicum, Hanscretanum and Indicum. The structure of these Indian languages recurs in the alphabets of Adam (Adamaeum, Adami), Chaldean 2 and Hebrew 3 and becomes the basis of Sumerian, Proto Sami, Accadian, Ugaritic. It also becomes the model for the Babylonian Alphabet (Babil Alfabeti), Paleo-Hebrew, Samaritan and other alternatives (9.3). Hence, the 22 letters of Hebrew are part of a larger context that goes back to India and to at least 2,500 years before the advent of Hebrew script.

Next, the structures of Arabic and Persian are examined (§ 9.4) Chapter 8 explored Ethiopian alphabets. Their structure is examined in greater detail and compared with Bantu (§9.5). In the Celtic tradition, there are Babel Loth, and Boibel Loth alphabets, also influenced by Babylon. These follow the implied double column approach and suggest that early alphabets beginning with A competed with alphabets beginning with B (§ 9.6). A final section examines Runic circles and rune structures. Seen in terms of their structure, the larger context of Western alphabets includes Middle Asia, Europe, and significant portions of Africa. The basic structure entailed only a few variants.

9.1. Alphabet Meanings and Structures

The regular early Western alphabets and abjads began as subsets of Indian models as double lists of letters for organizing letters. The Babylonian alfabesi, which led to the most familiar version of Phoenician and Hebrew, emphasized taming, control and balance. By contrast, the early versions of Arabic and Persian, South Arabian (Musnad), and Ethiopian followed the Sanskrit model and told a story of the beginning of life, reflected also in some arrangements of the runes. These early alphabets had their own gematria, correlated for 33, 26 and 22 letters. Evidence suggests that they rose prior to the models of Babylon. Indeed, they offer insights into why key numbers such as 5, 10, 18, 19 and 26 become linked with the Name of G_d and with life in the Hebrew tradition.

The Hebrew approach gives new emphasis a) to a heavenly crossing of the Eridanus (which becomes aligned with the Jordan on earth), b) to Aquarius: now as letter 18: the Tzadik, the leader and c) to the crossing of the Southern Cross (Tav). It shifts the focus from static letters to letters reflecting the dynamics of crossing. This leads not only to a new order of letters but also new shapes in the letters themselves. Hence, the Middle East in a larger sense from Bactria to the Mediterranean, transforms the premises of the Sanskrit model and ultimately also offers insights into figures such as John the Baptist and the pre-history of Judaism, Christianity and Islam (Appendix 2).

Runes are part of these traditions. The more familiar arrangement of the Ur and Fe runes is in reverse order as Fe and Ur as in the first two runes of the Futhark. In this arrangement, Fe, tamed cattle, moveable wealth, culture and civilization of the present take precedence over Ur, primitive bulls, ancestral property, primal nature of the past. Hence, there are multiple arrangements of the same runes. They can be aligned a) in a mastery sequence of Fe – Ur; b) in the Futhark sequence, c) in an A B C D sequence as Ansuz, Berkana, Cenaz, Dagaz (figure 164b), d) in a sequence of progress from Ur to Fe (table 97). The fourth sequence is of particular interest because it is linked with ideas underlying the alphabet.

Like the runes, the alphabet is open to numerous arrangements. In the modern world, the term alphabet typically implies an A B C sequence of letters. In fact, this form, which is found in Hanscretanum, Assyrium and Saracenum, is a relatively late innovation only introduced into classical Greece in 403 B.C. from the Ionian mainland.¹¹³⁵ While the A B C form is the most familiar, there are also B G D Kh L form of Early Greek, the A B G D (abugida) form, the A B J D (abjad), the B L N (Beth-Luis-Nion) and later B L F S N (Boibeloth, Babeloth, Babel Loth) forms (cf. tables 82-86).

To understand the connections between these diverse forms and the many spellings of the alphabet (table 2), we need to dissect its meaning. Key letters of alphabet give us the runes A (𐌆), L (𐌋),¹¹³⁶ P (𐌰) B (𐌃), Ansuz, Lagu, Pertra, Berkana, have the meanings sky, water, womb, life. So the sequence A L P B as a runic parallel of alphabet contains within it the idea of life and birth. In the Anglo Saxon version of 30 runes (figure 297e), runes 1, 7, 14, 28 all relate to the Fe/Fehu theme suggesting that there was also an early connection with the phases

of the moon. Another alphabet shows these as 4 As (figure 297f). A majority of versions begin with letters A and L, which are typically letter 1 and letter 12. In terms of runes, rune 1 is Ansuz (A, ᚱ), while rune 12 is Lagu (L, ᚠ).¹¹³⁷ In Hebrew, Letter 1 is Aleph (A) meaning Ox. Letter 12 is Lamed (L) meaning Ox-goad. A is primal energy, uncontrolled, wild. L is energy controlled, tame.

In Dutch, Indonesian, Norwegian, Polish, Romanian, and Serbo-Croatian, alphabet is written alfabet. In these languages, the third letter is F (fa), which is letter 6 of the regular alphabet. So the sequence A L F A entails letters 1 – 12 – 6 – 1. (In Old Greek this would have been Alpha, Lambda, Digamma, Alpha, as ΑΛFA, ΑΛFA or ΑΛϜΑ). The first two letters define a limit. The next two letters divide the limit in two. This sequence can also be applied to months of the year. The third letter of the term alphabet is ph. In Sanskrit, ph is letter 22. So in this case the sequence A L PH A implicitly entails letters 1 – 12 – 22 – 1. Here the first two letters define a limit of the half way point and the next two letters define a numerical limit of the whole. Alpha is not just a first letter. It summarizes limits of a sequence of letters. This applies also to variants such as Alap, Alep, Aleph, Alif.

In both the alfabet and alphabet, the next letter is B. In English and many languages, B is letter 2. In Sanskrit, Pha is letter 22, and Ba is letter 23. In the Arabic mansions of Al Biruni, this becomes the sequence Fa Ba¹¹³⁸ linked with Aquarius (figure 156b). In the Alphabet of the Magi and Hebrew (figure 65), the Fa becomes letter 17, Phe (F, Ph) followed by letter 18, Tzaddi (Ts) also linked with Aquarius.¹¹³⁹ The final letter of the alphabet is T. In Sanskrit, this is the T of the tavarga, letter 11. In Hebrew it is letter 22, Tav. So the B T of bet, beta, beth entails a sequence 2 – 5 – 22 – 2 in Hebrew and 23 - 11 -1 in Sanskrit, both concerned with limits.

Hence, the term alphabet is considerably more than the first two letters of the Greek alphabet: alpha- beta. It summarizes limits and a sequence of letters within it. Once we understand this underlying principle of the alphabet, alternative names such as Babeloth or the B L F (alphabet) suddenly become comprehensible. Babel is letter 1 – Loth is letter 12. B is letter 1, L is letter 12, F is letter 6: the sequence is again 1 - 12 - 6 - 1.

This basic organizing principle also sheds light on the structure of the alphabet as a whole. Our initial exploration of letters and taming (figure 91, table 9), revealed links with certain letter combinations: e.g. A - K (letter 1 - Letter 11) and A - L (Letter 1 - letter 12). By implication, the first half of the alphabet is wild and untamed like Ur, while the second half of the alphabet is tamed and controlled like Fe. The first half is active, male. The second half is passive (in the sense of the receptive), female.

This is the pattern of Hebrew: Letters 1 - 11 correspond to primal energy. Letters 12 to 22 are controlled energy. Arranged as two columns, the left column of 1-11 corresponds to the properties of Ur and the right column of 12 - 22 corresponds to Fe (figure 276, cf tables 85-86). Ur becomes the pillar of Jachin. Fe becomes the pillar of Boaz. Some link the letters 1-11 with stars in the Northern Hemisphere and letters 12 - 22 with stars in the Southern

1 K	2	3 G	4	5
6	7	8	9	10
11 T	12	13 D	14	15
16	17	18	19	20
21 P	22	23 B	24	25

Sanskrit

Vowels (Ali)

A – Ka

Creation

Consonants (Kali)

Ka – Tha

Preservation

Kavarga

Tha - Sa

Dissolution

Tavarga

Pavarga

Vowels 1 – 16

Consonants 1 – 16

Consonants 17 - 33

Vowels

A

Vowel 1

Letters 1 -10

K

Letter 1

Letters 11 – 32

T Th

Letters 11, 12

P Ph

Letters 21,22

Western Alphabets

A

Shape 1

Letter 1

Alif

Aleph

Alpha

K

Shape 11

Letter 11

kaa

Kaph

Kappa

T Th

Shape 2

Letter 22

taa

Tav

Tau

P Ph

Shape 10

Letter 17

paa

Pei

Pi

Table 69a. Consonant grid with superimposed spiral b. A- Ka, Ka – Tha, Tha-Sa and Western equivalents.

hemisphere.¹¹⁴⁰ In Mazzaroth, letters 1 – 12 are linked with the 12 zodiac signs and letters 13 - 22 are linked with the Southern hemisphere. The “middle” point is letter 13, the mother letter, Mem, associated with the river Eridanus.¹¹⁴¹ An Egyptian planisphere of the heavens shows the Eridanus, flowing between Aquarius and Pisces with a man standing in the heavenly river (figure 154f cf. figure 491). The Greek word for Eridanus is the Ardan (cf. Yarden, Jordan, Red Sea)¹¹⁴². So the space between the two columns of letters is associated specifically with crossing (ivri), etymologically linked with the name, Hebrew (ivri, eber) reflected in their ktav ivri alphabet. At the same time, the concept of crossing (e.g. tirtha), plays a fundamental role in the Indian tradition and elsewhere (cf. Appendix 2). There is no patent on river crossing, especially the spiritual version. Hence, the crossing of the heavenly river, Eridanus, is a universal theme:

To the ancient Egyptians it was the Nile, to the Romans the Po, while the Chinese thought of it as their Yellow River. Some have even claimed it to be either the Tigris, or the Euphrates. Interestingly enough, Eridanus is thought to flow northward in the heavens just as the Nile does on Earth¹¹⁴³

There is also no patent on basic mathematical proportions and double columns of letters, so it is not surprising the Babylonian alignments of letter 1 - 11 and letter 12 - 22, as ‘alep - kap, and lamed - tav recur in Arabic as alif – kef, and lam – tav, with exactly the same gematria of 1 - 20, 30 - 400 respectively. Indeed, in the area between India and the Mediterranean, there are over 75 alphabets which follow the basic 22 letter model, including Adamaeum, Babylonian, Brahmi, Chaldean, Egyptian, Old Ughyur, Pahlavi, (one version of) Sanskrit and Vattan.¹¹⁴⁴

More specifically, with respect to the organization of the two columns, an identical pattern is found in Phoenician,¹¹⁴⁵ Paleo Hebrew (Ugaritic), Samaritan and the Babylonian Alphabet (Babil Alfabesi). At a more detailed level, these alphabets follow an underlying pattern of letters: a b g d, h w z, h t y, k l m n, s ‘ p s, q r s t. These clusters will be analysed individually in chapter 10 (cf. appendix 8). Scholars have found the same pattern in Proto-Sami, Glozel, Proto-Byzantine, and have related it to Ionic and Proto-Greek). Almost identical sequences are found in Accadian and at least two sections of the pattern (k l m n and q r s t) are found in Sumerian. The Hebrew solution thus entails an a b g d structure reflected in most alphabets of the Middle Orient.

Implicit in the above comments are uncanny parallels between these near Eastern solutions and Sanskrit. Sanskrit has a basic division of a k T p, reflecting vowel A, and the first letters

Sanskrit			Hebrew		
Letter	Sequence	Gematria	Letter	Sequence	Gematria
‘ (Ha)	33	100	Aleph	1	1
K	1	1	Kaph	11	20
L	28	50	Lamed	12	30
P	21	21	Pe	17	80
Ph	22	22	Tzaddi	18	90
B	23	23	Beth	2	2
T	11	11	Tau	22	400

Table 70. First two letters of Alfabesi and Sanskrit sequences (in Aryabhatta numeration).

of the kavarga, tavarga and pavarga. The corresponding Hebrew letters are Aleph, Kaph, Tau, Pei (table 69 - table 70).¹¹⁴⁶ These correspondences mean that the sequence of Sanskrit letters 1 – 11 (ka – ta) become Hebrew letters 11 - 22 (kaph – tav); Sanskrit letters 1 – 22 (ka – ph) become Hebrew letters 1 – 11 (Aleph – Kaph); while Sanskrit letters 23 – 11 (Ba - Ta), become the Hebrew letters 2 – 22 (Beth –Tau). Number wizardry can readily become a self-fulfilling prophecy so these parallels could be a coincidence. There are several reasons to suggest that more is involved, which will become a tangent for the next three pages.

Firstly, when seen in isolation, the series of letters alep (or its variants as ‘alep, alap, aleph, alif) have no evident significance. An understanding of Sanskrit offers insight into this configuration. In Sanskrit, Ha, which is often drawn as a hamza in the form of an apostroph, is letter 33 with a gematria of 100. L is letter 28 with a gematria of 50. So the sequence of letter 1-letter 12 (aleph - lamed, A – L) associated with ox – ox goad, energy and restrained energy, reflects a Sanskrit sequence Ha - La (cf. hala, earth), with a gematria reduction from 100 – 50,¹¹⁴⁷ also a restraining.

Second, Sanskrit letters 1 - 22 are letters ka to ph, which are voiceless and combine to give the Hebrew letter kaph.¹¹⁴⁸ Sanskrit letter 23 is the voiced letter B. So the second letter of the ABC, is effectively the beginning of a new voiced, audible, manifest, dimension of the alphabet. This offers one clue why 22 became such an important letter in early alphabets and may help explain why alphabets typically have two series of the same letters, one capitalized (representing the heavenly, invisible), the other cursive (representing the earthly, audible); one majuscule, one minuscule.¹¹⁴⁹ Sanskrit philosophy may also offer a second clue why a 22 letter alphabet would be divided into two at 11. Sanskrit letter 11 is T of the tavarga, which becomes letter 22, Tav of Hebrew, linked with the theme of circumcision. In the Samkhya school of philosophy, this letter 11 is linked with tattva 11 (element 11), namely, the male generative organ (cf. figure 42). If the alphabet is aligned with a cosmic man, then a standing man is letters 1 – 22 and a sitting man is letters 1 – 11. Hence, the 1 – 11 – 22 division may represent another symbolic version of cutting off (cosmic circumcision).¹¹⁵⁰

Third, Sanskrit offers unexpected parallels with Hebrew gematria and symbolism.¹¹⁵¹ In the Hindu, Sankhya school of 25 elements (figure 42), letters 18 and 19 are linked with sight (akshu) and taste (jihva, cf. jIva). In the tantric school of 36 elements, letters 18 and 19 become seeing and feeling. In Hebrew, letters 18 and 19 represent Adam and Eve. Sanskrit vowel 1 is A, Sanskrit letter 18 is D, Sanskrit letter M is 25, which is also the number of Heaven. Hebrew A D A M, with a gematria of 18 is the name of the first man.¹¹⁵² Indeed, some have suggested that Adam - Eva were originally Sanskrit atman - jiva (or paramAtman - jIvAtman).¹¹⁵³

In Sanskrit, mental life begins with the pavarga. Hence, letters 20 21 22, pa pha ba, entail primordial essence, awareness, consciousness.¹¹⁵⁴ So the end of early Western 22 letter alphabets is linked with the Sanskrit letters for mental birth. The pavarga is followed by the yavarga (Sanskrit letters 26, 27, 28, 29). Sanskrit letter 1 is ka. Sanskrit letter 26 is ya, which means *Action* in the tattvas: Together these produce the word kaya (letters 1-26), which means

body.¹¹⁵⁵ Sanskrit letter 2 (kh) and letter 26 (ya) together produce khaya. In Hebrew, chai, gematria 26, means life and chayah means to live.¹¹⁵⁶ In Sanskrit, the word haya is linked with Sagittarius (and the returning cycle of life). In Hebrew, gematria 26, the words haya, hai and chai are all connected with life and the living. Numbers 18, 19, 26 might seem random choices for the meaning of life. Hebrew gematria offers rich explanations why they were chosen. Sanskrit philosophy reveals a complementary context for deeper understanding of their meaning.

In the Sanskrit model of the rasi chakras (figure 48), the vowels (Aries – Leo) are followed by the consonants (Libra- Pisces). The first two letters of the pavarga (Sanskrit letters 21 – 22) are pa and pha which also mean *Tree of Life* and *Serpent coiled in a tree*.¹¹⁵⁷ In the Mandaic alphabet, letter 18 is p, f and means tree. In Hebrew, letter 18 is Tzaddi and gematria 18 is life and Adam.¹¹⁵⁸ In India, the pavarga (Aquarius) is followed by the yavarga (Pisces) and then descends to the savarga (Virgo), the whole sequence thus imitating a letter Phi (cf. figure 267). Appropriately, letter 19 in Paleo Hebrew, Quph, resembles a letter Phi (Φ). This same Hebrew letter 19, also called Kuf:

is the secret of 'Eve' (Chavah = 19; in ordinal numbering, Adam equals 1 plus 4 plus 13 = 18 = chai), whose name also derives from the root meaning 'life,' as is said: '...and Adam called the name of his wife Eve (Chavah) for she was the mother of all life.'¹¹⁵⁹

Meanwhile, in the Arabic tradition, Mansion 18 and Mansion 19 are connected with Arabic letters in month 8. Tâ (unstressed t)- Zây (z) and very specifically with 8°34'17" Scorpio - 21°25'40" Scorpio.¹¹⁶⁰ Here the letters Ta and Zay mean The Seizer - The Living One. Alternatively Zay is called al-Hayy, which has its Slavic equivalent in Zhe, zhivete, jivete (cf. jIva, and figure 2). So Arabic letter 19, in mansion 19, has the same connotations as Hebrew letter 19. Kuf, which means Eve, life, the living one and the Mother of all the Living.

In the East, the Great Goddess in forms such as Sri, Lakshmi, Durga, Sati, or Lalita Tripurasundari is everywhere, the mother of all and mother of all the letters (matrikas). In the early Western traditions, the feminine becomes linked especially with Virgo and Imbolc. In the Arabic and Hebrew traditions, the female becomes linked and limited increasingly to 1 planet (Venus, the Morning Star) and individual stars. Meanwhile, the notion of “the living” (chayyot) is reduced to the position of the 4 royal stars, which become 4 beasts, 4 archangels, 4 evangelists etc.

In India, the Aquarius-Virgo axis links Sanskrit ya (letter 26, gematria 30) with Sanskrit letter ha (letter 33, gematria 100). As letters, Y H are also the first two letters of the tetragrammaton. In the Alphabet of the Magi, the sequence of the axis is reversed. Here letter 17 is Phe, with a gematria of 80, 800, representing the letters F, Ph.¹¹⁶¹ Another version of Alphabet of the Magi couples the letters F P PH (i.e. letter 6, and Sanskrit letter 21, 22) and uses an unexpected sign (𐎧),¹¹⁶² which is very probably a mirror version of Sanskrit letter Sa (स) or ksa (क्ष), which appears as the last letter in the rasi chakra¹¹⁶³ It is also related to the symbol for Saturn (श, figure 46).

In the Persian tradition, the Pisces - Virgo axis is also reversed. Here, a Virgo - Aquarius axis is produced by the last two letters of the Persian alphabet, belonging to division 18 (figure 279b), namely, he havaz – ye (letters 31 -32 with gematria 5 10). In the Tarot Wheel of Fortune card, this axis becomes Hebrew Heh – Hebrew Heh (letter 5 – letter 5). The letters of these two axes, Scorpio - Taurus and Aquarius - Virgo are then combined to create the famous four letter name of G_d as Y H V H of the tetragrammaton. In Sanskrit, Y H links the first letter of the yavarga with the final letter, ha. V H links the last letter of the yavarga with the final letter ha, which is also the ha of hamza.

In the rasi chakra, the bridge pavarga - yavarga is between Aquarius and Pisces (khumba - mina). This is also the place of the Eridanus (figure 154f). If the link between the crossing (ivri) of the Hebrews (ivri, eber, eiver ha-yarden) and the four letter name of their G_d, Y H V H is almost expected, the link with the Hindu tradition of crossing (tirtha) and especially the khumb (as in khumba mela), and the final letters of their alphabet (Sanskrit letter 26 (Ya) – letter 33 (Ha), and letter 29 (Va) – letter 33 (Ha) is unexpected.

If we reverse these four Sanskrit letters we have Ha Va and Ha Ya (Sanskrit gematria 100 - 60, 100 - 30), the Hebrew names for the mother of all the living and for life itself. The equivalent Hebrew letters are Heh Vav Heh Yod,¹¹⁶⁴ i.e. letter 5, letter 6, letter 5, letter 10, the numbers of which add up to 26, the number of life in Hebrew and the number of the first letter of the yavarga, with a gematria of 30 (the number of earth) in Sanskrit. If we omit duplicates we have, Sanskrit Ha Va Ya (Sanskrit gematria 100, 60, 30), we link the Ha of hamza with the end of and then with the beginning of the yavarga. We also have Hebrew, Havaya, the most sacred of all God's names.¹¹⁶⁵ Sceptics and pessimists may insist that these correspondences merely indicate that God was fluent in both Sanskrit and Hebrew. Optimists might agree that if alphabets are sources of creation and life, they take us also to the sources of world religions.

The above tangent is neither an introduction to a treatise on gematria nor religion, but rather to make three points:

- i) Despite obvious differences, there are underlying themes that connect the letter and number symbolism of India, Persia, the Arabic, Hebrew and Greek worlds.
- ii) This letter symbolism is intertwined with astronomy, cosmology, mythology and religion which are “packaged” as short series of letters as basic shapes abjd, hwz, hty (cf. § 9.6.2, 10.3). These and longer versions become alphabets connected with stories of the skies (Appendix 2)
- iii) Since earliest times letter symbolism has included a bridging function of connecting three worlds (figures 1-5). As letters move westward, and the number of letters in an alphabet decreases, emphasis on their bridging role increases. The letter A (as alap, alep, aleph) becomes increasingly like an X. Letter X is replaced by Chi, which becomes linked with Rho, and integrated in Christos which is a name of the Christ, who also serves as a bridge between parts of the universe.

By way of context, we need first to look at Avestan, Alfabeti and Hebrew alphabets.

9.2 Avestan and Aryan Alphabets

The Avestan alphabet¹¹⁶⁶ relating to the Avestas of Zoroaster also reveals a Sanskrit model (figure 275). These parallels go further than letters of the two alphabets:

There are strong linguistic and cultural similarities between the texts of the Avesta and those of the Rigveda; the similarities are assumed to reflect the common beliefs of Proto-Indo-Iranian times, with the differences then assumed to reflect independent evolution that occurred after the pre-historical split of the two cultures.¹¹⁶⁷

Scholarly Sanskrit begins with 16 vowels. The Avestan alphabet also begins with 16 vowels. The Sanskrit vargas typically have 5 consonants ending with an n version each time. In Avestan, these n versions become a separate section. Sanskrit begins with the kavarga, which Avestan increases to 7 letters. The Sanskrit cavarga is accordingly reduced to 2 letters. Sanskrit has a Tavarga and tavarga. Avestan has only the latter. The Sanskrit pavarga is reduced to 4 letters in Avestan (p f b β), followed by 6 n letters and two m letters. The Sanskrit yavarga is reduced to 3 letters in Avestan (y v r), while the Sanskrit savarga is increased to 7 letters in Avestan. Both Sanskrit and Avestan end with Ha.

It is generally accepted that Old Persian or Aryan has connections with Avestan. Aryan supposedly also marked a new departure. Before presenting our alternative view, it is useful to quote at length the accepted wisdom, which claims that the Aryan alphabet was newly invented:

Old Persian script was called Aryan (OP. ariyā) by the Achaemenids. It is largely known from an extensive body of cuneiform inscriptions – especially from the time of Darius the Great (r. 522-486 BCE) and his son Xerxes (r. 486-465 BCE) [3]. However, some scholars believe that Aryan was invented by the first Iranian dynasty, the Medes (728-550 BCE), and then adopted by the Achaemenids as the imperial script [4]. Old Persian script continued to survive, though in a corrupt form described by Skjærvø as ‘post-Old-Persian’, as late as the first century BCE [5].

Old Persian like Avestan and Sanskrit and all ancient Indo-European languages, are highly inflected language. Old Persian phonetics represented three pair of monophthongs: long and short a, i, u, diphthongs ai, au, 23 consonant phonemes....

Scholars today agree that the character inventory of Old Persian was newly-invented for the purpose of providing monumental inscriptions of the Achaemenid King of Kings, Darius I the Great, by about 525 BC. However, Old Persian only kept the cuneiform appearance of its character simply out of tradition, and the actual shape of the signs were completely original.¹¹⁶⁸

In terms of the actual shape, this may well be true. Indeed, a quick glance at typical examples of the script seems to confirm the accepted view (figure 275b- c). A more detailed list¹¹⁶⁹ reveals that, like Sanskrit, Aryan has a grid made of horizontal vowels and vertical consonants. There are three basic differences. First, while Aryabhatta’s Sanskrit grid has 9 vowels and 33 consonants, Aryan has only 3 vowels and 23 consonants. Second, while Aryabhatta’s Sanskrit grid employs every combination of 9 x 33 to create 297 letters/sounds, the Aryan alphabet has a grid of 3 x 23, but only uses a few samples to result in an alphabet of 36 letters (figure 275a). Third, like Avestan, Aryan removes the n sounds at the end of each varga (with one exception).

Reading only the left column we have 1 vowel (A) and 23 consonants: A KA XA GA CA JA TA THA ÇA DA NA PA FA BA MA YA RA LA VA SA ŠA ZA HA. We can now follow the Sanskrit ordering principles: The kavarga leads to 2 consonants: KA XA; the cavarga leads to the next 3: GA CA JA; the Tavarga leads to 3 consonants: TA THA ÇA, the tavarga

𐎠	A	𐎡	I	𐎢	U
𐎣	KA			𐎤	KU
𐎥	XA				
𐎦	GA			𐎧	GU
𐎨	CA				
𐎩	JA	𐎪	JI		
𐎬	TA			𐎭	TU
𐎮	THA				
𐎯	ÇA				
𐎱	DA	𐎲	DI	𐎳	DU
𐎵	NA			𐎶	NU
𐎷	PA				
𐎹	FA				
𐎺	BA				
𐎻	MA	𐎼	MI	𐎽	MU
𐎿	YA				
𐏀	RA			𐏁	RU
𐏂	LA				
𐏃	VA	𐏄	VI		
𐏅	SA				
𐏇	ŠA				
𐏈	ZA				
𐏊	HA				

	xšâyathiya 'king'		dahyâuš 'country'		dahyâuš 'country'
	Ahura Mazda		Ahura Mazda		Ahura Mazda (genitive)
	būmiš 'earth'		baga 'god'		
	one		two		Three
	ten		twenty		Fourty
	hundred				

a.

b.-c.

инвертирование	латинская транскрипция	инвертирование	латинская транскрипция	инвертирование	латинская транскрипция	инвертирование	латинская транскрипция	инвертирование	латинская транскрипция
	a		i		u		li (a)		gi (u)
	g(u)		bi (a)		di (u)		gi (u)		ti (a)
	t(u)		d(a)		d(i)		d(u)		ji (a)
	b(a)		f(a)		n(a)		n(u)		m(a)
	m(u)		y(a)		w(a)		w(i)		r(a)
	l(a)		s(a)		z(a)		š(a)		h(a)

Знаки чисел: 1 для 1, < для 10, <1> = 13. Раздел слов: \

Аббревиатуры и идеограммы употребляются главным образом в поздних надписях; пример <1> < = xšâya Dâya « царь »

d.-e.

Vowels.

Consonants.

Before a. Before i. Before u.

Gutturals: k

Palatals: c

Dentals: t

Labials: p

Nasals: n

Semi-vowels: y

Sibilants: s

Rough breathing: < < <

Compound signs:

KA XA kavarga
GA CA JA cavarga
TA THA ÇA Tavarga
DA NA tavarga
PA FA BA MA pavarga
YA RA LA VA yavarga
SA ŠA ZA HA zavarga + ha

Figure 275 a-d. Aryan/Old Persianand Peesian alphabet.

Table 71. Aryan alphabet and Sanskrit vargas.

BABİL ALFABESİ

𐤀	'alep	'	𐤁	lamed	l
𐤂	bet	b	𐤃	mem	m
𐤄	gimel	g	𐤅	nun	n
𐤆	dalet	d	𐤇	samek	s
𐤈	he	h	𐤉	ayin	'
𐤊	waw	w	𐤋	pe	p
𐤌	zayin	z	𐤍	tsade	ş
𐤎	het	h	𐤏	qop	q
𐤐	tet	t	𐤑	reš	r
𐤒	yod	y	𐤓	šin	ş
𐤔	kap	k	𐤕	taw	t

𐤀	'alep	'	𐤁	lamed	l
𐤂	bet	b	𐤃	mem	m
𐤄	gimel	g	𐤅	nun	n
𐤆	dalet	d	𐤇	samek	s
𐤈	he	h	𐤉	ayin	'
𐤊	waw	w	𐤋	pe	p
𐤌	zayin	z	𐤍	tsade	ş
𐤎	het	h	𐤏	qop	q
𐤐	tet	t	𐤑	reš	r
𐤒	yod	y	𐤓	šin	ş
𐤔	kap	k	𐤕	taw	t

a.-b.

a.-b.

𐤀	Aleph - Ox (A)	𐤁	Lamed - Ox-goad (L)	𐤂	'alep	'	𐤃	lamed	l
𐤄	Beth - Tent (B,V)	𐤅	Mem - Water (M)	𐤆	bet	b	𐤇	mem	m
𐤈	Gimel - Camel (G, GH)	𐤉	Nun - Fish (N)	𐤊	gimel	g	𐤋	nun	n
𐤌	Daleth - Door (D)	𐤍	Samekh - Prop (S)	𐤎	dalet	d	𐤏	samek	s
𐤐	Heh - Window (H)	𐤑	Ayin - Eye (Aa)	𐤒	he	h	𐤓	ayin	'
𐤔	Vav - Stake (U,V,W)	𐤕	Peh - Mouth (P, Ph)	𐤖	waw	w	𐤗	pe	p
𐤘	Zain - Sword (Z)	𐤙	Tzaddi - Fishhook (Tz)	𐤚	zayin	z	𐤛	tsade	ş
𐤜	Cheth - Window (Ch)	𐤝	Qoph - Ear (Q)	𐤞	het	h	𐤟	qop	q
𐤠	Teth - Serpent (T)	𐤡	Resh - Head (R)	𐤢	tet	t	𐤣	reš	r
𐤤	Yod - Hand (I,Y,J)	𐤥	Shin - Tooth (Sh)	𐤦	yod	y	𐤧	šin	ş
𐤨	Kaph - Palm (K,Kh)	𐤩	Tau - Cross (Th)	𐤪	kap	k	𐤫	taw	t

c.-d.

Figure 276. a. Babil Alfabeti, b. Hebrew, c. Paleo Hebrew (Ugaritic), d. Samaritan.

to 2 consonants: DA NA, the pavarga to 4 consonants: PA FA BA MA, the yavarga to 4 consonants: YA RA LA VA and the savarga to 3 consonants plus a final aspirate: SA ŚA ZA HA. Hence, the 23 vowels may be drawn in a new type of cuneiform, but their structure is drawn directly from the seven divisions (7 vargas) of Sanskrit (table 71).

Reading this left hand column (figure 275) vertically, strictly in terms of the first letters of 7 vargas, we have: A Ka GA TA THA DA PA BA YA SA. Omitting the Sa of the savarga we have: A Ka GA TA THA DA PA BA YA. Adding the final letter of yavarga we have: A Ka GA TA THA DA PA BA YA VA. Reduced to first letters this becomes: A K G T TH D P B Y V (Aryan), which is identical to the 10 basic letters of Brahmi (figure 44a), which some have used to claim the Western origins of Brahmi and Sanskrit. The first of 10 letters is a vowel (A), then there are 7 consonants (K G T TH D P B, cf. 7 double consonants of Hebrew), followed by 2 semivowels (Y V).

These 10 letters, which are mainly headings of divisions of Sanskrit, are significant for other reasons. The 3 vowels (a i u, representing space, wind, water) generate the 3 semivowels (table 72)¹¹⁷⁰ Ha Ya Va.¹¹⁷¹ So letters 1 9 10 in the list (A Y V), besides spelling ayava (the dark half of the month) summarize the vowels (ali) and semivowels (yavarga). The last 2 letters (Y V) provide letters 1 and 3 of the tetragrammaton: namely, letter 9, cf. yud, which becomes gematria 10; and letter 10, cf. vav, which becomes gematria 6. So the Brahmi summary of the Sanskrit structure also gives a summary glimpse of the letters of the Hebrew name of G_d.

By about 500 B.C., the Achaemenid Empire, also known as the first Persian Empire, “stretched from the Indus Valley in the east, to Thrace and Macedon on the northeastern border of Greece”¹¹⁷² and eventually controlled Egypt. As the vernacular tongue of the Achaemenid monarchs, the Aryan alphabet based on Sanskrit divisions was in a position to have a direct impact on the boundaries of ancient Europe. Variants became Imperial Aramaic Alphabet, Assyrian Neo-Aramaic, Aramaic (Square) Script or Biblical Hebrew and Alfabeti.

9.3. Alfabeti

The Babylonian alphabet is known as the Babil Alfabeti (figure 276). The word Alfabeti follows the alphabet principles outlined above and can be read at two levels: i.e. letter 1 - letter 6 (al-fa), letter 2 - letter 21 (be –si) or in greater detail: letter 1 – letter 12 (a - l), letter 6 - letter 1 (f - a), letter 2 - letter 5 (b - e), letter 21 - letter 10 (s –i). Either way the word summarizes limits of the sequences of letters.

The structure of the Babilonian Alfabeti is simple. The first 11 letters (‘alep –kap) are listed in sequence as a left hand column (figure 276, cf. table 73a). The final 11 letters (lamed – taw) are listed in sequence as a right hand column. If we read only the letters of the left hand and right columns in sequence we arrive at: A B G D, H V Z, Ch (or H) T Y, K L M N, S Ai (or ‘) P Tz, Q R Sh T, the basic abjad structure. If we apply a so-called Aiq –bekar¹¹⁷³ gematria principle (assigning 1 – 9 for the first 9 letters, 10 - 90 for next 9 letters and 100 - for the next letters, this alphabet of 22 letters yields a gematria of 1 – 400 (Table 73-b).

This alphabet serves as a model for Ugarit, Phoenician, Samaritan and Paleo Hebrew (figure

Hanscretanum	a b c d	e f g	h i	k l m n	o p	r s t	x z
Sumerian	a b d	e f g	h i	k l m n	o p	r s s s t t	z
Brachmanicum	a b g d	e u z	h θ i	k l m n	s o p p p t s t	q r s h t	
Indicum	a b g d	‘ v z	h θ i	k l m n	x o p s	q r s t	
Indian 1	a b g d	h v z	h h t h i	k l m n	s a a p t s	q r s c t	
Adamaeum	a b g d	e u z	h θ i	k l m n	x - p t s	q r s t	
Adami	‘ b g d	h w z	h. t. y	k l m n	s ‘ p s.	q r š t	
Chaldean 2	a b g d	h v z	h h, t h i	k l m n	s o, p t s	q r s c h t	
.Hebrew 3	a b g d	h v z	h h, t h i	k l m n	s a a, p t z	q r s c h t	

a.

Babylonian Alfabeti, Ugarit, Phoenician, Samaritan, Proto-Hebrew Structure

A L	‘Aleph – Lamed	Letter 1 - Letter 12	1 - 30
B M	Bet – Mem	Letter 2 - Letter 13	2 - 40
G N	Gimel – Nun	Letter 3 - Letter 14	3 – 50
D S	Daleth – Samekh	Letter 4 - Letter 15	4 – 60
H Ai	Heh – Ayin	Letter 5 - Letter 16	5 - 70
V P	Vav – Peh	Letter 6 - Letter 17	6 - 80
Z Tz	Zain – Tzaddi	Letter 7 - Letter 18	7 - 90
Ch Q	Cheth – Qoph	Letter 8 - Letter 19	8 - 100
T R	Teth – Resh	Letter 9 - Letter 20	9 - 200
Y Sh	Yod – Shin	Letter 10 - Letter 21	10 - 300
K T	Kap – Tau	Letter 11 - Letter 22	20 – 400

b.

Arabic Structure

E Y K Gh	Elif - Ye - Kaf - Gayn	Letter 1 – Letter 10 - Letter 19 - Letter 28	1 10 100 1000
B K R	Be - Kaf – Re	Letter 2 – Letter 11- Letter 20	2 20 200
C L Sh	Cim - Lam - Shin	Letter 3 – Letter 12 - Letter 21	3 30 300
D M T	Dal - Mim – Te	Letter 4 – Letter 13 - Letter 22	4 40 400
H N Se	He - Nun – Se	Letter 5 - Letter 14 - Letter 23	5 50 500
V S H	Vav - Sin – Hi	Letter 6 - Letter 15 - Letter 24	6 60 600
Z A Z	Ze - Ayn – Zel	Letter 7 - Letter 16 - Letter 25	7 70 700
H F D	Ha - Fa – Dad	Letter 8 - Letter 17 - Letter 26	8 80 800
T S Z	Ti - Sad - Zi	Letter 9 - Letter 18 - Letter 27	9 90 900

c.

Later Hebrew Structure

A I Q	Aleph - Yod - Qoph	Letter 1 – Letter 10 - Letter 19	1 10 100
B K R	Beth - Kaph - Resh	Letter 2 – Letter 11- Letter 20	2 20 200
G L Sh	Gimel - Lamed - Shin	Letter 3 – Letter 12 - Letter 21	3 30 300
D M Th	Daleth - Mem –Tav	Letter 4 – Letter 13 - Letter 22	4 40 400
H N K-final	Heh – Nun- Kaph-final	Letter 5 - Letter 14 - Letter 23	5 50 500
V S M-Final	Vav- Samekh- Mem-final	Letter 6 - Letter 15 - Letter 24	6 60 600
Z O N-final	Zayin - Ain - Nun-final	Letter 7 - Letter 16 - Letter 25	7 70 700
Ch P P-final	Cheth - Peh - Peh-final	Letter 8 - Letter 17 - Letter 26	8 80 800
T Tz Tz-final	Teth -Tzaddi -Tzaddi-final	Letter 9 - Letter 18 - Letter 27	9 90 900

d.

Table 73 a. The structures of Indian and Adamic alphabets; b. the 22 letter Babylonian Alfabeti, Ugarit, Phoenician, Samaritan, Proto-Hebrew alphabets, c. 28 letter Arabic alphabet with their gematria using the aiq- bekar system , d. 27 letter Hebrew alphabet, cf. Table 74 e-f-g: Official, Arabic,¹¹⁷⁴ Sumerian Abjad Structures¹¹⁷⁵

276b-d). It also serves as a model for Chaldean 10 and Passing of River (transitus fluvii) alphabets, although in these cases the shapes of the letters change (figure 253). As noted in the introduction, the principle of Aiq Bekar (a sequence of letters 1 10 19, 2 11 20) is linked with the primeval Shimshim alphabet in Egypt (figure 236) and a numeral form of the Indian alphabet cf. figure 118). It is linked also linked with astronomy (Appendix 3).

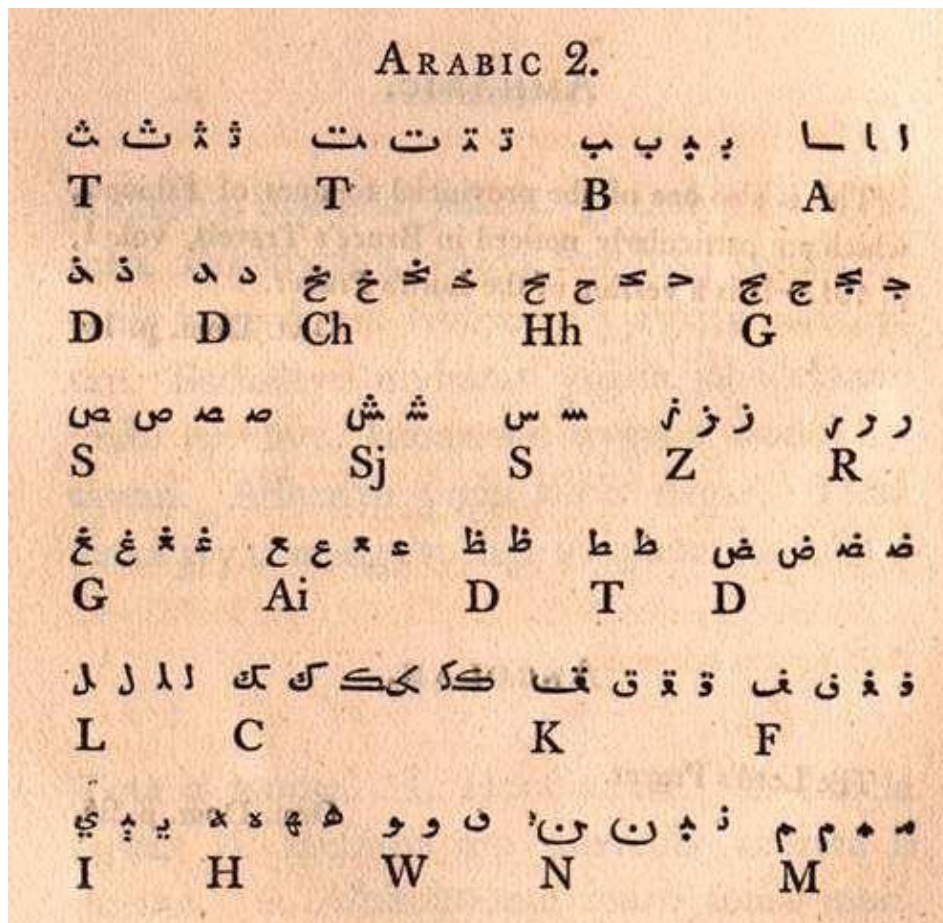
While stories of the Tower of Babylon emphasize its role in the diversification of languages, it was simultaneously a place of synthesis. The abjad structure just outlined, is also found elsewhere. We noted that this sequence is found in Proto-Sami (figure 307d). The Sami are one of the important nomadic shaman tribes whose traces stretch from Siberia, through central Asia to the Scandinavian Peninsula, the Kola Peninsula, Karelia and Finland.¹¹⁷⁶ These shamanic connections suggest origins deep into pre-history and provide a new context for the opening images of this book (figures 1-2).

The basic abjad structure recurs in the Akkadian (or Accadian) alphabet (figure 307a), linked with the Akkadian Empire, which spanned an enormous area ranging from Susa (Iran) to Ebla (modern Tell Mardikh, Syria).¹¹⁷⁷ It flourished c. 2350 - 2300 B.C., well over a millennium before the advent of Hebrew writing. Scholars have demonstrated how this cuneiform alphabet is a direct source for Ugaritic and Phoenician.¹¹⁷⁸ Akkadian has 29 letters rather than the later 22 letters of the Babylonian and Mediterranean alphabets. Perhaps as a vestige of the Sanskrit tradition, Akkadian begins with 3 vowels (a e u) and also retains multiple forms of s as in the savarga.

Lieutenant Colonel Laurence Austine Waddell (1927)¹¹⁷⁹ traced these Phoenician and Akkadian alphabets systems back to the Sumerian Empire (3200 - 2360 B.C). Waddell had a half hidden agenda: to prove that everything came from Sumer: going both East and West. While accepting that there were Eastern contacts, we subscribe especially to the claims that Sumer leads to Akkad, Phoenicia and points westward.

If we take his list (figure 306) as a basis, we see that the ABD is related to Akkadian abgd; the EFG (cf. Persian EUZ) is a variant on HWZ at a time before vowels were replaced by consonants; HI is a predecessor to hty. KLMN is the same as in Akkad and later. OP is a predecessor to SOPS or Sa'fas. QRSSSTT is the essentially the same as QRST except that includes all 3 of the savarga s forms and two forms of T. The final U W X Z include further letters that were excluded from the early 22 letter alphabets and subsequently included in English and other larger alphabets.

There is further evidence of early links between Sumer, Armenia¹¹⁸⁰ and Georgia. Indeed, some scholars have claimed that the system was in place by 5604 B.C.¹¹⁸¹ Of interest is a simple point: the letter sequence of early Western alphabets is found in Hanscetanum, Brahmanicum, Indicum, Alphabet of Adam (Adamaeum, Adami), Chaldean 2 and Hebrew 3 (Table 69a) and was used by the Sumerians by c. 3200 B.C. Western alphabets, Sumerian and subsets of Sanskrit share an underlying structure, suggesting an Indian source.



a.

ا	ب	ت	ث	ج	ح	خ
alif	baa	taa	thaa	jiim	haa	kha
د	ذ	ر	ز	س	ش	ص
daal	thaal	raa	zaay	siin	shiin	saad
ض	ط	ظ	ع	غ	ف	ق
daad	taa	thaa	ayn	ghayn	faa	qaaf
ك	ل	م	ن	ه	و	ي
kaaf	laam	miim	nuun	ha	waaw	yaa

b.

Arabic Names	English Letters	Sequence	Shapes
alif – baa	A B	1 – 2	1 -2
taa – thaa	T Th	3 - 4	2
jiim – haa	G Hh	5 - 6	3
kha - daal	Ch D	7 -8	3 4
thaal – raa	D R	9 - 10	4 5
zaay - siin	Z S	11-12	5 6
shiin –sad	Sj S	13 -14	6 7
daad – taa	T D	15 -16	7 8
thaa – ayn	D Ai	17 - 18	8 9
ghayn - faa	G F	19 - 20	9 10
qaaf - kaaf	K C [Q K]	21 – 22	10 11
laam - miim	L M	23 – 24	12 13
nun - waaw [nuun – haa]	N W [N H]	25 -26	14 15
haa - yaa [waaw – yaa]	H I [W I]	27 – 28	16 17

Figure 277. a. English and Arabic, b. 28 letters of Arabic, Table 76a. Arabic as 2 columns qua letters and shapes (cf. Table 76b).¹¹⁸²

If we apply the Aiq - Bekar method systematically to Hebrew, five new letters are added: K-final, M-final, N-final, P-Final, Tz final, the alphabet expands from 22 to 27 letters, and the gematria extends from 1 - 900 (table 69b). This shifts the alignments of the letters.¹¹⁸³ The first row now reads A I Q (Aleph – Yod – Qoph or Aleph – Iod – Kuph), corresponding to gematria 1 10 100. Hence, where Sanskrit begins with A (vowel 1) and Ka (consonant letter 1) culminating in Ha (vowel 33), Hebrew culminates in letter 19 (Qoph, Kuph, Kuf), or letter Q as in the Quert of apple tree. Meanwhile, row 6 now reads Mem-final - Samekh - Vav (Letter 6 - Letter 15 - Letter 24), and gematria 6 60 600. Elsewhere, we shall why this becomes evil linked with the 666 of the beast (Appendix 3).

The early Arabic alphabet uses the same gematria system and applies it to a 28 letter form of the alphabet (table 69c, table 70, table 71). In the mystical tradition, a letter 29 (laam-alif, cf. Sanskrit letter: laa) is added, thus corresponding to the days of a lunar cycle and to the Sanskrit gamut from A through the consonants from kavarga (letters 1 -5) to yavarga (letters 26 – 29). In the system of Ibn Arabi (figure 184), 28 letters of Arabic are realigned with the 28 mansions of the moon.¹¹⁸⁴

9.4. Arabic Alphabets, Persian, South Arabian (Old Yemeni, Musnad)

To gain insight into these connections, an understanding is needed of a) Arabic shapes, b) Persian shapes and c) South Arabian alphabets (Musnad, South Yemeni). No language courses are required: only a certain attention to and patience with details. While the letters of Persian and Arabic are different from European alphabets, they have their own rigorous, underlying principles and methods.

One arrangement of Arabic and Persian entails basic shapes (table 77). Arabic traditionally uses 17 shapes¹¹⁸⁵ to order its 28 letters (figures 277-278). Persian uses 18 basic shapes (figure 279a-b) to order its 32 letters. The difference is that Arabic treats fe and qaf as one shape, while Persian treats them as two shapes. In Arabic, these are shape 10 and letters 20-21. In Persian, these are shapes 10-11 and letters 23-24 (cf. Sanskrit letters 22 -23: pha – ba). In the system of Ibn Arabi (figure 147) they become letters 25-26: Fâ (f) - Bâ (b). The fa and ba of alfaba, alfabet and alphabet are becoming familiar.

In the Babylonian alfabesi, Greek, English and other alphabets, the two first letters define the limits of the structure. In Arabic and Persian, this occurs within the first two shapes: *alif baa taa thaa* in Arabic.¹¹⁸⁶ In the alfabesi, letters 1 - 11 belong to the left column, while letters 12 – 22 belong to the right column. There is an analogous divide in Arabic, shapes 1 - 10 are in part one, and shapes 11 - 17 are in part two. In Persian, shapes 1 – 11 are in part one and shapes 12 – 18 in part two. In Arabic shapes 11 12 13 14 produce letters 22-25, kaaf laam miim nun, which in the abjad gematria version become gematria 20 30 40 50 corresponding to Arabic letters 11 12 13 14: kaf lam mim nun (k l m n) and English letters 11 12 13 14: K L M N. In Persian, shapes 12 13 14 15 produce letters 25 - 29: kaf gaf lam mim nun.

The final 3 shapes in Persian are the shapes 16 17 18, corresponding to letters 30 31 32 (33): waw he ye hamze. In Arabic, they are the shapes 15 16 17, corresponding to letters 26 27 28:

THE NUMERICAL/ ABJAD VALUE (BASED ON ALPHABET ORDER)					THE NUMERICAL/ ABJAD VALUE (BASED ON ABJAD VALUE ORDER)				
NO	LETTERS			NUMERICAL VALUES	NO	LETTERS			NUMERICAL VALUES
1	ا	'Alif	a	1	1	ا	'Alif	a	1
2	ب	Bā'	b	2	2	ب	Bā'	b	2
3	ت	Tā'	t	400	3	ج	Jīm	j	3
4	ث	Tsā'	ts	500	4	د	dāl	d	4
5	ج	Jīm	j	3	5	هـ	hā'	h	5
6	ح	Hā'	h	8	6	و	waw	w	6
7	خ	khā'	kh	600	7	ز	zai	z	7
8	د	dāl	d	4	8	ح	Hā'	h	8
9	ذ	dzāl	dz	700	9	ط	thā'	th	9
10	ر	rā'	r	200	10	ي	yā'	y	10
11	ز	zai	z	7	11	ك	kāf	k	20
12	س	sīn	s	60	12	ل	lām	l	30
13	ش	syīn	sy	300	13	م	mīm	m	40
14	ص	shād	sh	90	14	ن	nūn	n	50

15	ض	dhād	dh	800	15	س	sīn	S	60
16	ط	thā'	th	9	16	ع	'ain	'a	70
17	ظ	zhā'	zh	900	17	ف	fā'	f	80
18	ع	'ain	'a	70	18	ص	shād	sh	90
19	غ	ghain	gh	1000	19	ق	qāf	q	100
20	ف	fā'	f	80	20	ر	rā'	r	200
21	ق	Qāf	q	100	21	ش	syīn	sy	300
22	ك	Kāf	k	20	22	ت	Tā'	t	400
23	ل	Lām	l	30	23	ث	Tsā'	ts	500
24	م	Mīm	m	40	24	خ	khā'	kh	600
25	ن	nūn	n	50	25	ذ	dzāl	dz	700
26	ه	hā'	H	5	26	ض	dhād	dh	800
27	و	waw	W	6	27	ظ	zhā'	zh	900
28	ي	yā'	Y	10	28	غ	ghain	gh	1000

Figure 278 a –b. Numerical abjad value based on alphabet order and based on abjad value order.

Pronunciation	Position in a word			Character (stand alone)	char. no.	Shape no.
	end	middle	beginning			
Alef	ا		ا	ا	1	1
A			آ	آ		
Be	ب	ب	ب	ب	2	2
Pe	پ	پ	پ	پ	3	
te	ت	ت	ت	ت	4	
the	ث	ث	ث	ث	5	
jim	ج	ج	ج	ج	6	3
che	چ	چ	چ	چ	7	
he	ح	ح	ح	ح	8	
khe	خ	خ	خ	خ	9	
dal	د		د	د	10	4
zal			ذ	ذ	11	
Re	ر		ر	ر	12	5
Ze			ز	ز	13	
Je			ژ	ژ	14	
Sin	س	س	س	س	15	6
Shin	ش	ش	ش	ش	16	
Sad	ص	ص	ص	ص	17	7

Zad	ض	ض	ض	ض	18	
Teyn	ط		ط	ط	19	8
Zeyn	ظ		ظ	ظ	20	
Eyn	ع	ع	ع	ع	21	9
Gheyn	غ	غ	غ	غ	22	
Fe	ف	ف	ف	ف	23	10
Qaf	ق	ق	ق	ق	24	11
Kaf	ك	ك	ك	ك	25	12
Gaf	گ	گ	گ	گ	26	
Lam	ل	ل	ل	ل	27	13
mim	م	م	م	م	28	14
Nun	ن	ن	ن	ن	29	15
Waw	و		و	و	30	16
He	ه	ه	ه	ه	31	17
Ye	ی	ی	ی	ی	32	18
Hamze		ء	ء	ء		

Figure 279 a-b. Persian Shapes and Letters

TRANSLITERATIONS OF ARABIC AND PERSIAN LETTERS.

	Unconnected.	Final.	Medial.	Initial.	Sir W. Jones.	French (Chodko).	German (Firo).	Wright.	Lane.	Standard Alphabet (Lepsius).	Numismata (Thomson).
Alif	ا		...	...	a	e, a	æ	'	a	'a	a
Be	ب	ب	...	...	b	b	b	b	b	b	b
*Pe	پ	پ	...	...	p	p	...	p	...	p	p
Te	ت	ت	...	...	t	t	t	t	t	t	t
The	ث	ث	...	...	th, ʿ	s	t, θ	t	th	θ	ʾ, th
Jim	ج	ج	...	...	j	dj	g	g	j	dʒ	j
*Chim	چ	چ	...	...	ch	tch	...	c	...	tʃ	ch
Ḥa	ح	ح	...	...	ḥ	hh	ḥ	ḥ	ḥ	li	ḥ
Kha	خ	خ	...	...	kh	kh	ḫ	ḫ	kh	χ	kh
Dal	د	د	...	...	d	d	d	d	d	d	d
Dzal	ذ	ذ	...	...	z	z	ḏ	ḏ	dh	ḏ	z, ḏ
Re	ر	ر	...	...	r	r	r	r	r	r	r
Ze	ز	ز	...	...	z	z	z	z	z	z	z
*Zhe	ژ	ژ	...	...	j	j	...	j	...	ʒ	zh
Sin	س	س	...	...	s	s	s	s	s	s	s
Shin	ش	ش	...	...	sh	ch	ʃ	ʃ	sh	ʃ	sh
Ṣad	ص	ص	...	...	s	s	ṣ	ṣ	ṣ	ṣ	ṣ
Dad	ڌ	ڌ	...	...	ḏ	z	ḏ	ḏ	ḏ	z	z, ḏ
Ṭa	ط	ط	...	...	t	t	t	t	t	t	t
Za	ظ	ظ	...	...	z	z	z	z	dh	ḏ	z
'Ain	ع	ع	...	...	ʿ	'a	y	'	'	'	'
Ghain	غ	غ	...	...	gh	gh	g	g	gh	ɣ	gh
Fe	ف	ف	...	...	f	f	f	f	f	f	f
Qaf	ق	ق	...	...	q	q	q	q	q	q	q
Kef	ك	ك	...	...	k	k	k	k	k	k	k
*Gef	گ	گ	...	...	g	g	...	g	...	g	g
Lam	ل	ل	...	...	l	l	l	l	l	l	l
Mim	م	م	...	...	m	m	m	m	m	m	m
Nun	ن	ن	...	...	n	n	n	n	n	n	n
Waw	و	و	...	...	v, w	v, ou	v, w, u	w	w	w	v, w
He	ه	ه	...	...	h	h, é	h	h	h	h	h
Ye	ي	ي	...	...	y	y, i	y, i	y	y	y	y, i, e

a.

Persian Names	English Letters	Sequence	Shapes
Alef A	A A	1 - 1a	1
Be - Pe	B P	2 - 3	2
Te - The	T TH	4 - 5	2
Jim - Che	J Ch	6 - 7	3
He - Che	Ch D	8 - 9	3
Dal - Zal	D Z	10 - 11	4
Re - Ze Je	R Z	12 - 13 14	5
Sin - Shin	S Sh	15-16	6
Sad - Zad	S Z	17 -18	7
Teyn - Seyn	T S	19 -20	8
Eyn - Gheyn	Ai Gh	21 - 22	9
Fe - Qaf	F Q	23 - 24	10 11
Kaf - Gaf	K - G	25 - 26	12
qaaf - kaaf	K C [Q K]	21 - 22	10 11
laam - miim	L M	23 - 24	12 13
nun - waaw [nuun - haa]	N W [N H]	25 -26	14 15
haa - yaa [waaw - yaa]	H I [W I]	27 - 28	16 17

Figure 280. a. Arabic and Persian, b. 28 letters of Arabic, Table 77. Corresponding columns.

waw ha ya (W H I in figure 277 cf. table 157), ha waaw ya, which in the gematria version become letters 5 6 10: he vav ye (Hebrew letters 5 6 10 he vav yud, cf. Sanskrit letters 33 29 26: ha va ya). Variants of ha va ya are an integral part of languages ranging from India to Morocco including: Devanagari, Sindhi, Urdu, Pashto, Jawi, Kyrgyz, Parsi, Cyrillic, Tifinagh typically with 30 -100 letters (cf. Appendix 8).¹¹⁸⁷

In Arabic (figures 277 - 278, tables 69-72), the 17 divisions effectively resolve into two basic categories: 1 - 10, 11- 17. Shapes 1 to 10 are like the 10 heavenly stems of China. These first ten divisions begin with A (vowel 1, alif) and end with F (consonant 20). The final eight divisions go from 11 – 17: Q (qaaf) to I or Y (yaa). So shapes 1-10 lead to A F. Shapes 11 -17 lead to Q Y or K I.

In this structure, letters 18 and 19 are the vowel ayn and consonant ghayn. Ayn is typically described in the Arabic traditions as a source, wellspring. In the Sufi tradition, the *ayn al ayn* is eye of the self/essence; *ayn al ghayn* is the source of confusion and *ghayn al ghayn* is the clouds of confusion.¹¹⁸⁸ Hence letters 18 and 19 are both associated with premises for life. The Arabic alphabet ends with letters ha and ya (cf. haya life in Hebrew) sometimes associated with shapes 16 – 17 (letters 27 – 28), sometimes with shapes 15 – 17 (letters 26 – 28).¹¹⁸⁹

This same Arabic and Persian structure is found in the Ethiopian alphabets. As noted in the previous chapter, in the 33 letter alphabets, alf and ain are letters 16 and 20, af (fa) and psa are letters 31 and 32 (figure 243). In the 26 letter alphabets the alif/alf – ain - af recur as letters 13-16-24 2 (figure 244). In the 22 letter alphabets this recurs as Alf-Ain-Aph (figure 245 b). This confirms that the 33, 26 and 22 letter alphabets all share a common theoretical structure, which is adjusted as the numbers change. The 22 letter model of the alfabesi and Hebrew are a subset of a larger framework that includes Arabic and Persian.

This structural and philosophical framework links numbers such as 18, 19, 26 with life. Sanskrit culminates in the Ha of hamsa, of Ha-m-sa, the breath of life. Arabic begins with hamza (the potential of life) and alif and culminates with the letters ha and ya, with haya (life), which are also reflected in letter 5 (he) and letter 10 (yod, yud) of the Hebrew tetragrammaton. Hence, in Arabic and Ethiopian, the theme of life is built into the structure of the alphabet. By contrast, the Babylonian alfabesi (table 69b, figure 276) links letters he – ai (letters 5-16), vav- pe (letters 6-17), zain-tzaddi (letters 7-18) and cheth-qoph (letters 8-19).¹¹⁹⁰ In the 22 letter alfabesi, the structure focuses on taming, control and balance, but offers little philosophical structure linking life with the key numbers 18, 19, 26.

Put very simply, the Sanskrit, Old Persian (Aryan), Persian, South Arabian, Ethiopian traditions link the alphabet with life and directly with key numbers such as 18, 19, 26 in a way that the 22 letter alfabesi does not, suggesting that this Indo-Perso-Ethiopian strand must have been in place prior to the alfabesi version. A detail in the Persian and Arabic lists confirms their antiquity and offers evidence of their possible priority to the Babylonian solution. In Persian, the Sanskrit savarga is evident as shapes 6 and 7 in the form of letters 15 16 17 18:

Y	1	Ψ	⋈	⋄	⊕	⌒	⌋	X	
h	l	ḥ	m	q	w	š	r	b	t
⌘	⌒	⌒	Y	⋈	⋄	⌒	∘	⊠	⌒
s	k	n	ḥ	ś	f	ʾ	ʿ	ḍ	g
⌒	⌒	⊠	⌘	H	⋄	⋄	⋄	⋄	
a	d	ḡ	ṭ	z	ḏ	y	ṯ	ṣ	ẓ

	Moon	Sun	Moon	Sun
h l s f	Y	1	⋈	⋄
h m ʿ ʿ	Ψ	⋈	⌒	∘
q w ḍ, g	⋄	⊕	⊠	⌒
ś r ḏ g.	⌒	⌋	⌒	⌒
b t t.- z	⌋	X	⊠	⌘
s k. ḏ. y	⌘	⌒	H	⋄
n ḥ t. s.	⌒	Y	⋄	⌒
z.			⋄	ḥ

Figure 281 a. 29 letters of Old Yemeni. Table 78. Old Yemeni arranged in columns following alphabet principles.

Sin Shin Sad Zad. In Arabic, the first two of these letters are also shape 6 and letters 12 – 13: siin, shin. In the gematria version, they become letters 15 and 21, with a gematria of 60 and 300, (cf. the discussion below re: world pillar and djed and figure 495 in Appendix 2). In both Persian and Arabic, sin and shin are linked with shape 6, which aligns with Stem 6 of Chinese philosophy, animal 6 (serpent) of the Chinese Zodiac, number six (Latin: sex, cf. figure 147), the horned viper (Egyptian hieroglyphic for letter 6: fa. Early Greek also had versions of letter 6 (Digamma, Stigma), which were removed. The Chinese system is said to have been in place by 1400 B.C.¹¹⁹¹ If the Ethiopian's claim of their alphabet originating in 3,350 B.C. is a terminus post quem, 1,400 B.C. is a terminus ante quem.

Hence, the Old Persian, Arabic, Ethiopian models inspired by Sanskrit, reflect an older structure that precedes early Western alphabets and cannot be dismissed merely as something late, as if they were defined by the arrival of the Prophet Mohammed and Islam. In the Middle East, this old structure is often linked with serpent worship (ophiolatry) and so an attempt to remove blatant examples is understandable. That it should have led to an attack on the savarga, a redefinition of Sin as sin, and a tendency to remove the female dimension from its central role is less than ideal.

In terms of the alphabet, this Sanskrit-Persian-Arabic strand meant that the Leo-Aquarius axis, linked with Fa and Pha, shapes 6 and 10 and letters 15 16 23: Sin Shin Fe in Persian, or letters 11 12 17 in Old Arabic become letters 10 11 17 in the Alphabet of the Magi as: letter 10 (I J Y), letter 11 (C, K) and letter 17 (F, Ph). This same link between F and P is reflected in Hebrew letter 17 which is sometimes Pe or Pei (as if Fe or Pe). So an understanding of the larger 50 letter Sanskrit structure explains puzzles in 22 letter early Western alphabets. Sanskrit Fa and Pha remain connected, but what had once been the world tree with a serpent (Draco/Hydra or a dollar sign) is now simply a straight pillar. This will be discussed in more detail elsewhere (Appendices 2-3).

Arabic shape 3, and Musnad letter 6 (haa) becomes South Arabian letter 3: Himjar Ha2. Arabic shape 12, and Musnad letter 4 (miim) becomes South Arabian letter 4: m. Such lists are confusing until we recognize the principle. The alfabesi alphabet begins with A – L where the A has an apostrophe (') implying a hamza. The South Arabian alphabet makes the hamza explicit. So Letters 1 -2 are now: Ha(mza) - La. Letters 3 -4 are now: Ha(mza) –Ma (the H L H M model of Ethiopian and Amharic). The corresponding letters in Ethiopic are hoy – läwe, häwt - may (figure 284 c). Musnad letter 2 (b) becomes South Yemeni letter 9 and Ethiopic letter 11. So A- L becomes becomes H – L.

To put it simply in slightly different terms: the early alphabets tend to have two forms of the letter H: sometimes called h1 – h2, h - ħ, 1st He – 2nd He; sometimes with distinct names such as he hoti – he havaz; one near the beginning of the alphabet, the other near the end. The 22 letter alphabets typified by the alfabesi bring both of these near the front as letter 5 and letter 8 heading the two abjad sections H W Z (hawwaz) and H T Y (hu.tt.i). The South Arabian tradition has a third h. So h ħ ħ, also called Himjar ha, Himjar ha2, Himjar kha (ሃ ሄ ህ) are now letter 1, letter 3 and letter 14. The long versions of Ethiopic (33 letters) have a 4th H, and call their alphabet HaHu, HaTe, but might appropriately have called it the hahlphabet.¹¹⁹²

All this might seem terribly arbitrary until we apply the alphabet principle of coupled letters in two columns to the South Arabic alphabets (figure 281, table 76). Now the figures make more sense. The two left hand columns are about abstract principles (male): the two right hand columns are concrete (female) and tell of the origins of life. In each case, the left hand column represents the sun and the right hand column represents the moon.

All this is of greater interest because there is a version of the Musnad which aligns these curious stick person-like letters with letters of the Arabic alphabet (figure 282). This allows us to align the previous sequence with formal Arabic letters and their numerical sequences (table 79). Now the final form not only has a name: Za (or thaa). Musnad, as one of the 7 most famous ancient alphabets of Al Washiyya, now fits clearly into the big picture. We also have Za's number: 19, which is the number of the Sanskrit letter 19 (dh), the number of Eve in Hebrew and letter 19, Zai, the Living One, in the Arabic of Ibn Arabi. So the gematria, which is often associated as exclusively Hebrew, is linked to a wider set of associations.

9.5. Ethiopian, Amharic and Geez

Chapter 8 examined some aspects of Ethiopian alphabets. Here, we shall consider examples of these scripts in terms of alphabet principles (figure 283 - 288).¹¹⁹³ There are many versions of these Ethiopian alphabet lists, variously called syllabaries, hahus, abugidas, feedels (fidels). For our story, this Ethiopian connection offers further evidence of connections between Sanskrit, Persian, Arabic and African systems. There are versions with 22 letters, 26 letters and 33 letters, each of which will be considered in turn. The 22 letter version of Ethiopian follows the abjad principles (figure 283b, cf. 200), namely: A B G D (Alif, Bet, Geml, Dent), H W Z, (Haut, Waw, Zai), H T Y (Hbarm, Tait, Jaman), kalaman (Caf, Lawi, Mai, Nabas), S Ai ' S (Saat, Ain, Af, Tzadai), Q R S T (Kof, Rees, Saut, Tawi). So this version follows the standard Babylonian alfabesi method described earlier.

Confirmation of this claim is possible thanks to an unexpected source. In the year 700, there was a translation into Coptic from the Greek and in the year 800 there was a translation from Coptic into Aethiopian (*Alphabetum Copticum e Graeco*, *Alphabetum Aethiopicum e Coptico*, Figure 283a). This list is more than a helpful concordance of letters. It also provides their gematria and includes six letters which have no corresponding numbers: Charm, Aph, Ssadaï, Sdappa, Psa, and Tau. So the theoretical 22 letter alphabet had 28 letters in everyday use.

If we apply the alfabesi alphabet principles discussed earlier (table 70 cf. table 73), it follows the Babylonian model precisely qua structure. Although the names have changed slightly, the only notable differences are in the gematria beginning with letter 18. Reading the list laterally gives the A-L, B-M order. Reading the list down the vertical column gives the A B G D order. The 22 letter version of Ethiopian (figure 283b) shows the letters of the abjad without the extra six letters. It is clearly a subset of the 28 letter version.

In isolation, these two examples might simply indicate that an alphabet model from Babylon went westwards to the Mediterranean and then South. The links with Indicum studied in the previous chapter point to a larger context.

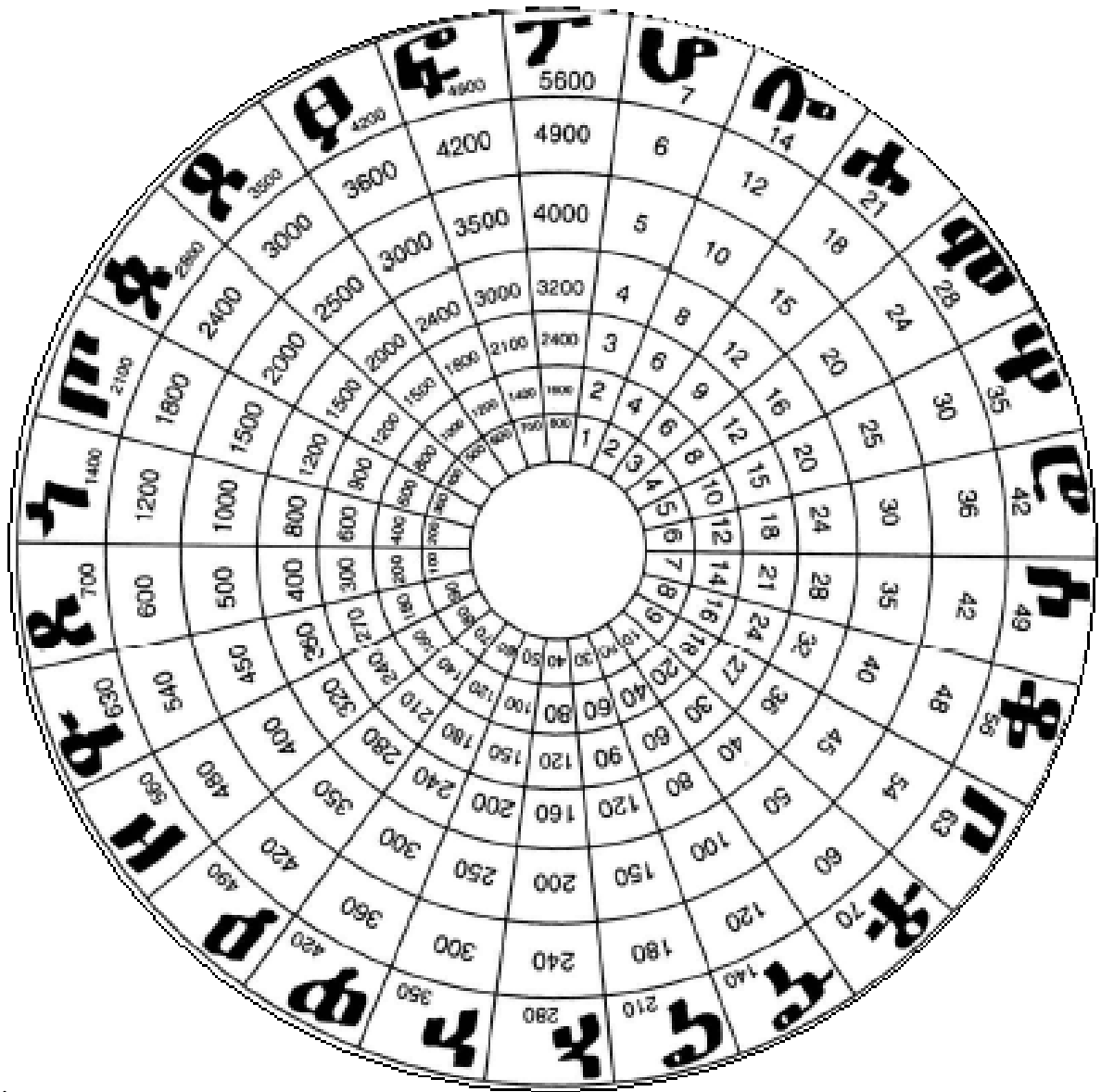
h	ሀ = ha	ሁ = hu	ሂ = hi	ሃ = ha	ሄ = he	ህ = hi	ሆ = ho
l	ለ = la	ሉ = lu	ሊ = li	ላ = la	ሌ = le	ሎ = lo	ሎ = lo
h	ሐ = ha	ሑ = hu	ሒ = hi	ሓ = ha	ሔ = he	ሕ = hi	ሐ = ha
m	መ = ma	ሙ = mu	ሚ = mi	ማ = ma	ሜ = me	ሞ = mi	ሞ = mo
s	ሰ = sa	ሱ = su	ሲ = si	ሳ = sa	ሴ = se	ሶ = si	ሰ = so
r	ረ = ra	ሩ = ru	ሪ = ri	ራ = ra	ሪ = re	ሮ = ri	ሮ = ro
s	ሠ = sa	ሡ = su	ሢ = si	ሣ = sa	ሤ = se	ሥ = si	ሣ = so
k'	ቀ = k'a	ቁ = k'u	ቲ = k'i	ቃ = k'a	ቄ = k'e	ቅ = k'i	ቆ = k'o
b	ቦ = ba	ቦ = bu	ቦ = bi	ቦ = ba	ቦ = be	ቦ = bi	ቦ = bo
t	ተ = ta	ተ = tu	ተ = ti	ተ = ta	ተ = te	ተ = ti	ተ = to
n	ነ = na	ነ = nu	ነ = ni	ነ = na	ነ = ne	ነ = ni	ነ = no
h	ከ = ha	ከ = hu	ከ = hi	ከ = ha	ከ = he	ከ = hi	ከ = ho
(a)	አ = a	አ = u	አ = i	አ = a	አ = e	አ = i	አ = o
k	ከ = ka	ከ = ku	ከ = ki	ከ = ka	ከ = ke	ከ = ki	ከ = ko
w	ወ = wa	ወ = wu	ወ = wi	ወ = wa	ወ = we	ወ = wi	ወ = wo
z	ዘ = za	ዘ = zu	ዘ = zi	ዘ = za	ዘ = ze	ዘ = zi	ዘ = zo
y	ሦ = ya	ሦ = yu	ሦ = yi	ሦ = ya	ሦ = ye	ሦ = yi	ሦ = yo
d	ደ = da	ደ = du	ደ = di	ደ = da	ደ = de	ደ = di	ደ = do
g	ገ = ga	ገ = gu	ገ = gi	ገ = ga	ገ = ge	ገ = gi	ገ = go
t'	ጠ = ta	ጠ = tu	ጠ = ti	ጠ = ta	ጠ = te	ጠ = ti	ጠ = to
p'	ሸ = pa	ሸ = pu	ሸ = pi	ሸ = pa	ሸ = pe	ሸ = pi	ሸ = po
s'	ሸ = sa	ሸ = su	ሸ = si	ሸ = sa	ሸ = se	ሸ = si	ሸ = so
s'	ሸ = sa	ሸ = su	ሸ = si	ሸ = sa	ሸ = se	ሸ = si	ሸ = so
(a)	ዐ = a	ዐ = u	ዐ = i	ዐ = a	ዐ = e	ዐ = i	ዐ = o
f	ፈ = fa	ፈ = fu	ፈ = fi	ፈ = fa	ፈ = fe	ፈ = fi	ፈ = fo
p	ፐ = pa	ፐ = pu	ፐ = pi	ፐ = pa	ፐ = pe	ፐ = pi	ፐ = po

a.-b.

خ	ح	ج	ث	ت	ب	ا
kha	haa	jiim	thaa	taa	baa	alif
ص	ش	س	ز	ر	ذ	د
saad	shiin	siin	zaay	raa	thaa	daal
ق	ف	غ	ع	ظ	ط	ض
qaaf	faa	ghayn	ayn	thaa	taa	daad
ي	و	ه	ن	م	ل	ك
yaa	waaw	ha	nuun	miim	laam	kaaf

Ethiopian	Number	Arabic	Variants	English
ha la	1 - 2	ha - laam	Hoy - Lāw1	(H)A - L
ha ma	3 - 4	haa - miim	Hāwt - May	(H) A - M
sa ra	5 - 6	zal - raa	Sāwt - R'əs	S- R
sa k'a	7 - 8	shiin - qaaf	Sat - Kaf	S - K
ba ta	9 - 10	baa - taa	Bet - Tāwe	B - T
na ha	11 - 12	kha - nuun	Härm - Nähas	Kh - N
'ə ka	13 - 14	alif - kaaf	Älf - Kaf	A - K
wa za	15 - 16	waaw - zaay	Wäwe - Zäy	W - Z
ya da	17 - 18	yaa - thaa	Yämān - Dänt	Y - D
ga t'a	19 - 20	jiim - thaa	Gäml	D - G
p'a s'a	21 - 22	thaa - saad	Täyt - Päyt	Th -
s'a ə	23 - 24	daad - [Af]	Sädäy - Däppä	s' - s'
fa pa	25 - 26	fa - [ba]	Af - Psa	F, Pha, Phi

Figure 284a. 26 Letter Ethiopian Feedel, b. Arabic. Table 81.- Correspondences between Ethiopian, Arabic, English.



a.

1 2 3 4 5 6 7 8 9,	10 20 20 40 50 60 70 80 90,	100 200 300 400 500 600 700 800
2 4 6 8 10 12 14 16 18,	20 40 60 80 100 120 140 160 180,	200 400 600 800 1000 1200 1400 1600
3 6 9 12 15 18 21 24 27,	30 60 90 120 150 180 210 240 270,	300 600 900 1200 1500 1800 2100 2400
4 8 12 16 20 24 28 32 36,	40 80 120 160 200 240 280 320 350,	400 800 1200 1500 2000 2400 3000 3200
5 10 15 20 25 30 35 40 45,	50 100 150 200 250 300 350 400 450,	500 1000 1500 2000 2500 3000 3500 4000
6 12 18 24 30 36 42 48 54,	60 120 180 240 300 360 420 480 540,	600 1200 1800 2400 3000 3600 4200 4900
7 14 21 28 35 42 49 56 63,	70 140 210 280 350 420 490 560 630,	700 1400 2100 2800 3500 4200 4900 5600

Figure 285. a. 26 Letters of Ethiopian in an alphabet wheel.
Table 82. Multiplications using the aik bekar method.

The explicit order of the letters in other versions is often a single vertical column which, when aligned with vowels and semivowels produces a syllabary of multiple columns. Using the alphabesi principle these single columns follow the two column, A- L principle of alphabets. The left column begins with Aleph or A. The right column begins with the L of lion. For instance, there is a 26 letter version which follows these same basic principles (figure 284a, table 76).

Reading the columns laterally again leads to the HA - LA, HA - MA order (cf. A-L, A-M in the alfabesi). Reading the left column vertically entails uneven letter numbers 1 3 5 7, while the right column entails even letter numbers 2 4 6 8. The sequence is striking because it aligns with an Arabic alphabet of 28 letters (figure 284b), although it is clearly not a simple copy.

Another Ethiopian version arranges these 26 letters in an alphabet wheel, then links them with 7 layers of vowels to create a complex gematria that ranges from 1 to 5600 (285a, table 82).¹¹⁹⁴ The number system is the aiq bekar method seen earlier with one minor difference. The final letter of the hundreds sequence is cut by one letter. So instead of 27 (9 x 3) letters, it has 26 letters. These are implicitly connected with a matrix of vowels which originally generated 182 letters (7 vowels x 26 consonants).¹¹⁹⁵ By contrast, the early Hebrew gematria goes from 1-400. If Ethiopian is a copy, its sources lie elsewhere.

To understand the system requires several steps and some patience. Step one is to understand the basic structure. There is a basic grid of 7 columns and 33 rows. This arrangement is called a feedel (or fidel, also the word for letter). Sometimes it is called a HaHu, reflecting the first two syllables in line 1 (figure 284a). Sometimes it is called a HaPe reflecting the first and last letters in the left column (figure 288b).

The unmarked set is known as the first order (also called the first form). Each of the first order consonants can be combined with one of six vowels, to produce a syllograph. The resulting sets of syllographs are known as the second, third, fourth, fifth, sixth and seventh orders. In some languages there is an additional vowel symbol which can be combined with the first order consonants to produce an eighth order.¹¹⁹⁶

These orders of vowels are often at the top of the list (e.g. figure 284b). In alphabet wheels, they are implicit along the axis that begins with the sequence 1 2 3 4 5 6 7 (figure 285). Alternatively, the orders are directly combined with a series of H forms: e.g. Ha Hu Hi Ha He H Ho (in figure 286a).¹¹⁹⁷ There are disputes concerning the origins of this system, which has been linked with Proto-Sinaitic and South Arabian:

Although the language ceased to be used in vernacular speech (it now serves a liturgical function only), the script is still widely used for writing the Ethiopian and Eritrean Semitic languages such as Tigré, Amharic and Tigrigna. The script is believed by many to have derived from the epigraphic South Arabian script, of Proto-Sinaitic heritage, although there is some dispute surrounding this assertion; some also believe it to have descended from Egyptian hieroglyphics. According to the tradition of the Ethiopian Orthodox Tewahedo Church, the script was divinely revealed to Enos [Enoch], grandson of the first man Adam. Unlike other Semitic scripts, Ethiopic is written from left to right.¹¹⁹⁸

Modern Ge'ez is written from left to right. According to Wiki':

The Ge'ez abugida developed under the influence of Christian scripture by adding obligatory vocalic diacritics to the consonantal letters. Although there is a clear Greek influence, it has been suggested that

	hoy	läwe	hāwt	may	sāwt	re's	sat	š	qaf	qaf	
ሀ	hā	ለ	ሐ	ሐ	መ	ሠ	ረ	ሰ	ሸ	ቀ	ቁ
ሁ	hu	ሁ	ሁ	ሙ	ሙ	ሱ	ሩ	ሱ	ቁ	ቁ	
ሂ	hi	ሊ	ሐ	ሚ	ሢ	ሲ	ሪ	ሲ	ቂ	ቂ	ቂ
ሃ	ha	ላ	ሐ	ማ	ሣ	ሳ	ራ	ሳ	ቃ	ቃ	ቃ
ሄ	he	ሌ	ሐ	ሜ	ሢ	ሴ	ራ	ሴ	ቂ	ቂ	ቂ
ሀ	ha/ø	la/ø	ha/ø	ma/ø	sa/ø	ra/ø	sa/ø	sa/ø	qa/ø	qa/ø	qa/ø
ሀ	ho	lo	ho	mo	so	ro	so	so	qo	qo	
	bet	tāwe	č	hārm	nāhas	ñ	'ālf		kaf		
በ	bā	ተ	ታ	ታ	ታ	ታ	ታ	አ	አ	አ	
ቡ	bu	ቱ	ታ	ታ	ታ	ታ	ታ	አ	አ	አ	
ቢ	bi	ቲ	ታ	ታ	ታ	ታ	ታ	አ	አ	አ	
ባ	ba	ታ	ታ	ታ	ታ	ታ	ታ	አ	አ	አ	
ቤ	be	ታ	ታ	ታ	ታ	ታ	ታ	አ	አ	አ	
ብ	ba/ø	ta/ø	ta/ø	ta/ø	ta/ø	ta/ø	ta/ø	ta/ø	ka/ø	ka/ø	
ቦ	bo	ታ	ታ	ታ	ታ	ታ	ታ	አ	አ	አ	

a.

Name	IPA	ä	u	i	a	e	ə	o	wa	yä
hoy	h	ሀ	ሁ	ሂ	ሃ	ሄ	ህ	ሆ		
läwe	l	ለ	ሉ	ሊ	ላ	ሌ	ሎ	ሊ		
hāwt	h	ሐ	ሐ	ሐ	ሐ	ሐ	ሐ	ሐ		
may	m	መ	ሙ	ሚ	ማ	ሜ	ሞ	ሚ	ሚ	ሚ
sāwt	ś	ሠ	ሠ	ሠ	ሠ	ሠ	ሠ	ሠ		
re's	r	ረ	ሩ	ሪ	ሪ	ሪ	ሪ	ሪ	ሪ	ሪ
śat	ś	ሰ	ሰ	ሰ	ሰ	ሰ	ሰ	ሰ		
kaf	k	ቀ	ቁ	ቁ	ቁ	ቁ	ቁ	ቁ		
bet	b	በ	ቡ	ቢ	ባ	ቤ	ብ	ቦ	ቦ	ቦ
tāwe	t	ተ	ቱ	ቲ	ታ	ቲ	ታ	ታ		
harm	h	ሀ	ሁ	ሂ	ሃ	ሄ	ህ	ሆ		
nāhas	n	ነ	ኑ	ኒ	ና	ኑ	ኑ	ኑ		
'ālf	'	አ	ኡ	ኢ	ኣ	ኤ	ኦ	ኦ		
kaf	k	ከ	ከ	ከ	ከ	ከ	ከ	ከ		
wāwe	w	ወ	ወ	ወ	ወ	ወ	ወ	ወ		
'āyn	'	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ		
zāy	z	ዘ	ዘ	ዘ	ዘ	ዘ	ዘ	ዘ		
yāmān	y	የ	የ	የ	የ	የ	የ	የ		
dānt	d	ደ	ደ	ደ	ደ	ደ	ደ	ደ		
gāml	g	ገ	ገ	ገ	ገ	ገ	ገ	ገ		
tāyt	t	ጠ	ጠ	ጠ	ጠ	ጠ	ጠ	ጠ		
pait	p	ጸ	ጸ	ጸ	ጸ	ጸ	ጸ	ጸ		
śādāy	ś	ሸ	ሸ	ሸ	ሸ	ሸ	ሸ	ሸ		
dāppā	d	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ	ዐ		
āf	f	ፈ	ፈ	ፈ	ፈ	ፈ	ፈ	ፈ		
psa	p	ፑ	ፑ	ፑ	ፑ	ፑ	ፑ	ፑ		

b.

hoy – läwe	Letter 1 – Letter 2	H - L
hāyt – may	Letter 3 – Letter 4	H – M
sāwt - re's	Letter 5 – Letter 6	S – R
sat – kaf	Letter 7 – Letter 8	S - T
bet – tāwe	Letter 9 – Letter 10	B - T
harm – nahas	Letter 11 – Letter 12	H - N
'ālf – kaf	Letter 13 – Letter 14	A - K
wāwe – 'āyn	Letter 15– Letter 16	W – 'A
zay – yāmān	Letter 17 – Letter 18	Z - Y
dānt – gāml	Letter 19 – Letter 20	D – G
tāyt – pait	Letter 21 – Letter 22	T - P
śādāy – dāppā	Letter 23 – Letter 24	S - D
āf – psa	Letter 25 – Letter 26	F - P

Figure 286 a – b 26 letters of Ethiopian and 9 vowels. Table 83. Correspondences

the abugida system comes from missionaries from India. The diacritics for the vowels, u, i, a, e, ə, o, were fused with the consonants in a recognizable but slightly irregular way, so that the system is laid out as a syllabary. The original form of the consonant was used when the vowel was ä (/ə/), the so-called inherent vowel. The resulting forms are shown below in their traditional order. For some consonants, there is an eighth form for the diphthong -*wa* or -*oa*, and a ninth for -*yä*.

To represent a consonant with no following vowel, for example at the end of a syllable or in a consonant cluster, the ə (/i/) form is used (the letter in the sixth column).¹¹⁹⁹

Our own analysis in chapter 8 suggested a more complex history. The vowels were there from the beginning and can be found in Indic, Nubian and Coptic.

One version arranges 18 letters in 2 lateral columns, beneath which the series of alternative vowels are arranged vertically (figure 286a, table 78). In another version, the horizontal column begins with 7 vowels: a u i a e ə ê i and 2 semivowels: wä yä, (cf. va ya; vav yud), which are again the bounding letters of the yavarga and 2 letters of the tetragrammaton (figure 286b). The vertical plane has 13 consonants x 2. A first clue that this is again directly linked with our story is the final letter 13 in the left column: ‘älf which recalls the alfabet version. In terms of Sanskrit, we have letter 33 (ha), letter 28 (la), letter 23 (pha).¹²⁰⁰ The two final letters in the right hand column are äf – psa (fa pa): cf. Sanskrit letter 23 (pha) and letter 24 (ba). So this version of Geez might be called an ‘älf fa pa.

A further version uses 7 vowels in the horizontal plane followed by 17 consonants in the vertical plane to create a left column, and then a further 16 consonants in a second vertical plane to create a right column (figure 287, table 84). Other versions of Ethiopian (figures 288 a-b), called Amharic and Ethiopian Feedel¹²⁰¹, have 7 vowels on the horizontal plane, with 33 consonants on the vertical plane, creating a matrix of 231 letters,¹²⁰² also the number of gates in the alphabet of the Cabala.

Notwithstanding these differences in presentation, these examples confirm that the 33, 26 and 22 letter Ethiopian (Nubian) alphabets all share a common theoretical structure, which is adjusted as the numbers change. The 22 letter model of the alfabesi and Hebrew is a subset of this larger framework.

We can now trace some of the steps entailed in this framework. Step one is straightforward: Arabic created two abjad orders: one reflecting an order of the letter shapes, and a second, a numerical order based on abjad values (figures 278 a-b, tables 73-76). Step two, per se, is equally straightforward. The 28 letters of Arabic are aligned with the 30 letters of the Musnad, one of the old versions of Arabic linked with Old Yemeni (figure 282a, table 78). The structure of Arabic and Persian remains. The shape of the letters shifts.¹²⁰³ Step three is that the order is changed to form the sequence of the Old Yemeni alphabet (figure 281 a). Arabic shape 15 and Musnad letter 28, ha, becomes South Arabian or Old Yemeni Letter 1: Himjar ha. Arabic shape 12, Musnad letter 25, becomes South Arabian letter 2: lam. Step four is that this basic model also went southwards and can be found in Bantu (figure 289, table 85).

	ä	u	i	a	e	ī	o		ä	u	i	a	e	ī	o
h	ሀ	ሁ	ሂ	ሃ	ሄ	ህ	ሆ	h	ኸ	ኹ	ኺ	ኻ	ኼ	ኽ	ኾ
l	ለ	ሉ	ሊ	ላ	ሌ	ል	ሎ	w	ወ	ዑ	ዒ	ዓ	ዔ	ዕ	ዖ
h	ሐ	ሑ	ሒ	ሓ	ሔ	ሕ	ሐ	a	ዐ	ዑ	ዒ	ዓ	ዔ	ዕ	ዖ
m	መ	ሙ	ሚ	ማ	ሜ	ም	ሞ	z	ዘ	ዙ	ዚ	ዛ	ዞ	ዟ	ዠ
s	ሠ	ሡ	ሢ	ሣ	ሤ	ሥ	ሦ	zh	ዠ	ዡ	ዢ	ዣ	ዤ	ዥ	ዦ
r	ረ	ሩ	ሪ	ራ	ሪ	ር	ሮ	y	የ	ዩ	ዪ	ያ	ዬ	ይ	ዮ
s	ሰ	ሱ	ሲ	ሳ	ሴ	ሰ	ሶ	d	ደ	ዱ	ዲ	ዳ	ዴ	ድ	ዶ
sh	ሸ	ሹ	ሺ	ሻ	ሼ	ሽ	ሾ	j	ጀ	ጁ	ጂ	ጃ	ጄ	ጅ	ጆ
q	ቀ	ቁ	ቂ	ቃ	ቄ	ቅ	ቆ	g	ገ	ጉ	ጊ	ጋ	ጌ	ግ	ገ
b	በ	ቡ	ቢ	ባ	ቤ	ብ	ቦ	t'	ጠ	ጡ	ጢ	ጣ	ጤ	ጥ	ጦ
t	ተ	ቱ	ቲ	ታ	ቴ	ት	ቶ	ch'	ጨ	ጨ	ጨ	ጨ	ጨ	ጨ	ጨ
ch	ቸ	ቹ	ቺ	ቻ	ቼ	ች	ቸ	p'	አ	አ	አ	አ	አ	አ	አ
h	ኀ	ኁ	ኂ	ኃ	ኄ	ኅ	ኆ	s'	አ	አ	አ	አ	አ	አ	አ
n	ነ	ኑ	ኒ	ና	ኔ	ን	ኖ	s'	ፀ	ፀ	ፀ	ፀ	ፀ	ፀ	ፀ
ñ	ኘ	ኙ	ኚ	ኝ	ኞ	ኟ	አ	f	ፈ	ፈ	ፈ	ፈ	ፈ	ፈ	ፈ
a	አ	አ	አ	አ	አ	አ	አ	p	ፐ	ፐ	ፐ	ፐ	ፐ	ፐ	ፐ
k	ከ	ከ	ከ	ከ	ከ	ከ	ከ								

a.-b.

خ	ح	ج	ث	ت	ب	ا
kha	haa	jiim	thaa	taa	baa	alif
ص	ش	س	ز	ر	ذ	د
saad	shin	siin	zaay	raa	thaal	daal
ق	ف	غ	ع	ظ	ط	ض
qanf	faa	ghayn	ayn	thaa	taa	daad
ي	و	ه	ن	م	ل	ك
yaa	waaw	ha	nuun	miim	laam	kaaf

Ethiopian	Number	Arabic	Variants	English
HA LE	1 - 2	ha - laam	hāwt - lawi	(H)A - L
HA ME	3 - 4	haa - miim	hāwt - mai	(H) A - M
SE RE	5 - 6	zal- raa	sāwt - rees	S- R
SE SHE	7 - 8	siin – shiin	sat - š	S - Sh
KE BE	9 -10	qaaf – baa	kof –bet	Q - B
TE CHE	11 -12	taa - kha	tāwe -harm	T - Ch
HA NE	13- 14	thaal - nun		H - N
GNE A	15 -16	nuun - alif	nahas - alf	N - A
KE HE	17 -18	kaaf - haa		K - H
WE A	19 - 20	waaw - ayn	wāwe - Ain	W ‘ (Ain)
ZE ZHE	21 - 22	thaa - zaay	Z- zāy	Z- Za
YE DE	23 - 24	yaa - daal	yāmān - dānt	Y -D
JE GE	25 - 26	jiim- ghayn	gāml-. gheyn	J - Gh
TE CHE	27 - 28	thaa -	tāyt	Th - Ch
PE TSE	29 - 30	saad	s’ - s’	S’
TSE FE	31 - 32	daad - fa	Pha, Phi	Dh - Ph
PE	33	Psa		Psa (cf. Ksa)

Figure 287 a. 33 Letters of Ethiopian, Table 84. Correspondences between Ethiopian and Arabic

ሀ	HA	ሁ	HU	ሂ	HI	ሃ	HA	ሄ	HE	ህ	H	ህ'	HO
ለ	LE	ሉ	LU	ሊ	LI	ላ	LA	ሌ	LE	ለ	L	ሎ	LO
ሐ	HA	ሐ	HU	ሐ	HI	ሐ	HA	ሐ	HE	ሐ	H	ሐ	HO
መ	ME	ሙ	MU	ሚ	MI	ማ	MA	ሚ	ME	ም	M	ሞ	MO
ሠ	SE	ሡ	SU	ሢ	SI	ሣ	SA	ሢ	SE	ሥ	S	ሦ	SO
ረ	RE	ሩ	RU	ሪ	RI	ራ	RA	ራ	RE	ር	R	ሮ	RO
ሰ	SE	ሱ	SU	ሲ	SI	ሳ	SA	ሴ	SE	ሰ	S	ሶ	SO
ሸ	SHE	ሹ	SHU	ሺ	SHI	ሻ	SHA	ሼ	SHE	ሽ	SH	ሾ	SHO
ቀ	KE	ቁ	KU	ቂ	KI	ቃ	KA	ቄ	KE	ቅ	K	ቆ	KO
በ	BE	ቡ	BU	ቢ	BI	ባ	BA	ቤ	BE	ቦ	B	ቦ	BO
ተ	TE	ቱ	TU	ቲ	TI	ታ	TA	ቱ	TE	ት	T	ቶ	TO
ቸ	CHE	ቹ	CHU	ቺ	CHI	ቻ	CHA	ቼ	CHE	ች	CH	ቸ	CHO
ኀ	HA	ኁ	HU	ኂ	HI	ኃ	HA	ኄ	HE	ኅ	H	ኆ	HO
ነ	NE	ኑ	NU	ኒ	NI	ና	NA	ኔ	NE	ን	N	ኖ	NO
ኘ	GNE	ኙ	GNU	ኚ	GNI	ኝ	GNA	ኞ	GNE	ኙ	GN	ኞ	GNO
አ	A	አ	U	አ	I	አ	A	አ	E	አ	I	አ	O
ከ	KE	ከ	KU	ከ	KI	ከ	KA	ከ	KE	ከ	K	ከ	KO
ከ	HE	ከ	HU	ከ	HI	ከ	HA	ከ	HE	ከ	H	ከ	HO
ወ	WE	ወ	WU	ወ	WI	ወ	WA	ወ	WE	ወ	W	ወ	WO
ዐ	A	ዐ	U	ዐ	I	ዐ	A	ዐ	E	ዐ	I	ዐ	O
ዘ	ZE	ዘ	ZU	ዘ	ZI	ዘ	ZA	ዘ	ZE	ዘ	Z	ዘ	ZO
ዝ	ZHE	ዝ	ZHU	ዝ	ZHI	ዝ	ZHA	ዝ	ZHE	ዝ	ZH	ዝ	ZHO
የ	YE	የ	YU	የ	YI	የ	YA	የ	YE	የ	Y	የ	YO
ደ	DE	ደ	DU	ደ	DI	ደ	DA	ደ	DE	ደ	D	ደ	DO
ጀ	JE	ጀ	JU	ጀ	JI	ጀ	JA	ጀ	GE	ጀ	J	ጀ	JO
ገ	GE	ገ	GU	ገ	GI	ገ	GA	ገ	TE	ገ	G	ገ	GO
ጠ	TE	ጠ	TU	ጠ	TI	ጠ	TA	ጠ	CHE	ጠ	T	ጠ	TO
ጫ	CHE	ጫ	CHU	ጫ	CHI	ጫ	CHA	ጫ	PE	ጫ	CH	ጫ	CHO
ጸ	PE	ጸ	PU	ጸ	PI	ጸ	PA	ጸ	TSE	ጸ	P	ጸ	PO
ጸ	TSE	ጸ	TSU	ጸ	TSI	ጸ	TSA	ጸ	TSE	ጸ	TS	ጸ	TSO
ፀ	TSE	ፀ	TSU	ፀ	TSI	ፀ	TSA	ፀ	TSE	ፀ	TS	ፀ	TSO
ፌ	FE	ፌ	FU	ፌ	FI	ፌ	FA	ፌ	FE	ፌ	F	ፌ	FO
ፒ	PE	ፒ	PU	ፒ	PI	ፒ	PA	ፒ	PE	ፒ	P	ፒ	PO

a.

The ETHiopian Feedel (ወፒ/HaPe)

according to Lion of Judah Collective's MINISTRY of EDUCATION & FINE ARTS
LOJ Mission, Inc.'s Koléji's HAPPE/Ethiopic-English Phonetics System of Learning
by Li'ul Ras Iadontis HAYLE-YESUS SELLASSIE & Li'ulit Tēhetena Girma TS'EGGA-MARYAM

1.	ሀ	ha	ሁ	hu	ሂ	hee	ሃ	Ha	ሄ	hē	ህ	h'i	ህ'	ho
2.	ለ	le	ሉ	lu	ሊ	lee	ላ	la	ሌ	lē	ለ	l'i	ሎ	lo
3.	ሐ	Ha	ሐ	Hu	ሐ	Hee	ሐ	Ha	ሐ	Hē	ሐ	H'i	ሐ	Ho
4.	መ	me	ሙ	mu	ሚ	mee	ማ	ma	ሚ	mē	ም	m'i	ሞ	mo
5.	ሠ	se	ሡ	su	ሢ	see	ሣ	sa	ሢ	sē	ሥ	s'i	ሦ	so
6.	ረ	re	ሩ	ru	ሪ	ree	ራ	ra	ራ	rē	ር	r'i	ሮ	ro
7.	ሰ	se	ሱ	su	ሲ	see	ሳ	sa	ሴ	sē	ሰ	s'i	ሶ	so
8.	ሸ	she	ሹ	shu	ሺ	shee	ሻ	sha	ሼ	shē	ሽ	sh'i	ሾ	sho
9.	ቀ	qe	ቁ	qu	ቂ	qee	ቃ	qa	ቄ	qē	ቅ	q'i	ቆ	qo
10.	በ	be	ቡ	bu	ቢ	bee	ባ	ba	ቤ	bē	ብ	b'i	ቦ	bo
11.	ተ	te	ቱ	tu	ቲ	tee	ታ	ta	ቱ	tē	ት	t'i	ቶ	to
12.	ቸ	che	ቹ	chu	ቺ	chee	ቻ	cha	ቼ	chē	ች	ch'i	ቸ	cho
13.	ኀ	kHa	ኁ	kHu	ኂ	kHee	ኃ	kHa	ኄ	kHē	ኅ	kH'i	ኆ	kHo
14.	ነ	ne	ኑ	nu	ኒ	nee	ና	na	ኔ	nē	ን	n'i	ኖ	no
15.	ኘ	ñe	ኙ	ñu	ኚ	ñee	ኝ	ña	ኞ	ñē	ኙ	ñ'i	ኞ	ño
16.	አ	A	አ	U	አ	EE	አ	Aa	አ	Ê	አ	ፑ	አ	O
17.	ከ	ke	ከ	ku	ከ	kee	ከ	ka	ከ	kē	ከ	k'i	ከ	ko
18.	ከ	He	ከ	Hu	ከ	Hee	ከ	Ha	ከ	Hē	ከ	H'i	ከ	Ho
19.	ወ	we	ወ	wu	ወ	wee	ወ	wa	ወ	wē	ወ	w'i	ወ	wo
20.	ዐ	'a	ዐ	'u	ዐ	'ee	ዐ	'a	ዐ	'ē	ዐ	'i	ዐ	'o
21.	ዘ	ze	ዘ	zu	ዘ	zee	ዘ	za	ዘ	zē	ዘ	z'i	ዘ	zo
22.	ዝ	zhe	ዝ	zhu	ዝ	zhee	ዝ	zha	ዝ	zhē	ዝ	zh'i	ዝ	zho
23.	የ	ye	የ	yu	የ	yee	የ	ya	የ	yē	የ	y'i	የ	yo
24.	ደ	de	ደ	du	ደ	dee	ደ	da	ደ	dē	ደ	d'i	ደ	do
25.	ጀ	je	ጀ	ju	ጀ	jee	ጀ	ja	ጀ	jē	ጀ	j'i	ጀ	jo
26.	ገ	ge	ገ	gu	ገ	gee	ገ	ga	ገ	gē	ገ	g'i	ገ	go
27.	ጠ	T'e	ጠ	T'u	ጠ	T'ee	ጠ	T'a	ጠ	T'ē	ጠ	T'i	ጠ	T'o
28.	ጫ	Ch'e	ጫ	Ch'u	ጫ	Ch'ee	ጫ	Ch'a	ጫ	Ch'ē	ጫ	Ch'i	ጫ	Ch'o
29.	ጸ	p'e	ጸ	p'u	ጸ	p'ee	ጸ	p'a	ጸ	p'ē	ጸ	p'i	ጸ	p'o
30.	ጸ	ts'e	ጸ	ts'u	ጸ	ts'ee	ጸ	ts'a	ጸ	ts'ē	ጸ	ts'i	ጸ	ts'o
31.	ፀ	tz'e	ፀ	tz'u	ፀ	tz'ee	ፀ	tz'a	ፀ	tz'ē	ፀ	tz'i	ፀ	tz'o
32.	ፌ	fe	ፌ	fu	ፌ	fee	ፌ	fa	ፌ	fē	ፌ	f'i	ፌ	fo
33.	ፒ	pe	ፒ	pu	ፒ	pee	ፒ	pa	ፒ	pē	ፒ	p'i	ፒ	po

b.

Figure 288. a. Ethiopian Script, b. .Ethiopian Feedel.

Zeichen	Wert	Name	Zahlwert	Zeichen	Wert	Name	Zahlwert	Zeichen	Wert	Name	Zahlwert
Ч	A	Aa	1	Г	h	Hi	20	Р	s	Si	300
Г	B	Bi	2	І	i	Ii	30	Ѡ	š (sh)	Shi	400
У	θ (th)	Thi	3	Ψ	j	Dji	40	†	t	Ti	500
Х	č (ch)	Chi	4	Б	k	Ki	50	λ	u	Ui	600
Λ	d	Di	5	Л	l	Li	60	Ј	v	Vi	700
Ω	ð (dh)	Dhi	6	З	m	Mi	70	β	w	Wi	800
Б	e	Ei	7	С	n	Ni	80	П	y	Yi	900
У	f	Fi	8	О	o	Oi	90	С	z	Zi	1000
Ъ	g	Gi	9	Ѡ	p	Pi	100				
Л	ğ (gh)	Ghi	10	Р	r	Ri	200				

Number				
Aa	Bi	1 2	Ч	Г
Thi	Chi	3 4	У	Х
Di	Dhi	5 6	Λ	Ω
Ei	Fi	7 8	Б	У
Gi	Ghi	9 10	Ъ	Л
Hi	Ii	11 12	Г	І
Dji	Ki	13 14	Ψ	Б
Li	Mi	15 16	Л	З
Ni	Oi	17 18	С	О
Pi	Ri	19 20	Ѡ	Р
Si	Shi	21 22	Р	Ѡ
Ti	Ui	23 24	†	λ
Vi	Wi	25 26	Ј	β
Yi	Zi	28 29	П	С

Figure 289a. Bantu. Table 85. Bantu and alphabet rows.²⁸

We can now step back and begin to see the big picture. Sanskrit created a structure with 16 vowels and 33 consonants. There were simpler versions which reduced the number of vowels. In one classic formulation, codified by Aryabhatta, there is a matrix of 9 vowels and 33 consonants ($9 \times 33 = 297$ syllables). From this matrix emerge more useable everyday systems. For instance, Brahmi keeps the 9 vowels and combines them with 33 consonants to create a 42 letter system. Kharosthi reduces the vowels to 5 and combines them with 33 consonants to create a 38 letter system (Figure 99 a – b). Like Brahmi, some versions of Ethiopian reveal 9 vowels: a u i ä e ə o wa ya (figure 286b). The more popular Ethiopian system reduces this to a matrix of 7 vowels and 33 consonants ($7 \times 33 = 231$ syllables).

Sanskrit begins with vowel 1 (A), consonant 1 (Ka) and ends with aspirate letter 33 (Ha cf. hamsa, hamza). Ethiopian begins with HA (letter 33 has become letter 1), has two Ke (letters 9, 17) and ends with Pe. Letter 16, associated with day 16 of the full moon (cf. English O), traditionally linked with Ayn, and linked with Sanskrit vowel Ai, here becomes a row of vowels: A U EE Aa, Ē, 'I, O (table 86).¹²⁰⁴

From this 33 letter version comes a subset of 26 letters, which has different forms: sometimes as a matrix, sometimes as an alphabet circle linked with gematria (figures 284 -287). In these systems, vowel 1 and consonant 1 of Sanskrit (a- k) become letters 13 -14 of Ethiopian (älf - kaf), which become (alif – kaaf) in Arabic. Letter 24 in this version of Ethiopian is af, which is then reversed in letter 25 as fa, and in letter 26 becomes pa (ps, psa).

From the transcription made in 800 A.D. (figure 283), the identity of the psa is clear. It is a trisula/trident form, which becomes Greek Psi, but which is simply another version of the Algiz rune that goes back at least to the Zharkutanskies Runes (68,000 B.C., figures 1 and 2). Ethiopian can be described as an alif af fa bet or an alif af fa psa bet. It is based on a more complex model than the 22 letter alfabesi and its roots are in an older structure that comes from India via what are now Persia, Iraq and Turkey and in other versions by sea via the Indian Nubians.

Given that there are dozens of forms of Amharic and Ethiopian feedels, we have clearly only scratched the surface. But for the purposes of our survey even this minimal glimpse is sufficient to arrive at some surprising, preliminary conclusions. The evidence confirms the received wisdom that South Arabian alphabets (Old Yemeni, Musnad) are directly linked with Ethiopian scripts. These South Arabian alphabets have a clear system, connected with both modern Arabic structures and ancient runic systems. While the system for 22 letters as an abjad, reflects the alfabesi model associated with Babylon, the 26, 30 and 33 letter systems reflect a larger system with numerous links to Sanskrit.

The chronology of these South Arabian and Ethiopian systems varies enormously. The Ancient Scripts site refers to c. 1300 B.C.:

The South Arabian alphabet was used primarily in the Sabaean and Minaean kingdoms in the Southern edge of the Arabian Peninsula. It is thought to have diverged from the Proto-Sinaitic alphabet as early as 1300 BCE, and a developing form appeared in Babylonia and near Elath of the Gulf of Aqaba around the 8th/7th centuries BCE. The South Arabian proper appears around 500 BCE, and continued to be

I	II
Ɑ Boibel	Ɑ Beith
Ɱ Loth	Ɱ Luis
Ɐ Foran	Ɐ Fearan
Ɒ Salia	Ɒ Suil
ⱱ Neaigadon	ⱱ Nuin
Ⱳ Daibhoith	Ⱳ Duir
ⱳ Teilmon	ⱳ Tinne
ⱴ Casi	ⱴ Coll
Ⱶ Moiria	Ⱶ Muin
ⱶ Gath	ⱶ Gort
ⱷ Ruibe	ⱷ Ruis
ⱸ Acab	ⱸ Ailim
ⱹ Ose	ⱹ On
ⱺ Ura	ⱺ Ux
ⱻ Esu	ⱻ Eactha
ⱼ Jaichim	ⱼ Jodha

1 Ogum Croakh		2 O'Sullivan's Ogum		British Ogum			Bobeloth		Bethluifnion 2		
Charact.	Power	Character	Power	Char.	Power	Name	Char.	Power	Charact.	Power	Name
	A	+	B		a	Alap		B	B	B	Beth
	L	x	L		b	Braut		L	L	L	Luis
	N	*	F		c	Cari		F	F	N	Nien
	T	*+	S		d	Dext		S	S	F	Fenn
	J	*+	N		e	Egri		S	S	S	Suil
	H	+x	H		f	Fich		V	V	H	Hath
	D	<	D		g	Guider		H	H	D	Duir
	T	>	T		h	Hail		D	D	T	Tinne
	C	Δ	C		i	Sechnit		T	T	C	Coll
	Q	Δ	M		k	Kam		C	C	M	Muin
	M	Δ	G		l	Leuber		C	C	G	Gurt
	Q	Δ	ng		m	Muin		M	M	P	Petbhec
	Q	Δ	R		n	Nihu		M	M	R	Ruis
	Q	Δ	A		o	Cr		M	M	R	Ruis
	Q	Δ	O		p	Parth		M	M	R	Ruis
	Q	Δ	E		q	Quith		M	M	R	Ruis
	Q	Δ	I		r	Rat		M	M	R	Ruis
	Q	Δ	I		s	Sung		M	M	R	Ruis
	Q	Δ	ia		t	Taus		M	M	R	Ruis
	Q	Δ	ai		u	Uir		M	M	R	Ruis
	Q	Δ	coi		v	Veil		M	M	R	Ruis
	Q	Δ	ui		w	Weir		M	M	R	Ruis
	Q	Δ	eg		x	Xu		M	M	R	Ruis
	Q	Δ	eg		y	Yfauil		M	M	R	Ruis
	Q	Δ	eg		z	Zau		M	M	R	Ruis
	Q	Δ	eg		z	Zau		M	M	R	Ruis
	Q	Δ	eg		z	Zau		M	M	R	Ruis
	Q	Δ	eg		z	Zau		M	M	R	Ruis
	Q	Δ	eg		z	Zau		M	M	R	Ruis
	Q	Δ	eg		z	Zau		M	M	R	Ruis

Figure 290. Bobel Lot, Boibel Loth, Beith Luis Nuin

used until around 600 CE (at which time, of course, the entire Arabian Peninsula was converted to Islam and Arabic became the most important language).¹²⁰⁵

The Ethiopians claim that Amharic goes back to 3,350 B.C.¹²⁰⁶ and was revealed by God directly to Enoch.¹²⁰⁷ Wiki claims that the South Arabian split from the “Proto-Sinaitic alphabet in about the 9th century BC.”¹²⁰⁸ Even with this Wiki terminus post quem, the South Arabian, Musnad, Geez, Amharic system was in place in the 9th century B.C., two centuries before the Old Testament and 9 or 10 centuries before the cabala was fully developed. If the Babylon alfabesi led to Ugarit, Phoenician and proto- Hebrew, there was clearly another strand.

To understand this further, we need to return to our theme of vowel positions. Arabic is clearly a very complex example. It is often claimed that Arabic is without vowels. Old Arabic linked with Ugaritic begins with 3 vowels.¹²⁰⁹ Versions of Tifinagh aligned with Arabic begin with 3 or 4 vowels through the Tar’erit. The Musnad (South Arabian) alphabet ends with H O E, of which at least two letters are vowels. Meanwhile, in standard versions of Arabic, alif is obviously a vowel, and ain (ayn) is a vowel (cf. figure 75). In the Ethiopian alphabets A and Ain are each linked with 7 vowels in the syllabaries, while the semivowels va and ya are each accompanied by 7 semivowels.

We shall return to these themes in the following chapter. For the moment it is clear that the abjad system typically associated with Arabic is reflected in Sumerian and has its roots in the Hanscretanum and the alphabet of Adam (table 69 a) which, as noted earlier, is also found in India (tables 65, 69a). The shapes of Western alphabets are multiple but their underlying structures are more homogeneous than is generally assumed. Even so there was a gradual shift whereby a version of the abjad method triumphed, which gradually replaced vowels with consonants.

9.6. Boibeloth, Babel Loth and Ogham

There is another dimension of the Babylonian context. We showed that the Babil alfabesi led directly to Ugarit, Phoenician, Samaritan and Proto-Hebrew. As such it served as the source for a standard version of early modern alphabets. Meanwhile, there was another player, linked with the Boibeloth, Babeloth and Ogham alphabets.

One of the key players in the early history of alphabets is a figure whose historical, mythical and legendary dimensions are so intertwined that it is nigh impossible to separate them clearly. He is variously called Fénius Farsaid, Feniusa Farsa, or Fenius Fars. Some describe him as a prince or King of Scythia or ancestor of the Scythians. Wiki offers a brief biography:

Auraicept claims that Fenius Farsaidh discovered four alphabets, the Hebrew, Greek and Latin ones, and finally the Ogham, and that the Ogham is the most perfected because it was discovered last....

According to the Auraicept na n-Éces, Fenius journeyed from Scythia together with Goídel mac Ethéoir, Íar mac Nema and a retinue of 72 scholars. They came to the plain of Shinar to study the confused languages at Nimrod's tower. Finding that they had already been dispersed, Fenius sent his scholars to study them, staying at the tower, coordinating the effort. After ten years, the investigations were complete, and Fenius created in Bérla tóbaide "the selected language", taking the best of each of the confused tongues, which he called Goídelc, Goidelic, after Goídel mac Ethéoir.¹²¹⁰

Lower case characters: B L F S N

a.

a	b	c	d	e	f	g	h	i
j	k	l	m	n	o	p	q	r
s	t	u	v	w	x	y	z	

Uppercase characters: B L F S N

b.

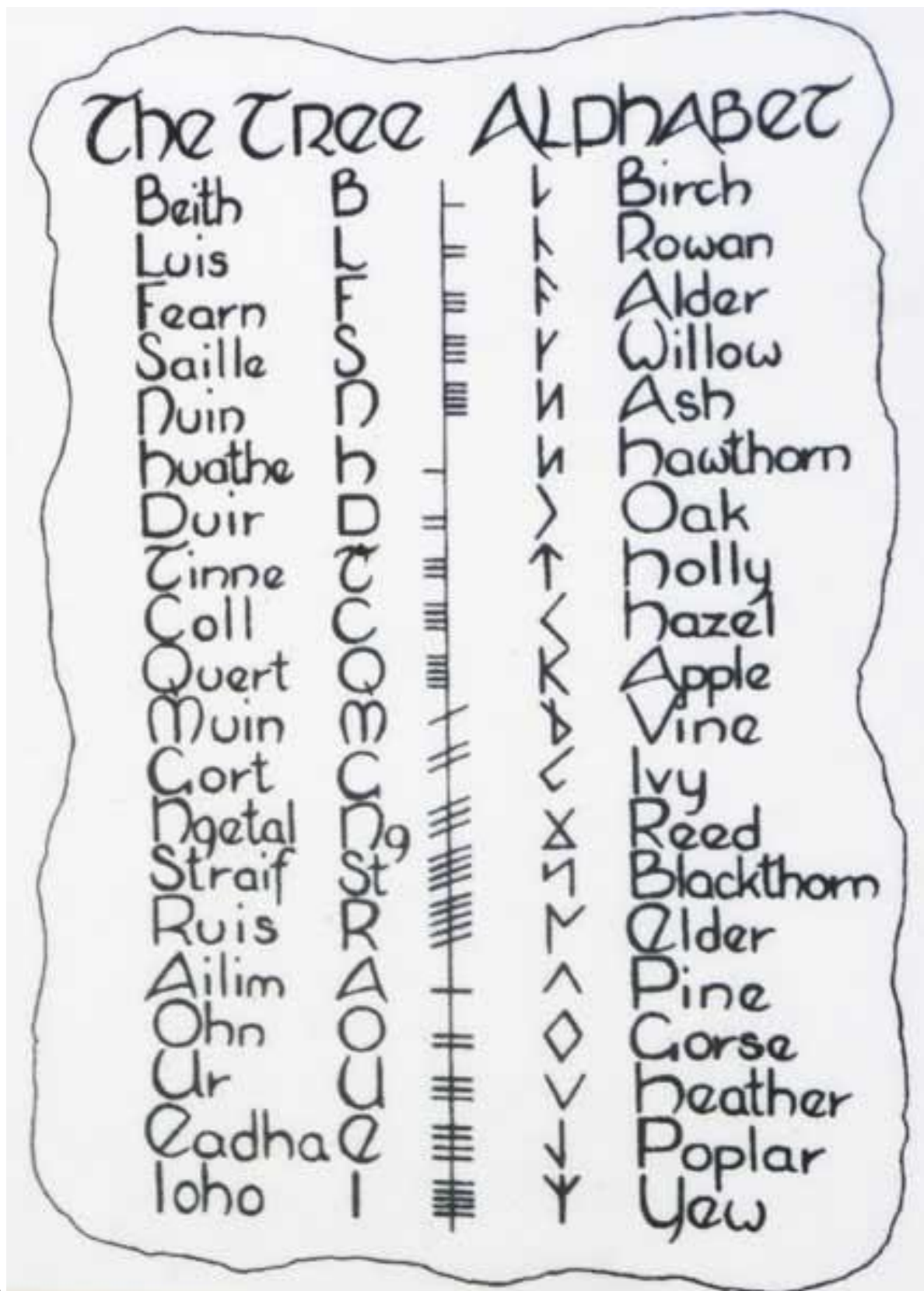
A	B	C	D	E	F	G	H	I
J	K	L	M	N	O	P	Q	R
S	T	U	V	W	X	Y	Z	

Uppercase numbers: B L F S N

c.

0	1	2	3	4	5	6	7	8
9								

Figure 291 a.-c.. B L F S N aligned with lowercase letters, uppercase letters and numbers.



a.

BLFSN, HDTCQ, MCNg St R, AOUEI

Figure 292 a. Tree Alphabet

Letters Runes			Rune Numbers	Letter Numbers
B - L	Boibel -	Loth	Rune 1 – Rune 2	Letter 1 – Letter 12
F- S	Foran -	Saille	Rune 3 – Rune 4	Letter 6 – Letter 21
N - D	Neaigadon -	Daibhoth	Rune 5 – Rune 6	Letter 14 – Letter 4
T - C	Teilmon -	Casi	Rune 7 – Rune 8	Letter 22 – Letter 3
M - G	Moiria -	Gath	Rune 9 – Rune 10	Letter 14 – Letter 7
R - A	Ruibe -	Acab	Rune 11 – Rune 12	Letter 19 – Letter 1
O - U	Ose -	Ura	Rune 13 – Rune 14	Letter 15 – Letter 21
E - J	Esu -	Jaichim	Rune 15 – Rune 16	Letter 5 – Letter 10

Beth –	Luis	Letter 2 – Letter 12
Nion –	Fearn	Letter 14 – Letter 6
Suil –	Hath	Letter 21 – Letter 8
Duir –	Tinne	Letter 4 – Letter 22
Coll –	Muin	Letter 3 – Letter 13
Gort –	Pet-boc	Letter 7 – Letter 17
Ruis –	Ailm	Letter 20 – Letter 1
On –	Ur	Letter 15 – Letter 6
Eadhadth –	Idbo	Letter 5 – Letter 10

Babel, Loth,
 Foraind, Saliath,
 Nabgadon, Hiruad,
 Dabhid, Talamon,
 Cae, Kaliap,
 Muriath, Gotli,
 Gomers, Stru,
 Ruben, Achab,
 Oise, Urith,
 Essu, Iachim,
 Ethrocius, Uimelicus
 Iudonius, Affrim,
 Ordines

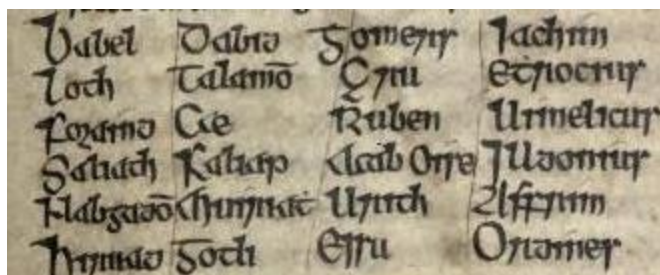


Table 87. 16 Boibeloth Runes with corresponding rune and letter numbers

Figure 293. 25 Babel Loth runes.

B –	J	Boibel -	Jaichim	Letter 2 – Vowel 5
L -	E	Loth -	Esu	Letter 12 – Vowel 4
F –	U	Foran -	Ura	Letter 6 – Vowel 3
S –	O	Salia –	Ose	Letter 21 – Vowel 2
N-	A	Neaigadon	Acab	Letter 14 – Vowel 1
D –	R	Daibhoth –	Ruibe	Letter 4 – Letter 19
T –	G	Teilmon -	Gath	Letter 21 – Letter 7
C –	M	Casi -	Moiria	Letter 3 – Letter 13

Table 88. B L F S N arranged in descending - ascending order.

While the above passage speaks of 72 assistants, accounts of his achievements are often contradictory. Other sources report that he gathered 25 assistants and named the 25 letters of the alphabet after them. Still others speak of a gradual evolution from 10 letters to 38 Letters (cf. figure 294). There are long tomes on the history of these early Celtic languages. Not surprisingly, Anglo-Saxon, Gaelic, Irish and Welsh sources offer different accounts.¹²¹¹

The Boibeloth, Babel Loth and Ogham alphabets (figures 290, table 87), sometimes appear as markings (Beth-Luis-Fearn)¹²¹² and are sometimes called a tree alphabet,¹²¹³ wherein letters, markings and runes are aligned. The Boibeloth alphabet frequently appears as two columns). The left hand column is associated with tribes of Israel: Babel, Lot, Ephron, Salem, Ne-esthan, Hur, David, Telmen, Kohath, Caleb, Moriah, Gad, Gomer, Jethro, Reu(ben).¹²¹⁴ The five vowels, when we add a J become the five tribes in Genesis: Jacob, Jose, Jura, Jesu, Jaichin, the Hebraic versions of Jacob, Joseph, Jerah, Joshua, Jachin.”¹²¹⁵ The right hand column is a list of sacred trees (figure 290, cf. figure 292, 199).

Words such as alphabet and alfabeti entail structuring principles for the sequence and limits of the letters that they contain. This same principle provides insights into the Ogham. If we take the left vertical list of 16 letters and rearrange it as couples of two letters we have letter 1 - letter 12, letter 6 - letter 21 etc (table 61a) as in the alfabeti pattern. This principle works equally with the Beth Luis Nion version and the 25 letter version (table 87b-c). A manuscript shows how such lists could be rearranged as four lists of five runes (figure 293).

The letter sequences serve as memory aides which can then be filled with different kinds of Oghams, e.g. Dan or Science Ogham, Dath or Color Ogham,¹²¹⁶ En or Bird Ogham¹²¹⁷ (table 84 a – c). The bird ogham shows how this sequence of names can be aligned further with times of the year appropriate to those particular birds. This evolves into an early encyclopaedic approach to learning using the structure of the letters as a memory aide. Agricultural Ogham includes Food Ogham, Herb Ogham, River-Pool Ogham, Water Ogham. Animal Ogham includes Bird Ogham, Cow Ogham, Dog Ogham, Ox Ogham, Sow Ogham. Man Ogham includes Art Ogham, Blind Man Ogham, Boy Ogham, Church Ogham, Finger Ogham, Foot Ogham, Fortress Ogham, Hand Finger Ogham, King Ogham, Lamé Ogham, Nose Ogham, Woman Ogham: “The Irish candidate for ollaveship was required to master 150 cypher alphabets.”¹²¹⁸ Long before there were memory theatres, alphabets were a stage for theatres of memory.

If we now take this same list of couplings and relate them to rune numbers this leads to Rune

Dan or Science Ogham

Bathumnacht-	Laumnacht
Filideacht-	Sairfi
Noaireacht-	Haircetal
Druideacht-	Tornoscht
Cruitereacht-	Quislineacht
Milaideacht-	Gaibneacht
Ngibai-	Tserguindeacht
Ronnaireacht-	Airigeacht
Ogmogocht-	Umaideacht
Enaireacht-	Iascaireacht

Dath or Color Ogham

Ban - Liath
Flan – Sodath
Huath – Dub
Tenin – Quiar
Moract – Gomor
Nglas – Tsorca
Ruad – Alat
Odar – Usga
Erc - Irfind

En or Bird Ogham

December 24 - January 21	B	Besan	Pheasant
January 22 - February 18	L	Lachu	Duck
February 19 - March 18	N	Naescu	Snipe
March 19 - April 14	F	Faelinn	Gull
April 15 - May 13	S	Seg	Hawk/SS strolach thrush
May 14-June 10	H	Hadaig	Night-crow
June 11 - July 8	D	Droen	Wren
July 9 - August 5	T	Truth	Starling
August 5 - September 5	C	Cron	Crane/Q querc hen
September 6 - September 30	M	Mintan	Tit-mouse
October 1 - October 29	G	Geis	Mute-swan
October 30 - November 25	Ng	Ngeigh	Goose
November 26 - December 22	R	Rocnat	Rook
Winter Solstice	A	Aidhircleog	Lapwing
Spring Equinox	O	Odorscrach	Cormorant
Summer Solstice	U	Uiseog	Lark
Autumn Equinox	E	Ela	Whistling swan
Winter Solstice	I	Illait	Eagle

Table 89. Science, Colour and Bird Ogham.

Boaz	Jachin
B	J
1 Night -	1 Day
Black Pillar -	White Pillar
Clouds -	Fire
Female -	Male
Left -	Right
Left Pillar -	Right Pillar
Mercy -	Judgement, Severity, Understanding
North -	South Names
Silver -	Gold
Stolistes -	Daduchos
Strength -	Establishment
Unity -	Binary

Table 90a-b. Boibel-Jaichim and Boaz and Jachin symbolism (cf. table 88).

1 – Rune 2, Rune 3 – Rune 4, Rune 5- Rune 6.... which seems elementary until we read the letters and numbers vertically. B F N T M R O E corresponds to uneven numbers, 1 3 5 7 9 11 13 15. Meanwhile, L S D C G A U J corresponds to even numbers 2 4 6 8 10 12 14. Uneven numbers are typically male and spiritual. Even numbers are typically female and material. So the left column of this new list can be seen as male and spirit, while the right column can be seen as female and matter.

All this opens up multiple levels of interpretation. In one view, Boibel is Babel, the Home of the Wise. Salem is Jerusalem, the city of God. So Babel can be the left column and Jerusalem the right column. In this view, Loth (Lot) and Foran (Ephron, from whom Abraham acquired the cave that was tomb for his wives) are stages on the way. Alternatively, we can use the circular method outlined below (§ 9.8, table 91, cf. figure 297 a)¹²¹⁹ In the Bible, Lot accompanied Abraham. At some point there was a parting of ways. Lot remained in Moab (modern Transjordan). Abraham stayed in Jerusalem (modern West Bank of the Jordan). In the Biblical narrative, when Sodom and Gommorah are burned, Loth's wife looks back and is turned to a pillar of salt. Alchemically salt represents the body. So now the right column can represent female, material world and body, while the left column can represent the male, city of God and the spirit.

As part of this approach the vowels can be linked with consonants (table 88a). Now, it is the left column that is potentially female and matter, while the right column, beginning with 5 vowels relates to male and spirit. The first five letters of the right column, J E O U A or I E O A E are also the opening letters of Jehova: I E O U A I E O V A I E H O V A.¹²²⁰ Now it is the left column that is earth and matter and the right column that is heaven and spirit. In the Syriac alphabet (Syriacum), five Biblical names are also explicitly linked with the five vowels A E I O U, namely: Abraham, Esaia, Isaac, Odam, Vria.¹²²¹

A variant of this approach leads to the Boaz - Jachin contrast made famous by the freemasons (table 90). The good news is that there are now clear contrasts. The less good news is that the female has been relegated to the night, darkness, clouds, the North, mercy and a black pillar. This is far removed from a world where Sri is the source of everything and where Lalita Tripurasundari is the mother of all life and everything. The possibility that vowels and consonants can be correlated leads us to look afresh at the rasi chakra (figure 48). Vowel 1 is opposite consonant 1, vowel 2 is opposite consonant 2. Vowels 5 6 7 (u u r, cf. Ur) are opposite consonants 5 6 7 (ca cha jha) along the Taurus – Scorpio (vrsabha – vrsikha) axis.

Мир	У	М	Берегиня	Б	Б
Чернобог	Ц	Ч	Уд	У	У
Алатырь	А	А	Леля	Л	Л
Радуга	Р	Р	Рок	Ж	Х
Нужда	Н	Н	Опора	О	О
Крада	Г	К	Дажьбог	Д	Д
Треба	Т	Т	Перун	П	П
Сила	С	С	Есть	Е	Е
Ветер	В	В	Исток	И	И

	FA To HELP		AR To ASCEND
	UR To HEAL		SIG To WIN
	THORN To PROJECT		TYR To SACRIFICE
	OS To ACCEPT		BAR To DESCEND
	RIT CEREMONIAL		LAF COSMIC LAW
	KA CAPABILITY		MAN SPIRITUALITY
	HAGAL UNIVERSE		YR ROOTS
	NOD KARMA		EH COSMIC UNION
	IS TRUE EGO		GIBOR LIFE, SELF

a.-b.

Lat	1	2	3	4	5	6	7	8	9	Lat	10	11	12	13	14	15	16	17	18	19	20	21
f	1	2	3	4	5	6	7	8	9	a	10	11	12	13	14	15	16	17	18	19	20	21
u	1	2	3	4	5	6	7	8	9	ä	10	11	12	13	14	15	16	17	18	19	20	21
h	1	2	3	4	5	6	7	8	9	b	10	11	12	13	14	15	16	17	18	19	20	21
a	1	2	3	4	5	6	7	8	9	v	10	11	12	13	14	15	16	17	18	19	20	21
o	1	2	3	4	5	6	7	8	9	c	10	11	12	13	14	15	16	17	18	19	20	21
g	1	2	3	4	5	6	7	8	9	d	10	11	12	13	14	15	16	17	18	19	20	21
k	1	2	3	4	5	6	7	8	9	e	10	11	12	13	14	15	16	17	18	19	20	21
w	1	2	3	4	5	6	7	8	9	f	10	11	12	13	14	15	16	17	18	19	20	21
h	1	2	3	4	5	6	7	8	9	g	10	11	12	13	14	15	16	17	18	19	20	21
n	1	2	3	4	5	6	7	8	9	h	10	11	12	13	14	15	16	17	18	19	20	21
i	1	2	3	4	5	6	7	8	9	i	10	11	12	13	14	15	16	17	18	19	20	21
j	1	2	3	4	5	6	7	8	9	j	10	11	12	13	14	15	16	17	18	19	20	21
a	1	2	3	4	5	6	7	8	9	k	10	11	12	13	14	15	16	17	18	19	20	21
ch	1	2	3	4	5	6	7	8	9	l	10	11	12	13	14	15	16	17	18	19	20	21
p	1	2	3	4	5	6	7	8	9	m	10	11	12	13	14	15	16	17	18	19	20	21
z	1	2	3	4	5	6	7	8	9	n	10	11	12	13	14	15	16	17	18	19	20	21
s	1	2	3	4	5	6	7	8	9	o	10	11	12	13	14	15	16	17	18	19	20	21
t	1	2	3	4	5	6	7	8	9	ö	10	11	12	13	14	15	16	17	18	19	20	21
b	1	2	3	4	5	6	7	8	9	p	10	11	12	13	14	15	16	17	18	19	20	21
l	1	2	3	4	5	6	7	8	9	qu	10	11	12	13	14	15	16	17	18	19	20	21
e	1	2	3	4	5	6	7	8	9	r	10	11	12	13	14	15	16	17	18	19	20	21
m	1	2	3	4	5	6	7	8	9	s	10	11	12	13	14	15	16	17	18	19	20	21
y	1	2	3	4	5	6	7	8	9	t	10	11	12	13	14	15	16	17	18	19	20	21
l	1	2	3	4	5	6	7	8	9	u	10	11	12	13	14	15	16	17	18	19	20	21
e	1	2	3	4	5	6	7	8	9	ü	10	11	12	13	14	15	16	17	18	19	20	21
g	1	2	3	4	5	6	7	8	9	v	10	11	12	13	14	15	16	17	18	19	20	21
ng	1	2	3	4	5	6	7	8	9	w	10	11	12	13	14	15	16	17	18	19	20	21
o	1	2	3	4	5	6	7	8	9	x	10	11	12	13	14	15	16	17	18	19	20	21
d	1	2	3	4	5	6	7	8	9	y	10	11	12	13	14	15	16	17	18	19	20	21
o	1	2	3	4	5	6	7	8	9	z	10	11	12	13	14	15	16	17	18	19	20	21
l	1	2	3	4	5	6	7	8	9	ch	10	11	12	13	14	15	16	17	18	19	20	21
m	1	2	3	4	5	6	7	8	9	th	10	11	12	13	14	15	16	17	18	19	20	21
ö	1	2	3	4	5	6	7	8	9	ng	10	11	12	13	14	15	16	17	18	19	20	21
a	1	2	3	4	5	6	7	8	9	eo	10	11	12	13	14	15	16	17	18	19	20	21
a	1	2	3	4	5	6	7	8	9	io	10	11	12	13	14	15	16	17	18	19	20	21
ä	1	2	3	4	5	6	7	8	9	ea	10	11	12	13	14	15	16	17	18	19	20	21
ä	1	2	3	4	5	6	7	8	9	st	10	11	12	13	14	15	16	17	18	19	20	21
ä	1	2	3	4	5	6	7	8	9	hv	10	11	12	13	14	15	16	17	18	19	20	21
st	1	2	3	4	5	6	7	8	9		10	11	12	13	14	15	16	17	18	19	20	21

c.

Figure 294. 18 Slavic runes and 38 Western runes.

Slavic	Armanen	Armanen Numbers	Letter Numbers
M – B	Man – Fa	Rune 15 – Rune 1	Letter 13 – Letter 2
Ch – U	Yr - Ur	Rune 16 – Rune 2	Letter 6 – Letter 9
A – L	Ar - Laf	Rune 10 – Rune 14	Letter 1 – Letter 12
R – X	Rit - Hagal	Rune 5 - Rune 7	Letter 20 – Letter 14
N – O	-- Nauth	Rune -- - Rune 8	Letter 7 – Letter 15
G/K – D	Ka - Thurs	Rune 6 - Rune 3	Letter 3/11- Letter 4
T – P	Tyr – --	Rune 12 - Rune -	Letter 22 – Letter 17
S – E	Sig – Eh	Rune 11 - Rune 4	Letter 21 – Letter 5
V - I--	Is	Rune -- - Rune 9	Letter 6 – Letter 10

Table 93. Slavic runes, Armanen runes (cf. 189 a-b) and corresponding numbers

One version of Brahmi begins with 10 vowels followed by 13 consonants. These can be aligned such that there is a column of vowels and a column of consonants (table 92).¹²²² This suggests that a future history of the alphabet might be able to trace how parallel columns of vowels and consonants were gradually replaced by versions wherein consonants dominated.

Some idea of the simultaneous continuity and complexity of combinations becomes clear by comparing Slavic and Western examples. An old Slavic version has 18 runes (figure 294a). There are also 18 modern Armanen runes (figure 294b). Fifteen of the eighteen are effectively identical (table 93). Yet the organizational principles are very different. The Slavic version has two columns: the right column from Bereginya (Берегиня) to Istok (Исток) reflects the 9 chakras of the human body where Istok is the lowest (Muladhara or root chakra) and Bereginya the highest. The left column deals with 9 cosmic principles with Myr (Мыр, peace, harmony, world) at the top.

Hence, the Slavic ordering is close to the logic of the alfabeti and babeloth alphabets: 1 column for the visible, manifest world of matter, the other for the non-manifest world of the spirit. The Armanen runes, by contrast, orders 3 sets of 6 runes to represent past, present and future in the manner of the Futhark runes. An attempt at a comprehensive list of Western runes by Kummer (figure 243 c) reveals how both the Slavic and the Armanen runes are subsets of a larger system of 38 runes. 38 is also the number of divisions in the Perun calendar (figure 22 b). If we include majuscule and minuscule versions then we have twice 38, i.e. 76 which is also the number of letters correlated with runes in the Bulgarian runic alphabet.

One final example (figure 495) helps to illustrate how a single letter changes contexts. In the opening chapter we explored the theme of the world tree, how it was linked with a number of signs and letters including the Isa (Isaz, Ice rune), the yang symbol, Ou (the mountain king), letter ho (Sumer), the Djed. Variants are found as a support (Опопа, rune 5) and as Madder, Hall of Fox (Hall 10). As a documented letter of an alphabet, the oldest examples appear to be Sumerian (3200 - 2360 B.C) alphabet where it is linked with letters 18, 19 and 25 as Si(l), Sa (Śa) and Za(g) –probably reflecting the savarga. It recurs at the end of the Ugaritic alphabet as letter 30.

In Tartessian the version with 3 strokes is S, while 2 strokes is O. In Boibeloth, it remains at the end of the alphabet now as letter 16. Ancient Persian and Arabic link sin and shin with shape 6. Ancient Hebrew splits these two such that sin becomes letter 15 (Samekh) and gradually associated with evil, while Shin becomes letter 21, initially in the form of a

F f N u Þ þ F f R r < k X g P w
 H h t n l i S j J ĩ C p Y z S s
 a. ↑ t B b M e M m l l o ŋ d d o o

f u	fehu -	uruz	F - U
þ a	thurisaz -	ansuz	Th - A
r k	raido -	kaunan	R - K
g w	gebo -	wunjo	G - W
h n	hagalaz -	naudiz	H - N
i j	isaz -	jera	i - j
ĩ p	ihwaz/eihwaz -	<u>perþ-</u>	<u>eo - p</u>
z s	algiz -	sowilo	X - S
t b	tiwaz/teiwaz -	berkanan	T - B
e m	eiwaz -	mannaz	e - m
l ŋ	laguz -	ingwaz	L - Ng
d o	<u>dagaz</u>	<u>ōþila/ōþala- -</u>	<u>D - Oe</u>

f u	ĩ p	F N	J C
þ a	z s	Þ F	Y S
rk	t b	R <	↑ B
gw	e m	X P	M M
hn	l ŋ	H t	l o
i j	d o	l S	M O

Figure 295 a. 24 Letters of Futhark. Table 94. Futhark and alphabet method

recumbent E like one version of the Sumerian Sa (Ša). In the Celtic runes, it becomes U, W, - Ur as the mother of all sounds, linked with the Summer Solstice, with Heather, and the letter Beth.¹²²³ It also becomes a stage in the vowels linked with the 4 seasons and 4 points of the compass (figure 200a).

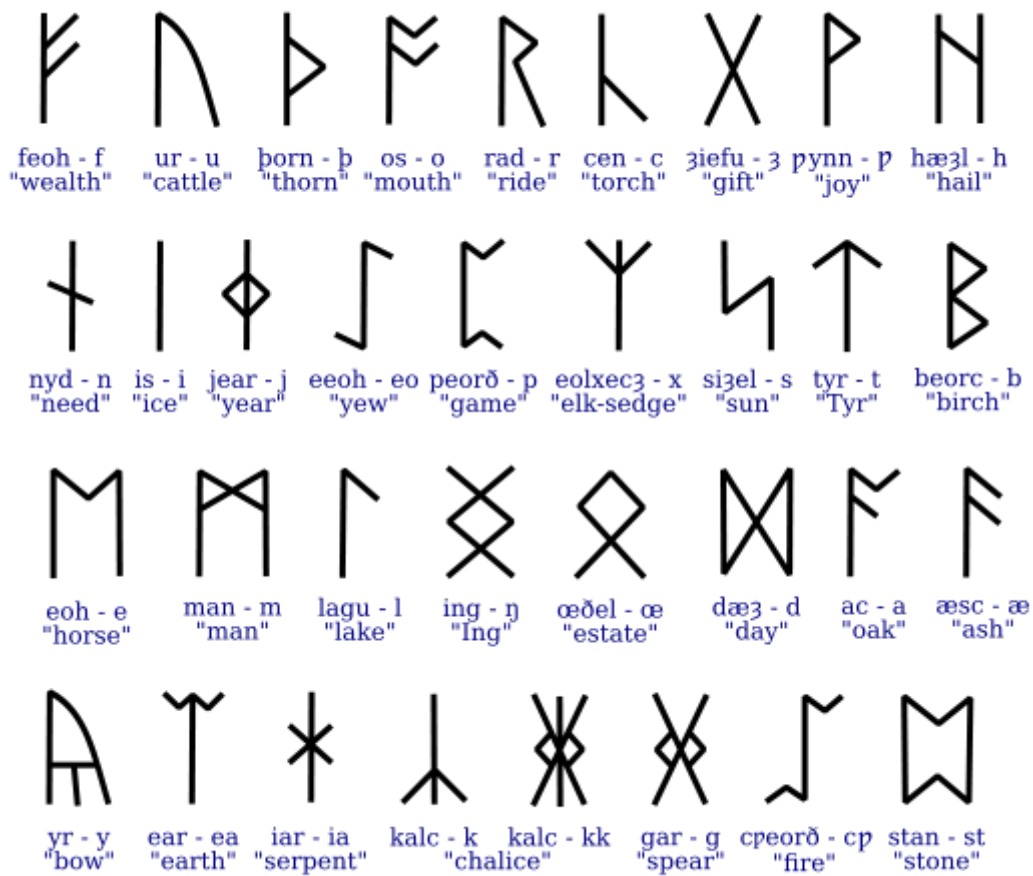
Standing back we can see two important trends. First, the idea of the world tree, which is central to all early cultures becomes a letter (linked with Sh) that is typically the culmination of runes and alphabets and aligned either with the North-South Axis of Cancer-Capricorn or the diagonal Taurus-Scorpio. Later alphabets relegate this to a point closer to half way in the cycle as sin and redefine the significance of the culmination as Shin, now, especially with an alignment Leo-Aquarius. Why this happened is explained elsewhere (§ 8.7.1. cf. appendices 2-3).

The second trend is that Babylon created multiple solutions (72 according to some), which can be classed in two large categories. One class began with the letter B (Babel Loth, Boibeloth, cf. Bereginia). The other began with A (alfabesi, alphabet), became the standard in Athens in 403 B.C. and gradually gained ascendancy. Yet, B is the first letter of beginning, first letter of the Old Testament, of Buana the goddess of the Irish, of the great goddess, Bereginia of the Slavs who, as Birch, defines a month in Russia, Poland and among the Celts. B may be first. Our quest to understand the roots of European runes and alphabets points to a big picture that includes Russia, China and India.

9.7. South Arabian (Old Yemeni, Musnad) and Futhark

If we now return to the Futhark runes in the 24 and 34 rune series (figures 295 – 296, table 89 - table 90) and apply the same alphabet principles of two columns we see that the Zay rune of the Musnad alphabet recurs as the dagaz rune of the Futhark. The fa rune of the Musnad recurs as the ingwaz rune of the Futhark. The saad rune of the Musnad recurs as the Othala rune of the Futhark. The two systems, with the Musnad directly linked to the Arabic alphabet, are both stories of the creation of life and life cycles. The Futhark stops at general principles. The Musnad adds the first examples of living beings. The Futhark generally associated with Celts and Scandinavians shares basic symbols of the South Arabian alphabets, which then migrated to Ethiopia, or according to some conversely.

The Othala rune, which we encountered among the Slavs (figures 17-18), links with Ethiopian and Musnad (figures 281-282).¹²²⁴ Indeed we begin to see new connections between Sumerian, Slavic, and Arabic letters. We find traces of these shapes among the Tamachek¹²²⁵ and Tifinagh¹²²⁶ alphabets of the North African Bedouins. Even more astounding, the basic two column alphabet principles work when applied to Bantu (figure 289), the basis of some 535 languages according to Ethnologue.¹²²⁷ Carl Gustav Jung has taught us to look for universal symbols as parts of a collective unconscious. This is rather different since the symbols occur at specific points in a system. The wide set of associations stretch from India to Europe and across Africa, down to South Africa.



a.

feoh -f	beorc - b	ƿ	ƿ	1	18
ur- u	eoh - e	ʀ	ʀ	2	19
þorn - þ	man -m	þ	þ	3	20
os -o	lagu -l	ƿ	ƿ	4	21
rad -r	ing - ŋ	ʀ	ʀ	5	22
cen c	œðel -œ	ʀ	ʀ	6	23
giefu -g	daeg-d	ʀ	ʀ	7	24
wynn-w	ac - a	ʀ	ʀ	8	25
haegl- h	aesc - ae	ʀ	ʀ	9	26
nyd -n	yr - y	ƿ	ʀ	10	27
is -i	ear -ea	ʀ	ʀ	11	28
gear- j	iar - ia	ƿ	ʀ	12	29
eeoh -eo	kalk - k	ʀ	ʀ	13	30
peorð p	kalk -kk	ʀ	ʀ	14	31
eolxcez -x	gar - g	ʀ	ʀ	15	32
sigel - s	cweorð -cw	ʀ	ʀ	16	33
tyr - t	stan -st	ʀ	ʀ	17	34

Figure 296.a. 34 Letters of futhork. Table 95. Futhork and Alphabet method.

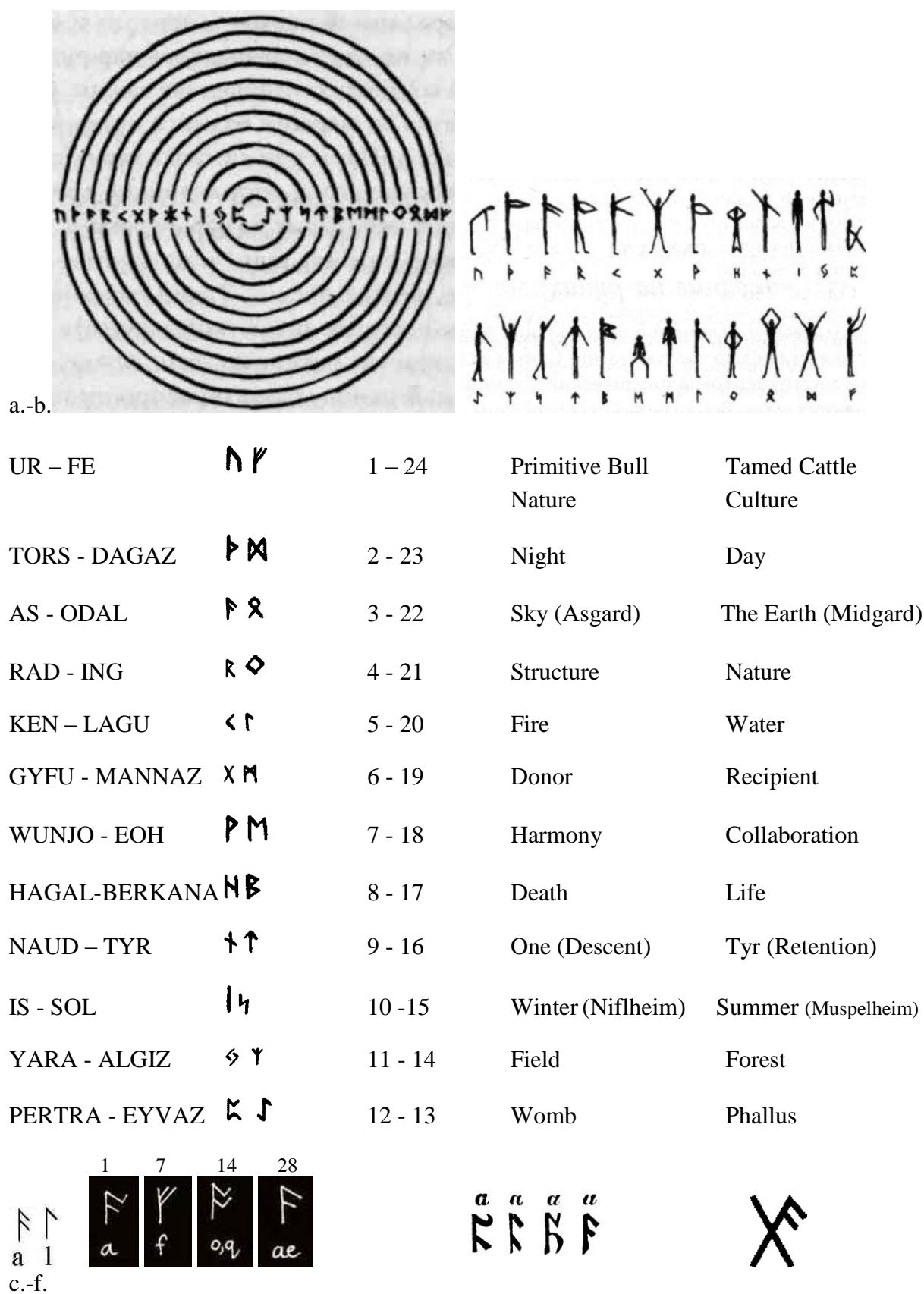


Figure 297 a. Runic circle, b. runic postures, Table 96. Runic complementary contrasts; 297c. a-1, d. Anglo Saxon letters 1,7 14, 28 (a, f, o/q, ae),e. 4 letters A, f. Gyfu-Feoh Bindrune .

9.8 Runic Circles

Meanwhile, there were also other models. A Russian source presents a circular configuration of the runes. The accompanying images and text seem simple and straightforward (figure 297, table 91):

Runes and the Nordic magic Runes should not be understood linearly, always counting to the fleece of [ur] of the first, but to [fe] - latter. Runes symbolize multidimensional principles. Investigating different combinations of runes, it is possible to understand their concealed senses. 24 runes can be placed into 12 concentric circles. First and last runes are on the opposite sides of outer circumference. In the internal circles in pairs are placed runes from the opposite ends [utarka]. Internal circle consists of middle pair - “[pertra]” and “[eyvaz]”. Thus, we obtain twelve pairs of runes. Numbers 12 and 24 are in many respects important. They are correlated with the zodiacal signs, the twenty-four hours, the months and so forth of the pair of runes symbolize the opposite forces, which supplement each other. The value of some of the pairs is obvious.¹²²⁸

The outermost pairs are concerned with a cosmic, societal, external level (rune 1 – rune 24). The innermost pairs are concerned with a personal, private, intimate level (rune 12 – rune 13). It is easy to imagine how these circles could be adjusted into the spirals of a labyrinth such that individuals can make inner journeys to confront their inner beast: personal equivalents of the shaman’s journey to the frontiers of the cosmos (cf. figure 80b). Thus journeys which began as a domain of shamans, could be extended to priests and initiates and ultimately become an everyday part of the entrances to cathedrals of the faithful (figure 146).

The pairs of runes seem almost too obvious to be noteworthy until we look more closely. In this list, rune 1 is Ur, rune 24 is Fe. The first rune, Ur, can be seen as a person in the act of going from a four-footed animal to a two-footed homo sapiens (figure 297b). The last rune, Fe, shows a person raising hands towards the heavens. So Ur – Fe is a minimal history of evolution. Cosmically, Ur is along the Taurus-Scorpio axis as in the Hindu rasi chakra (figure 48). In terms of gender, Ur is male as in Urmensch (prehistoric man) and Fe is the fe of female and feminine. A simple version leads to the Gyfu – Feo bindrune (figure 297 f) and to a series of two stage developments: e.g. beginning - end, past - present, wild - tame, bull - cattle, nature - civilization (table 97).

Ur -	Fe
Wild	Tame
Beginning	End
Past –	Present
Primitive Bull -	Tamed Cattle
Ancestral Property -	Moveable Wealth
Primal Nature -	Civilization
Nature -	Culture
Sun	Moon
Male	Female

Table 97. Basic associations of runes 1 and 24

9.9. Conclusions

In a sense, the first six chapters were an introduction. They outlined historical roots and key themes that inspired the structuring of letters: the human body, planets, zodiac signs, human breathing and human movements. Chapters seven and eight outlined how the model spread East and West. Chapter nine has finally come to the point. The word alphabet and its variants alfabet alfaba, alfabesi are not simply random terms. They indicate specific sequences of letters. In the 22 letter sequence of early alphabets, the alpha or alfa is about divisions by 2: letter 1 to letter 11/12 (at the half of the alphabet) to letter 6 (at the midpoint of the half). The beta is about limits: letter 2 to letter 22 (at the end).

This 22 letter system appears to have its origins in India, evolved in Sumer and Akkad, and to have developed in its modern form in Babylon. It served as a model for Ugarit, standard Phoenician, Samaritan and Paleo-Hebrew. This system follows a distinct sequence with a b g d, h w z, h t y, k in the left column and l m n, s a p ts, q r s t in the second column. Alternative Hebrew alphabets such as Passing the River (*Transitus fluvii*, probably derived from Chaldean 10), have different letter forms but maintain the same sequence of letters. Although the Hebrews emphasized the importance of 3, 7 and 12 letters, the alfabesi came to be organized in divisions of 9. In the 22 letter alphabets this resulted in a gematria of 1-400. In the later Hebrew alphabets of 27 letters, this resulted in a gematria from 1-900. The Arabic tradition used the same system (*aiq bekar*) with their alphabet of 28 letters leading to a gematria from 1-1000.

Babylon is clearly much more than a former capital of Babylonia and a physical location in what is now Iraq. Here, as outlined earlier (figure 173), the letters become associated with planets and serve as building blocks for major ziggurats. In some versions, there are 7 stories reflecting the 7 planets. In other versions, there are 9 stories reflecting the 9 building materials and the 9 divisions of grammar. There are also 8 cases of 72, namely: 72 artificers, 72 building materials, 72 counsellors, 72 languages, 72 paces, 72 peoples, 72 pupils, 72 races. 8×72 is 576, which is also the gematria of *pneuma*, spirit or breath, whose physical expression is the New Jerusalem. Hence, the numbers of alphabets from 1 – 22, 1- 24 and 1 - 26 are clearly reflections of a much bigger picture that takes us directly to numbers of breathing and cosmic breaths, numbers of the cosmos and the numbers of the universe.

If the city of Byblos (cf. Bible, Bibliothek) in Lebanon is linked with the origins of the book, the city of Babylon is connected with the origins of the modern alphabet through Babil Alfabesi, Boibeloth, and BabelLoth. These alphabets, associated with Fenius Fars, a Scythian Prince or King, are noteworthy because they follow the two column principles of the alfabesi precisely. Their slightly different arrangement of letters holds clues to suggest that alphabets which now have only consonants, or consonants followed by vowels, were once balanced reflections of spiritual vowels and material consonants. They also suggest a silent battle between alphabets beginning with B and alphabets beginning with A.

The origins of these alfabesi systems lie further East. Scholars have traced how Phoenician is based on Ugarit(ic), which is based on Accadian, which has its roots in Sumerian in the 35th c. B.C. some two and a half millennia before the first documented evidence of Hebrew script.

We showed that this structure is found also in the alphabets of Chaldean 3, Adam, Brachmanicum, Hanscretanum, and Indicum. Closer consideration of Ethiopian revealed 22, 26 and 33 letter systems, the latter with structural parallels to South Arabian and Sanskrit. When the alfabeti principle of two columns was applied to these and Old Yemeni, Musnad, Futhark and Bantu unexpected parallels in underlying structures were found.

From this emerges a rather different history of alphabets. The abjad method is widespread, stretching from India to Europe, across Africa and down to South Africa. An earliest date associated with the method is 5509 B.C. (Alphabetum Adami), but there are claims for even earlier dates. For all the importance of the alfabeti approach of Babylon, the structure of English derives from the structure of abjads. While abjads with 7 divisions are usually discussed in terms of Middle Eastern languages, there is also an Urdu abjad tradition with 8 divisions.

All this calls for three corrections in the history of alphabets. Firstly, contemporary discussions typically refer to the need for one letter linked with one sound. This was introduced by Sanskrit and is certainly not a contribution of the alfabeti which often undermined clear distinctions between vowels and consonants.

Second, it is fashionable to focus on alphabets vs. abjads as if alphabets were modern and abjads primitive. While it true that abjads typically used something else than the A B C order, as shown earlier (table 50), this is but one of many variants in the world of alphabets. This also ignores long standing historical distinctions between abjads based on alphabet order (using basic shapes)¹²²⁹ and those based on abjad value (i.e. gematria) order.¹²³⁰

Third, there are problems of chronology. Modern use of Arabic in Islam means its roots are often associated with the prophet Mohammed in the 7th c. A.D. The Old Arabic linked with Ugarit, South Arabian (Old Yemeni, Musnad) and Ethiopian (cf. Amharic, Geez) go back to at least 900 B.C., probably 1400 B.C. and according to some to 3350 B.C. While the precise dates remain open to discussion, the abjad tradition, especially through its 33 letter alphabets entails structures parallel with those of Sanskrit and Brahmi, which are older than the alfabeti model of Babylon that became dominant in the Mediterranean region. Very simply, the history of abjads and of the alphabet lies more in modern Persia and Iraq (Elam, Sumer, Susa, Babylon) than near the Mediterranean shores (Tyre, Byblos, Jerusalem) and it reflects older connections with India and China.

The Hebrew innovation (cf. § 8.7) is more metaphysical than physical: more about shifts in heavenly astronomy than about earthly use of letters. In simple terms, it entails an emphasis on stars to counter the Babylonian emphasis on planets. The Hebrew approach gives new emphasis a) to a heavenly crossing of the Eridanus (which becomes aligned with the Jordan on earth), b) to Aquarius: now as letter 18: the Tzadik, the leader and c) to the crossing of the Southern Cross (Tav).

Hebrew shifts the focus from static letters to letters reflecting the dynamics of crossing. More precisely, it redefines the nature of and value of crossing. Letters linked with the Sun, multiples of 6 (60, 600) and 666 become seen as negative, as do aspects of the corresponding

letters (e.g. F and S). For instance, the Sin of S (one of the 3 s's in the savarga), becomes reduced to sin. The good news is a clear vision that points to the virtues of Aleph, Mem, Shin and Tav.

As the new orders become associated with Babylon and Jerusalem, older traditions reflecting the space between Babylon and India tend to fade. A whole range of associations are almost forgotten. As will be seen later (appendix 3) there are also a number of important places such as Jurjan, Sanjan, Sangan, Sanzan, most of which allude to the number 3 (San) and to links with birth and being born: e.g. jur - jan, juri - jan, jühr – jahn (cf. Georg – Johann, Saint George – Saint John). This will offer possible insights into the pre-Christian history of John the Baptist. These may also be related to pre-Islamic history in Old Slavic which has experiments with a, al, ala, allax entailing the letters of the name of Allah at least 1500 years before the advent of Islam (cf. figure 609, appendix 5). This prehistory of the Hebrew, Christian and Islamic faiths could reveal much more about common themes. It is linked with a larger trend noted at the outset of this chapter: a shift from alphabets as cycles to alphabets as stories of creation, growth, redemption and salvation.

The story of the alphabet thus entails a paradoxical big picture. So-called primitive runes, abjads and alphabets are all interconnected. The simple oppositions in textbooks need revision. This chapter has outlined some dimensions of these interconnections. The Middle East in a larger sense from India and Bactria to the Mediterranean, transformed the premises of the Sanskrit model. Chapter 10 will offer a new framework for understanding the history of alphabets. Chapter 11 will explore how this links with geometrical and numerical models. Chapter 12 will offer conclusions.¹²³¹

Chapter 10. Classes of Alphabets

The science of the alphabet contains great mysteries since He, who is the only author of all mysteries, has compared himself to the first and last letter...How great then must be the mysteries of the intermediate letters? And is it not surprising that this mystery should be so restricted in letters; for all things visible and invisible, manifest and most occult things, emanating (through the medium of nature or art) from God himself, are to be most diligently explored in our wanderings.

John Dee, *Monas Hieroglyphica*, 1564, Preface¹²³²

a	á	e	é	i	í	u	ú
ba	bá	bà	be	bé	bè	bi	bí
bi	bu	bú	bù	da	dá	de	dè
di	dí	du	dú	dù	du4	ga	gá
ge	gé	gè	gi	gí	gî	gi4	gi5
gu	gú	gù	gu4	gu5	gu6	gu7	ha
hā	hā	ha4	he	hé	hî	hî	hu
ka	ká	kà	ke	ké	ki	kí	ku
kú	kù	ku4	la	lá	là	le	lé
li	lí	lu	lú	ma	má	me	mé
mè	mi	mí	mì	mu	mú	na	na
nā	nā	na4	ne	né	ni	nî	nu
nú	pa	pá	pe	pé	pi	pí	pi
pu	pú	pù	ra	rá	re	ré	ri
rí	ru	rú	rù	sa	sá	sà	sa4
se	sé	si	sí	su	sú	sù	su4
ša	šá	šà	še	šè	šî	šî	šu
šú	šù	šu4	ta	tá	te	ti	ti
ti4	tu	tú	tù	za	zá	ze	zé
zi	zí	zî	zu	zú			

Figure 298 a. Sumerian syllabic glyphs¹²³³

ab	áb	eb	éb	ib	ìb	ub	úb
ad	ád	ed	id	íd	ud	úd	ag
ág	eg	ég	ig	íg	ug	aḡ	áḡ
eḡ	iḡ	uḡ	úḡ	ak	ek	ik	uk
al	ál	el	él	il	ìl	ul	úl
am	ám	em	im	ím	um	úm	
an	en	èn	in	in4	in5	un	ún
ap	ép	ip	íp	up	úp	ar	ár
er	ir	ip	ur	úr	as	es	és
is	ís	ús	aš	aš	eš	eš	
iš	ĩš	uš	úš	at	át	et	it
ut	út	az	ez	éz	iz	íz	uz
úz	ùz						

b. úz ùz

Figure 298 b. Sumerian Syllabic Glyphs.

a.

𑀀 a	𑀁 ā	𑀂 i	𑀃 ī	𑀄 u	𑀅 ū
𑀆 e	𑀇 ai	𑀈 o			
𑀉 ka	𑀊 kha	𑀋 ga	𑀌 gha	𑀍 ña	
𑀎 ca	𑀏 cha	𑀐 ja	𑀑 jha	𑀒 ña	
𑀓 ṭa	𑀔 ṭha	𑀕 ḍa	𑀖 ḍha	𑀗 ṇa	
𑀘 ta	𑀙 tha	𑀚 da	𑀛 dha	𑀜 na	
𑀝 pa	𑀞 pha	𑀟 ba	𑀠 bha	𑀡 ma	
𑀢 ya	𑀣 ra	𑀤 la	𑀥 ḷa	𑀦 va	
𑀧 śa	𑀨 ṣa	𑀩 sa	𑀪 ha		

b.

𑀀 a	𑀁 i	𑀂 u	𑀃 e	𑀄 o
𑀆 ka	𑀇 kha	𑀈 ga	𑀉 gha	𑀊 ña
𑀋 ca	𑀌 cha	𑀍 ja	𑀎 jha	𑀏 ña
𑀐 ṭa	𑀑 ṭha	𑀒 ḍa	𑀓 ḍha	𑀔 ṇa
𑀕 ta	𑀖 tha	𑀗 da	𑀘 dha	𑀙 na
𑀚 pa	𑀛 pha	𑀜 ba	𑀝 bha	𑀞 ma
𑀟 ya	𑀠 ra	𑀡 la	𑀢 va	
𑀣 śa	𑀤 ṣa	𑀥 sa	𑀦 ha	

Figure 299. Vowels in Front: a. Brahmi. b Karoshti

Chapter 10. Classes of Alphabets

Chapter 8 surveyed major Western alphabets. Chapter 9 analysed some of their basic structures. Chapter 10 offers a means of classing them. A narrow definition of alphabets restricts the term to letter systems containing the letters alpha and beta. A slightly broader definition expands the range to include letter systems which have synonyms for these two terms: e.g. alaph, alep, aleph, A, bet, beith, B. This book explores a more comprehensive definition to include systems with a clearly defined set of letters, which are used for writing and reading as well as speaking.

Alphabets typically have vowels and consonants. Vowels typically occur in one of three positions: vowels in front, vowels behind and vowels in between. Alphabets with vowels in front often entail syllabaries: i.e matrices with vowels along one axis and consonants along the other axis. Vowels and semivowels behind is an approach typically found in runes, especially ogham, and early forms of Judaic, Cyrillic and Arabic. Vowels in between constitutes the most popular method in the form of abjads and regular alphabets. Each of these will be considered briefly (§ 10.1, table 98).

In terms of the 72 magical alphabets there are four main models of alphabets, namely the ABGD, ABTθ, ABCD and ABVD models (§ 10.2). To these can be added one important variant: ABJD (table 101). While the ABJD model is now mainly associated with abjads in Arabic its roots lie in the ABGD model which goes back to India. Cyrillic and Slavic-Aryan languages reflect this model as do the first 20 letters of the English alphabet. Abgd/abjd structures thus offer an underlying framework for a majority of languages ranging from India and Russia through Middle Asia, Europe and Africa (§ 10.3 and appendices 8-9).

Most alphabets entail a modular structure. They entail simple combinations of letters such as 2 letters (dyads), 3 letter (triads), 5 letters (vargas, pentads, aicmes) or 8 letters (octads). Such combinations led to systems of letters 4, 4 4, 4 4 4, 4 4 4 4 etc., which were sometimes additions and sometimes multiples. These systems are related to different scales of numbers which were also applied to letters (10.4). An understanding of this modular structure and its variations helps to explain how an underlying framework of a small number of elements (typically 6 or 8) typically leads to alphabets from 10 - 256 letters (§ 10.5).

As shown in the previous chapter, basic lists of 18, 26, 33 and 34 letters relate directly to alphabet letters. These are subsets of larger sets such as the 256 Slavic karuna. An awareness of these larger sets helps us to understand how large sets of markings, pictograms, logograms, glyphs, hieroglyphs, were gradually crystallized into the relatively small numbers of alphabet letters as we know them today (§ 10.6).

Vowels in Front	Syllabaries	A D G Model
Vowels Behind	Ogham	B L F N Model
	Iudaique	A B G D Model
Vowels in Between	Abugidas	A B G D Model
	Abjads , Arabic	A B J D Model
	Persian, Turkish, African	A B T θ Model
	Cyrillic, Slavic-Aryan	A B V G Model
	Abecedaries, Alphabets, Greek, Latin, English	A B C D Model
	Ethiopian,	H L H M Model

Table 98. Classes and models of Alphabets



a.

	ଅ	ଆ	ଇ	ଈ	ଉ	ଊ	ଋ	ଏ	ଐ	ଓ	ଔ
	a	ā	i	ī	u	ū	r	e	ai	o	au
କ୍ k	କ	କା	କି	କୀ	କୁ	କୂ	କୃ	କେ	କୈ	କୋ	କୌ
ଖ୍ kh	ଖ	ଖା	ଖି	ଖୀ	ଖୁ	ଖୂ	ଖୃ	ଖେ	ଖୈ	ଖୋ	ଖୌ
ଗ୍ g	ଗ	ଗା	ଗି	ଗୀ	ଗୁ	ଗୂ	ଗୃ	ଗେ	ଗୈ	ଗୋ	ଗୌ
ଘ୍ gh	ଘ	ଘା	ଘି	ଘୀ	ଘୁ	ଘୂ	ଘୃ	ଘେ	ଘୈ	ଘୋ	ଘୌ
ଙ୍ n	ଙ	ଙା	ଙି	ଙୀ	ଙୁ	ଙୂ	ଙୃ	ଙେ	ଙୈ	ଙୋ	ଙୌ
ଚ୍ c	ଚ	ଚା	ଚି	ଚୀ	ଚୁ	ଚୂ	ଚୃ	ଚେ	ଚୈ	ଚୋ	ଚୌ
ଛ୍ ch	ଛ	ଛା	ଛି	ଛୀ	ଛୁ	ଛୂ	ଛୃ	ଛେ	ଛୈ	ଛୋ	ଛୌ
ଜ୍ j	ଜ	ଜା	ଜି	ଜୀ	ଜୁ	ଜୂ	ଜୃ	ଜେ	ଜୈ	ଜୋ	ଜୌ
ଝ୍ jh	ଝ	ଝା	ଝି	ଝୀ	ଝୁ	ଝୂ	ଝୃ	ଝେ	ଝୈ	ଝୋ	ଝୌ
ଞ୍ ñ	ଞ	ଞା	ଞି	ଞୀ	ଞୁ	ଞୂ	ଞୃ	ଞେ	ଞୈ	ଞୋ	ଞୌ
ଟ୍ t	ଟ	ଟା	ଟି	ଟୀ	ଟୁ	ଟୂ	ଟୃ	ଟେ	ଟୈ	ଟୋ	ଟୌ
ଠ୍ th	ଠ	ଠା	ଠି	ଠୀ	ଠୁ	ଠୂ	ଠୃ	ଠେ	ଠୈ	ଠୋ	ଠୌ
ଡ୍ d	ଡ	ଡା	ଡି	ଡୀ	ଡୁ	ଡୂ	ଡୃ	ଡେ	ଡୈ	ଡୋ	ଡୌ
ଢ୍ dh	ଢ	ଢା	ଢି	ଢୀ	ଢୁ	ଢୂ	ଢୃ	ଢେ	ଢୈ	ଢୋ	ଢୌ
ଣ୍ n	ଣ	ଣା	ଣି	ଣୀ	ଣୁ	ଣୂ	ଣୃ	ଣେ	ଣୈ	ଣୋ	ଣୌ
ତ୍ t	ତ	ତା	ତି	ତୀ	ତୁ	ତୂ	ତୃ	ତେ	ତୈ	ତୋ	ତୌ
ଥ୍ th	ଥ	ଥା	ଥି	ଥୀ	ଥୁ	ଥୂ	ଥୃ	ଥେ	ଥୈ	ଥୋ	ଥୌ
ଦ୍ d	ଦ	ଦା	ଦି	ଦୀ	ଦୁ	ଦୂ	ଦୃ	ଦେ	ଦୈ	ଦୋ	ଦୌ

b.

300 a.- b. Orissan, Oriya Scripts.

HISTORY OF TAMIL SCRIPT			
தமிழ்மொழி	a ā i ī u ū e ē a l o ō	தாற்காலிகம்	k ṅ c ṇ ṭ ṇ t n p m y r l v i ḷ ṛ n
Century	அ ஆ இ ஈ உ ஊ ஏ ஐ ஒ ஓ	Century	க்ங்சஞ்ஞத்ந்ப்பம்யர்ல்வழ்ஸ்ந்ன்
BC 3 rd C	X X . . + L E D D 7 7	BC 3 rd C	+ C d h C I h I L H y + p o d y s r
AD 2 nd C	X X . . + L E D D 7 7	AD 2 nd C	+ C d h C I h I L H y + p o d y s r
AD 3 rd C	X X . . + L E D D 7 7	AD 3 rd C	+ d h Z h n u y y i o d n
AD 4 th C	X X . . + L E D D 7 7	AD 4 th C	h v 5 L U U i e y o
AD 5 th C	E 2	AD 5 th C	+ C v C 3 3 n u y y i o d y s r
AD 6 th C	அ ஆ க 7 2 2 ஏ ஏ 7 7	AD 6 th C	+ ப வ < க க h ப ம ய i ல வ ம 7 7 க
AD 7 th C	எ ஐ க 7 2 2 ஏ ஏ 2 2	AD 7 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 8 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 8 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 9 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 9 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 10 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 10 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 11 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 11 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 12 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 12 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 13 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 13 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 14 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 14 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 15 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 15 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 16 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 16 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 17 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 17 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 18 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 18 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த
AD 19 th C	அ ஆ க 7 2 2 ஏ ஏ 2 2	AD 19 th C	+ ப வ < க க h ப ம ய i ல வ 7 7 த

a.

(Pic-3)

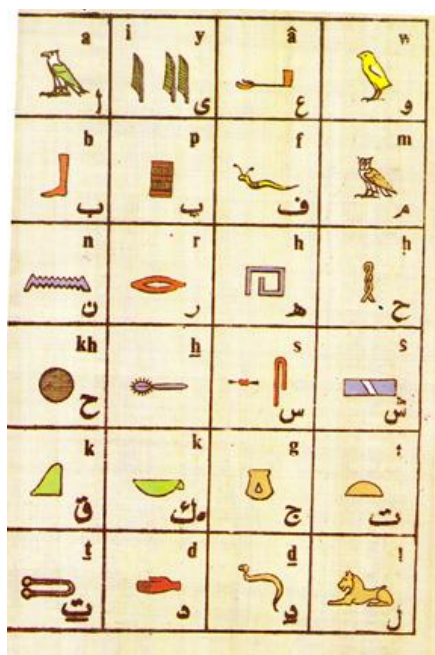
The Tamil Vatteluttu Compared with the Evolutionary Forms of the Sinhalese Script as depicted in Ancient Sri Lankan Inscriptions Dated Fourth to the Ninth Centuries

Tamil Vatteluttu	Sinhalese Script										Modern Tamil	Modern Sinhalese
	circa 312-319	circa 410-513	circa 6th century	circa 510-579	circa 7th century	circa 683-612	7th or 8th century	circa 8th century	circa 716-717	circa 8th century		
அ A	h	v	h	h	h	h			h	h	அ	අ
ஆ E	o				o						ஆ	ආ
இ O											இ	ඊ
ஈ Ka	f	f	f	f	f	f	f	f	f	f	ஈ	ක
உ Du	u		u	u	u		u		u	u	உ	උ
ஊ N	h	h	h	h	h				h	h	ஊ	න
ஏ Ta	h	h	h	h	h				h	h	ஏ	ත
ஐ Pa	h	h	h	h	h	h		h	h	h	ஐ	ප
ஒ Ya	h	h	h	h	h	h	h	h	h	h	ஒ	ය
ஔ Ru	h	h	h	h	h	h	h	h	h	h	ஔ	ර
ல La	h	h	h	h	h	h	h	h	h	h	ல	ල
வ Va	h	h	h	h	h	h	h	h	h	h	வ	ව

Source: M. Srinivasa Aiyangar, *Tamil Studies*, p. 112 (titled Anar Malai Inscriptions (Vatteluttu). A. D. 770, R. Krishnamurthy, *Cheranattal Nattin Tamil Vatteluttu*, Madras: Rasana Prints, 1982, and H. W. Corrington and S. Paranavitana, *Epigraphia Zeylanica*, Volume IV, London: Oxford University Press, 1934, page 151 (Plate 15).

b.

Figure 301 a-b. History of Tamil Script, b. Tamil Script



a.-b.

𐀀	52	{initial aleph or a	𐀁	5	l
𐀂	5	e	𐀃	𐀄	h(kh)
𐀅	/	ê	𐀆	𐀇	h(kh)
𐀈	4	i	𐀉	𐀊	s
𐀋	///	y	𐀌	𐀍	š(sh)
𐀎	3	w	𐀏	𐀐	k
𐀑	v	b	𐀒	𐀓	q
𐀔	z	p	𐀕	𐀖	t
𐀗	)	m	𐀘	𐀙	te
𐀚	2	n	𐀛	𐀜	tê
𐀝	2	n̄	𐀞	𐀟	d
𐀠, 𐀡	ω	r	:	:	{stop to separate words

𐬀	𐬁	𐬂	𐬃	𐬄	𐬅	𐬆	𐬇	𐬈	𐬉	𐬊	𐬋	𐬌	𐬍
a	ā	ā̇	q	ə	ē	e	ē	o	ō	i	ī	u	ū
𐬎	𐬏	𐬐	𐬑	𐬒	𐬓	𐬔					𐬕/𐬖	𐬗	
k	x	ẋ	x ^v	g	ġ	γ					c	j	
𐬘	𐬙	𐬚	𐬛	𐬜						𐬝	𐬞	𐬟	𐬠
t	θ	d	δ	ṫ						p	f	b	β
𐬡	𐬢	𐬣	𐬤	𐬥	𐬦	𐬧	𐬨	𐬩	𐬪	𐬫	𐬬	𐬭	𐬮
ŋ	ŋ̇	ŋ ^u	n	ñ	ṅ	m	ṁ			ẏ	v	r	
𐬰	𐬱	𐬲	𐬳	𐬴	𐬵	𐬶	𐬷	𐬸	𐬹	𐬺			
s	z	š	ṧ	š̈	y=ž̇	ž̈				h			

c.

Figure 302. Vowels in Front. a.b. Egyptian Hieroglyphs, c. Avestan

10.1. Three Positions of Vowels

Alphabets can be classed in terms of where vowels occur: vowels first, vowels last or vowels in between.

10.1.1 Vowels First

Sumeria developed a method of glyphs (cuneiform) into a writing system by 3,200 B.C. Early versions used c.1000 glyphs,¹²³⁴ which were subsequently reduced to c. 400 (cf. appendix 1). By 3,000 B.C. Sumerian syllabic glyphs used the vowels first method (figure 298a –b). Eight vowels were arranged along a horizontal axis. Consonants and vowels were arranged below these in the left hand margin. In a first set of 19, the consonants were followed by a vowel (CV: ba bi di ge..). In a second set of 13, the vowels were followed by consonants (VC: ab ag ad eh...). This resulted in a matrix of 242 syllables. “By about 2,800 BC some of the Sumerian glyphs were being used to represent sounds using the rebus principle.”¹²³⁵ Even so: “Many of the symbols had multiple pronunciations.”¹²³⁶ Hence, there was not yet a one to one relation between a glyph (sign, letter) and a sound. Elamite script,¹²³⁷ continued an uppermost line with four vowels in conjunction with a consonant vowel (CV), vowel consonant (VC) patterns, and a left column with 15 consonants, leading to a potential matrix of 120 glyphs.¹²³⁸

This method of syllabic writing and the use of phonograms was further developed in Akkadian syllabic glyphs (c.2,300 B.C) The uppermost line now contained the syllable C, followed by 4 vowels and then 4 vowels followed by a C (Ca Ce Ci Cu - aC eC iC uC).¹²³⁹ Below this, in the left hand column, are 18 consonants (figure 251). The sequence of the latter consonants looks familiar. Consonants 10 11 12 13 14 follow the savarga, while consonants 15 16 17 reverse the order of the yavarga in Sanskrit.

Probably earlier than this, Sanskrit became one of the first languages to begin with vowels first followed by consonants (figure 40). This method is found equally in Brahmi (figure 299a), which begins with nine vowels and Karoshti (figure 299b), which begins with five vowels. Sanskrit also created matrices where vowels along the horizontal axis can be combined with consonants along the vertical axis, although its was formalized by Aryabhatta, in the 6th c. A.D. (figure 41). The Orissan alphabet, which has been traced back to the 3rd century B.C. (figure 300 a), also begins with 5 vowels, followed by 29 consonants.¹²⁴⁰ These follow the Sanskrit sequence: kavarga, tavarga, pavarga, yavarga, savarga, except that the first two of these each omit two letters. Meanwhile, the Oriya alphabet combines 11 vowels with 18 consonants to create a syllabary matrix of 198 letters.

In the case of Egyptian hieroglyphs, which is a source for Coptic and old Arabic, there is a received wisdom that it was either pictures or only consonants. A closer look at a typical 24 letter version (figure 302a) demonstrates the contrary. The first line has 4 letters representing 5 vowels/semivowels: a i/y â w[u]. The second line has four letters from the pavarga. An invisible diagonal from the upper left to the lower right links the letters A - L as in alphabet. The other diagonal goes from a chick (untamed) to a tether (tamed and bridled). Meroitic (figure 302b) follows a similar pattern.

The Avestan alphabet¹²⁴¹ relating to the Avestas of Zoroaster and the Aryan alphabet also

A	𐤀	𐤁 𐤂 𐤃 𐤄 𐤅
B	𐤆	𐤇 𐤈 𐤉 𐤊 𐤋 𐤌
K	𐤍	𐤎 𐤏 𐤐 𐤑 𐤒 𐤓
D	𐤔	𐤕 𐤖 𐤗 𐤘 𐤙 𐤚 𐤛 𐤜 𐤝
G	𐤞	𐤟 𐤠 𐤡 𐤢 𐤣 𐤤 𐤥
H	𐤦	𐤧 𐤨 𐤩 𐤪 𐤫
I-E	𐤬	𐤭 𐤮 𐤯 𐤰 𐤱 𐤲 𐤳 𐤴
L	𐤵	𐤶 𐤷 𐤸 𐤹 𐤺 𐤻 𐤼
M	𐤽	𐾀 𐾁 𐾂 𐾃 𐾄 𐾅 𐾆
N	𐾇	𐾈 𐾉 𐾊 𐾋 𐾌 𐾍 𐾎
NG	𐾏	𐾐 𐾑 𐾒 𐾓 𐾔 𐾕 𐾖
O-U	𐾗	𐾘 𐾙 𐾚 𐾛 𐾜
P	𐾝	𐾞 𐾟 𐾠 𐾡 𐾢 𐾣
S	𐾤	𐾥 𐾦 𐾧 𐾨 𐾩 𐾪 𐾫 𐾬 𐾭 𐾮
T	𐾯	𐾰 𐾱 𐾲 𐾳 𐾴 𐾵 𐾶
W	𐾷	𐾸 𐾹 𐾺 𐾻 𐾼 𐾽 𐾾
Y	𐾿	𐿀 𐿁 𐿂 𐿃 𐿄 𐿅

a.-b.

𐤀	𐤁	𐤂	𐤃	𐤄
a	e	i	o	u
𐤆	𐤇	𐤈	𐤉	𐤊
ja	ke	ki	ko	ku
𐤌	𐤍	𐤎	𐤏	𐤐
la	le	li	lo	lu
𐤒	𐤓	𐤔	𐤕	𐤖
ma	me	mi	mo	mu
𐤘	𐤙	𐤚	𐤛	𐤜
na	ne	ni	no	nu
𐤞	𐤟	𐤠	𐤡	𐤢
pa	pe	pi	po	pu
𐤤	𐤥	𐤦	𐤧	𐤨
ra	re	ri	ro	ru
𐤪	𐤫	𐤬	𐤭	𐤮
sa	se	si	so	su
𐤰	𐤱	𐤲	𐤳	𐤴
ta	te	ti	to	tu
𐤶	𐤷	𐤸	𐤹	𐤺
wa	we	wi	wo	wu
𐤼	𐤽	𐾀	𐾁	𐾂
xa	xe	wi	wo	zo
𐾄	𐾅	𐾆	𐾇	𐾈
ga				

c.-d.

𐤀	𐤁	𐤂	𐤃	𐤄
a	e	i	o	u
𐤆	𐤇	𐤈	𐤉	𐤊
l	m	m̄	n	
𐤌	𐤍	𐤎	𐤏	𐤐
r	f	s	ś	
𐤒	𐤓	𐤔	𐤕	𐤖
ba	be	bi	bo	bu
𐤘	𐤙	𐤚	𐤛	𐤜
ka	ga	ke	ge	ki
𐤞	𐤟	𐤠	𐤡	𐤢
ta	da	te	de	ti
𐤤	𐤥	𐤦	𐤧	𐤨
to	do	tu	du	

Figure 303. Vowels in Front: aTagalog , Alibata, b. Meroitic, c. Cyprotic, North Eastern Iberian.

reveals a Sanskrit model (figure 302c), as does Mandaic (figure 52), which the Essenes explicitly claim to have originated in India. Vowels at the beginning are found in Tajik Hebrew and in the 22 letters of Hebraicum Antiquum, where the first letter Aleph has a value of a, e, i, o, v (figure 305b) .

The Tifinagh alphabets of the bedouins of North Africa, which some claim are over 4,000 years old, begin with a dot (like the nada of Sanskrit) called the tar'erit (or tagrerit), which again represents 5 vowels (a e i ei u).¹²⁴² In Libyan,¹²⁴³ the vowels are also in front. Here 5 vowels (A E I O U) represent 5 parts of the body: Ear, Eye, Nose, Tongue, Hand. These are followed by 4 elements: earth, sea, air fire (L M N R) and 7 planets: Sun Moon, Mars, Mercury, Venus, Saturn, Jupiter (B C D G V S Th).

Other African examples include version of Amharic, Geez, Egyptian, Sheikh Bakri, Swahili, and Vai scripts. In some versions, the horizontal column begins with 7 vowels: a u i a e ə o ê i and 2 semivowels: wä yä, (cf. va ya; vav yud), which are again the bounding letters of the yavarga and the 2 letters of the tetragrammaton (figure 286b)

Eastern examples are found in the Philippines as Alibata, Tagalog (figure 303 a ff.) and Baybayin. Tagalog, one of the scripts of the Philippines offers an excellent example.¹²⁴⁴ Like Aryan (Old Persian) it also uses a grid of 3 vowels in the horizontal column and, in this case, 14 consonants. Unlike Aryan, Tagalog fills in all the points in the grid and thus produces 42 letters. As before, to understand the underlying principles, we need only look at the consonant letters in the left hand column below the vowel (a), namely: ka ga nga (kavarga), ta da na (tavarga), pa ba ma (pavarga) ya la wa (yavarga), sa (savarga) and the aspirate (ha). Next to this is a version of an anglicized, cursive variant (figure 303b). This is significant because it reminds us that a single alphabet can potentially appear in multiple versions. The Baybayin alphabet, also linked with Tagalog, is a variant on this theme. Here the vowels are in the vertical plane as a, e, i, o/u. These are followed by 14 consonants on the horizontal plane.¹²⁴⁵

In the Mediterranean, the Cypriot (or Cyprotic) alphabet of Cyprus (figure 303c, c. 1500 B.C.)¹²⁴⁶ follows the Sanskrit grid model, now with 5 vowels in the horizontal plane and 12 consonants in the vertical plane, using most of the combinations of the 5 vowel x 12 consonant matrix. Line 2 shows two semivowels/ diphthongs: ja jo that recall the last letters of early Slavic alphabets. Lines 3 -10, if reduced to a first letter become K L M N, P R S T (cf. Q R S T and the contrast between P-Celt and Q-Celt) two of the headings of abjads. Lines 11 and 12 translate the va of yavarga and ksa into wa and xa respectively. Line 13 returns to Sanskrit letter 3 linked with fire and the vajra (sword) in the tantric tradition. Other early European examples include Linear A, the 19 letters of Umbrian, and North Eastern Iberian (figure 303 d). North American examples include Cree, Cherokee and Hopi.

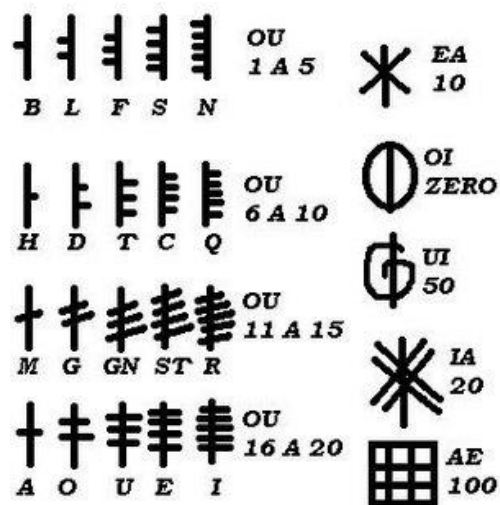
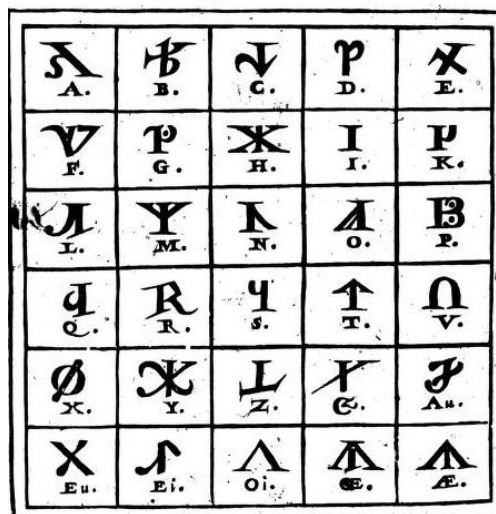
Seen as a whole, these syllabaries bring to light a paradox. Creating matrices between vowels and consonants seems an obvious way of multiplying single letters into many syllables (digraphs). However, once applied systematically, such matrices typically reduced the number of signs to under 500 (e.g. 9 x 33 = 297; 11 x 18 = 198; 16 x 16 = 256), thus much smaller than the thousands of glyphs of the earliest writing systems. Indeed, they paved the way for modern alphabets, which count isolated vowels and syllables rather than all the combinations.

a.



Pourtrait des Caracteres des Goths.

b.-c.



d.

Figure 304. Vowels and Diphthongs behind: a. Iudaique, b. Chinese, c. Caracteres des Goths d. Runes.

10.1.2. Vowels Last

A second class of alphabets requiring at least a brief acknowledgment, entails cases where vowels come last (i.e. with vowels behind the consonants). The most dramatic lists of vowels and semivowels at the end are in the Slavic tradition: e.g. ā,ū î,î,ū ā,ū,î ea iu ia ie ia, ea î (Romanian Cyrillic); o,e ü i. ye,ya yo yu ǫ ǣ yǫ yē θ ü (Glagolitic); jeru, jeru, jeri, jati (Old Church Slavonic).

In Middle Asia, this vowels last method is found in Uighur and Chorasmian. In the Maldives, it is found in some versions of Thaana script.¹²⁴⁷ The final shapes of Persian and Arabic offer a further example where shapes he waw ya (or H W I, cf. Musnad H E O) are shapes 16 17 18 or 15 16 17 respectively. These three final letters become the starting point for a range of vowels in related Nastaliq alphabets such as: Farsi (Iranian), Urdu, Pashto, Kashmiri, Sindhi and Ottoman Turkish, where we find: v Ø u w i y, a Ø I e, j i y e ej a u w.¹²⁴⁸ Some versions of Tifinagh have 5 vowels toward the end: j a i u e.¹²⁴⁹ Osmaniya (or Ciismaniya) ends with 5 vowels and 5 double vowels: a i u o e aa ii uu oo ee.¹²⁵⁰ Ugarit ends with I U S or i,e u,o s¹²⁵¹ In South America, Quechua ends with a i u.¹²⁵²

An unexpected example of vowels last is found in Iudaique, which ends with: a e i o ou (figure 304a). Another example is a Chinese phonetic alphabet known as Gwoin Tzymuu also called BoPoMoFo because of its first four consonants. Here 24 Consonants are followed by 4 vowels, A O E E, and 12 diphthongs: AI EI AU OU AN EN ANG ENG EL I U IU (figure 304 b). Vowels and diphthongs at the end are found also in the Caracteres des Goths: E, Au, Ei, Oi, Oe, Ae (figure 304c).

Structurally the Celtic Boibeloth and Babeloth (Boibeloth) alphabets are the most consistent in putting the vowels last. A minimal version has 11 consonants, 5 vowels: B L F S N D T C M G R, A O U E I. Slightly larger is 13 consonants, 5 vowels: B L N F S, H D T C M, G P R, A O U E I. Larger still are 15 consonants, 5 vowels, 5 semivowels/diphthongs: B, L, F/V, S, N – H, D, T, C/K, Q – M, G, NG, ST/Z/SS, R – A, O, U/W, E, I/J/Y, AE/X/Xi – EA/CH/KH, OI/TH, UI/P/PE, PH/IO (figure 304d). In this arrangement the first three aicmes (groups) are consonants, the vowels are the fourth aicme, while the semivowels/diphthongs are the fifth aicme or the Forfeda (additional letters).¹²⁵³



In the Babeloth, these final vowels as A O U E I become linked with names: Acab, Ose, Ura, Esu, Jaichim (Boibel Loth),¹²⁵⁴ Achab, Oise, Urith, Essu, Iachim (Babel Lot) or Jacob, Jose, Jura, Jesu, Jaichin or Hebrew: Jacob, Joseph, Jerah, Joshua, Jachin. The principle recurs in Syriacum as: Abraham, Esaia, Isaac, Odam, Vria.

a.

Alph	Ⲁ	ⲁ	Ⲃ	ⲃ	Ⲅ	ⲅ	Ⲇ	ⲇ	Ⲉ	ⲉ	Ⲋ	ⲋ
Kaf	Ⲍ	ka	ⲍ	ku	Ⲏ	ki	ⲏ	ka	Ⲑ	ke	ⲑ	ko
*Chaf	Ⲓ	cha	ⲓ	chu	Ⲕ	chi	ⲕ	cha	Ⲗ	che	ⲗ	cho
Wawe	Ⲙ	wa	ⲙ	wu	Ⲛ	wi	ⲛ	wa	Ⲝ	we	ⲝ	wo
Ain	ⲟ	a	Ⲡ	u	ⲡ	i	Ⲣ	a	ⲣ	e	Ⲥ	o

Alphabetum Hebraicum antiquum, nunc Samaritanorum.
Prima figura typographica est altera chirographica.

א	aleph	a, e, i, o, v.
ב	beth	b, vel v, cōsonans
ג	gimel	g
ד	daleth	d
ה	he	h aspiratio leuis.
ו	vau	v consonans & vocale.
ז	zain	z
ח	Heth	hh aspiratio fortis.
ט	teth	t
י	iod	i vocale & consonum.
כ	chaph	ch k hebr.
ל	lamed	l Hebraeorum est inuersum.
מ	mem	m
נ	nun	n cōuenit hebrae.
ס	samech	s
ע	hain	a, e, i, o, u, aspirata.
פ	phe	ph, vel p.
צ	tzadic	tz, vel zz, Itolorum.
ק	coph	k
ר	res	r
ש	sin	ss hebr. conuenit.
ת	thau	th


 ירושלם הקדושה Ierusalaim halzedoffah.
 Ierusalem sancta.
 ישראל שקל Selzel Israēl
 Pondus seu numisma Israēl:

 Grammatica ipsa nil differt ab Hebraica,
 ideo vbi characteres differentes habes, omnia
 habes.

b.

c.-e.



Figure 305 a.Aethiopisch (detail of figure 198); b.Alphabetum Hebraicum antiquum, nunc Samaritanorum; c. Syriacque cf. figure 215), d-e. Details: Olaph - Hoin. (Duret, 1613, 365)

10.1.3. Vowels in Between

It is often said that early Hebrew was an abjad and that it had no vowels as part of the formal letters. This was not always so. Noachicum, which follows the A B C D model has all five vowels in the sequence a e i o u. Seraphicum has four vowels as letters 1 (a), 2 (b,u), 10 (i) and 15 (o, cf. figure 707b). Indian 1, the Alphabet des Indiens have at least three vowels: a v i. Iudaicum reduces this to 1, Aleph (a), but then adds the long versions of A E I O Ou as letters 23 24 25 26 27 at the end of the alphabet (table 99).¹²⁵⁵ In short, there is a gradual transition whereby E becomes He; I becomes I, J, Y (Ud, Iud, Yudh, Yodh). Roger Bacon states that Hebrew has 6 vowels.¹²⁵⁶ In Tajik Hebrew, the letter Aleph specifically entails 6 vowels: /e/ /i/ /u/ /ə/ /o/ /a/ (א אײ אױ א״ו א״י א״ו).¹²⁵⁷ In some cases, Hebrew has up to 16 vowels.¹²⁵⁸

Ancient Samaritan and Hebrew (Alphabetum Hebraicum antiquum, nunc Samaritanorum),¹²⁵⁹ identifies Vau and Iod as both vowels and consonants. Chaldearum links Letter 15- letter 18 with seven sets of semivowels: uua uuu uui uua uue' uu uuou - ia iu ii ia ie' i iou. In Ethiopien, the same letters generate related sets of seven semivowels: va vu vi va ve v vo - ia iu ii ie u i io. In Aethiopisch, these become Letter 22 - Letter 23, Jai – Jaman, generating the semivowels: ja ju ji ja je je jo - ja ju ji ja je je jo. In the Ethiopian Feedel, Letter 23 – letter 25, become Ye and Je generating the semivowels: ye yu yee ya yê y'i yo - je ju jee ja jê j'i jo. Hence, the iotification (iotation) of letters encountered at the end of Slavic alphabets occurs earlier in these African alphabets.

Ancient Samaritan and Hebrew (figure 305 b) also links the vowels a,e,i,o,u with letter 1 (A) and the aspirated vowels a,e,i,o,u (aspirate) with letter 16 (Ain). Syriacque does the same. A close look at the square containing letters Olaph and Hoin shows that they both entail 5 vowels: a e i o u (figure 305 c-e, cf. 260c). This linking of A and Ain with vowels was found earlier in the case of Aethiopisch (figure 305a cf. 243) where they are letters 16 and 20 (in a 33 letter alphabet) each linked with 7 vowels. In Ethiopien, the corresponding letters are Alph – Hain, letters 13 and 16 (in a 26 letter alphabet). In Ethiopique the 7 vowels are reduced to two: A and Ain.

One of the earliest known alphabets to use this method is Sumerian where the vowels A E I O U appear as letters 1 4 8 13 22 (figure 306). With respect to vowels in between, English is one of the most obvious examples. The vowels A O U E I occur in English as Letter 1, Letter 15, Letter 21, Letter 5, Letter 10 (cf. table 97). This model applies to Latin and most European alphabets.

Vowels are interspersed through Mandaic: e.g. halqa, ūšenna, [ī],aksa, [i], adu or dušenna, [a] (cf. figure 52) as well as Eh and Ain “a vowel and not a consonant”¹²⁶⁰ and also in the Tatar language as: A hāmzā belān, E hāmzā belān, O hāmzā belān, U hāmzā belān, Hāmzā. The Celtic tradition links vowels with points of the compass (figure 200a). Greek links five vowels (U G I EI A cf. Hugeia, hygiene) with the five sides of a pentagram (figure 342). These will be examined in chapter 11 when we explore alphabets and geometry. For the moment, our next step in classing alphabets is to consider four main models.

PLATE I. SUMER-ARYAN EVOLUTION OF THE ALPHABET.

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













































































































































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PLATE I. SUMER-ARYAN EVOLUTION OF THE ALPHABET. Facing p. 14

10	11	12	13	14	15	16	17	18	19	20	21
PERIA DRAUS 200 A.C.	INDO- ASSAKA 250 A.C.	HINDI Medieval	GREEK ATHENS 400 B.C.	ETHIO- PIA J.T. 2-3 rem. B.C.	HEBIA Samaria 720 B.C.	BRITO- PHINIA captivity 600 B.C.	BRITO- PHINIA J.T. 1	RUNE	OGAM	WESH Baptist Lancast.	BRITISH GOTHIC
𐤀	𐤁	𐤂	𐤃	𐤄	𐤅	𐤆	𐤇	𐤈	𐤉	𐤊	𐤋
𐤌	𐤍	𐤎	𐤏	𐤐	𐤑	𐤒	𐤓	𐤔	𐤕	𐤖	𐤗
𐤘	𐤙	𐤚	𐤛	𐤜	𐤝	𐤞	𐤟	𐤠	𐤡	𐤢	𐤣
𐤤	𐤥	𐤦	𐤧	𐤨	𐤩	𐤪	𐤫	𐤬	𐤭	𐤮	𐤯
𐤰	𐤱	𐤲	𐤳	𐤴	𐤵	𐤶	𐤷	𐤸	𐤹	𐤺	𐤻
𐤼	𐤽	𐤾	𐤿	𐥀	𐥁	𐥂	𐥃	𐥄	𐥅	𐥆	𐥇
𐥈	𐥉	𐥊	𐥋	𐥌	𐥍	𐥎	𐥏	𐥐	𐥑	𐥒	𐥓
𐥔	𐥕	𐥖	𐥗	𐥘	𐥙	𐥚	𐥛	𐥜	𐥝	𐥞	𐥟
𐥠	𐥡	𐥢	𐥣	𐥤	𐥥	𐥦	𐥧	𐥨	𐥩	𐥪	𐥫
𐥬	𐥭	𐥮	𐥯	𐥰	𐥱	𐥲	𐥳	𐥴	𐥵	𐥶	𐥷
𐥸	𐥹	𐥺	𐥻	𐥼	𐥽	𐥾	𐥿	𐇀	𐇁	𐇂	𐇃
𐇄	𐇅	𐇆	𐇇	𐇈	𐇉	𐇊	𐇋	𐇌	𐇍	𐇎	𐇏
𐇐	𐇑	𐇒	𐇓	𐇔	𐇕	𐇖	𐇗	𐇘	𐇙	𐇚	𐇛
𐇜	𐇝	𐇞	𐇟	𐇠	𐇡	𐇢	𐇣	𐇤	𐇥	𐇦	𐇧
𐇨	𐇩	𐇪	𐇫	𐇬	𐇭	𐇮	𐇯	𐇰	𐇱	𐇲	𐇳
𐇴	𐇵	𐇶	𐇷	𐇸	𐇹	𐇺	𐇻	𐇼	𐇽	𐇾	𐇿
𐈀	𐈁	𐈂	𐈃	𐈄	𐈅	𐈆	𐈇	𐈈	𐈉	𐈊	𐈋
𐈌	𐈍	𐈎	𐈏	𐈐	𐈑	𐈒	𐈓	𐈔	𐈕	𐈖	𐈗
𐈘	𐈙	𐈚	𐈛	𐈜	𐈝	𐈞	𐈟	𐈠	𐈡	𐈢	𐈣
𐈤	𐈥	𐈦	𐈧	𐈨	𐈩	𐈪	𐈫	𐈬	𐈭	𐈮	𐈯
𐈰	𐈱	𐈲	𐈳	𐈴	𐈵	𐈶	𐈷	𐈸	𐈹	𐈺	𐈻
𐈼	𐈽	𐈾	𐈿	𐉀	𐉁	𐉂	𐉃	𐉄	𐉅	𐉆	𐉇
𐉈	𐉉	𐉊	𐉋	𐉌	𐉍	𐉎	𐉏	𐉐	𐉑	𐉒	𐉓
𐉔	𐉕	𐉖	𐉗	𐉘	𐉙	𐉚	𐉛	𐉜	𐉝	𐉞	𐉟
𐉠	𐉡	𐉢	𐉣	𐉤	𐉥	𐉦	𐉧	𐉨	𐉩	𐉪	𐉫
𐉬	𐉭	𐉮	𐉯	𐉰	𐉱	𐉲	𐉳	𐉴	𐉵	𐉶	𐉷
𐉸	𐉹	𐉺	𐉻	𐉼	𐉽	𐉾	𐉿	𐊀	𐊁	𐊂	𐊃
𐊄	𐊅	𐊆	𐊇	𐊈	𐊉	𐊊	𐊋	𐊌	𐊍	𐊎	𐊏
𐊐	𐊑	𐊒	𐊓	𐊔	𐊕	𐊖	𐊗	𐊘	𐊙	𐊚	𐊛
𐊜	𐊝	𐊞	𐊟	𐊠	𐊡	𐊢	𐊣	𐊤	𐊥	𐊦	𐊧
𐊨	𐊩	𐊪	𐊫	𐊬	𐊭	𐊮	𐊯	𐊰	𐊱	𐊲	𐊳
𐊴	𐊵	𐊶	𐊷	𐊸	𐊹	𐊺	𐊻	𐊼	𐊽	𐊾	𐊿
𐋀	𐋁	𐋂	𐋃	𐋄	𐋅	𐋆	𐋇	𐋈	𐋉	𐋊	𐋋
𐋌	𐋍										

LAW DEL

PLATE II. SUMER-ARYAN EVOLUTION OF THE ALPHABET.

1 SUMER	2 AKKAD	3 EGYPTIAN Early Alphabetic	4 PHENICIAN THERMOPOLIS c. 900 BC	5 PUNIC MUNIA c. 900 BC	6 GREEK MUNIA c. 900 BC	7 CARIA MUNIA c. 900 BC	8 SYRIAC MUNIA c. 900 BC	9 LYDIA
QUO 	OX 	OO 	O 	O 	O 	O 	O 	O 
Pa 	PA 	PA 	PA 	PA 	PA 	PA 	PA 	PA 
Qa 	QA 	QA 	QA 	QA 	QA 	QA 	QA 	QA 
Qi 	QI 	QI 	QI 	QI 	QI 	QI 	QI 	QI 
Ra 	RA 	RA 	RA 	RA 	RA 	RA 	RA 	RA 
Ri 	RI 	RI 	RI 	RI 	RI 	RI 	RI 	RI 
Sa 	SA 	SA 	SA 	SA 	SA 	SA 	SA 	SA 
Si 	SI 	SI 	SI 	SI 	SI 	SI 	SI 	SI 
So 	SO 	SO 	SO 	SO 	SO 	SO 	SO 	SO 
Ta 	TA 	TA 	TA 	TA 	TA 	TA 	TA 	TA 
Ti 	TI 	TI 	TI 	TI 	TI 	TI 	TI 	TI 
Ua 	UA 	UA 	UA 	UA 	UA 	UA 	UA 	UA 
Uo 	UO 	UO 	UO 	UO 	UO 	UO 	UO 	UO 
Wa 	WA 	WA 	WA 	WA 	WA 	WA 	WA 	WA 
Xa 	XA 	XA 	XA 	XA 	XA 	XA 	XA 	XA 
Yo 	YO 	YO 	YO 	YO 	YO 	YO 	YO 	YO 
Za 	ZA 	ZA 	ZA 	ZA 	ZA 	ZA 	ZA 	ZA 

(cont. on the next page)

PLATE II. SUMER-ARYAN EVOLUTION OF THE ALPHABET.

10 PERCH DRAKON SOPH	11 INDO- ASOKA SAC	12 HINDI Modern	13 GREEK ATHENS 909	14 ETRUSC 117-17 cont. &c	15 IBERIA 934-1042	16 BRIT- ANN 1042-1066	17 BRIT- ANN 1066-1284	18 RUNE	19 OGAM	20 WELSH Bairde Llanit	21 BRITISH & GOTHIC
𐌱	𑀧	𑀧	Α	𐌠	𐌠	𐌠	𐌠	𐌠	𐌠	𐌠	𐌠
𐌲	𑀨	𑀨	Β	𐌡	𐌡	𐌡	𐌡	𐌡	𐌡	𐌡	𐌡
𐌳	𑀩	𑀩	Γ	𐌢	𐌢	𐌢	𐌢	𐌢	𐌢	𐌢	𐌢
𐌴	𑀪	𑀪	Δ	𐌣	𐌣	𐌣	𐌣	𐌣	𐌣	𐌣	𐌣
𐌵	𑀫	𑀫	Ε	𐌤	𐌤	𐌤	𐌤	𐌤	𐌤	𐌤	𐌤
𐌶	𑀬	𑀬	Ζ	𐌥	𐌥	𐌥	𐌥	𐌥	𐌥	𐌥	𐌥
𐌷	𑀭	𑀭	Θ	𐌦	𐌦	𐌦	𐌦	𐌦	𐌦	𐌦	𐌦
𐌸	𑀮	𑀮	Ι	𐌧	𐌧	𐌧	𐌧	𐌧	𐌧	𐌧	𐌧
𐌹	𑀯	𑀯	Κ	𐌨	𐌨	𐌨	𐌨	𐌨	𐌨	𐌨	𐌨
𐌺	𑀰	𑀰	Λ	𐌩	𐌩	𐌩	𐌩	𐌩	𐌩	𐌩	𐌩
𐌻	𑀱	𑀱	Μ	𐌪	𐌪	𐌪	𐌪	𐌪	𐌪	𐌪	𐌪
𐌼	𑀲	𑀲	Ν	𐌫	𐌫	𐌫	𐌫	𐌫	𐌫	𐌫	𐌫
𐌽	𑀳	𑀳	Ξ	𐌬	𐌬	𐌬	𐌬	𐌬	𐌬	𐌬	𐌬
𐌾	𑀴	𑀴	Ο	𐌭	𐌭	𐌭	𐌭	𐌭	𐌭	𐌭	𐌭
𐌿	𑀵	𑀵	Π	𐌮	𐌮	𐌮	𐌮	𐌮	𐌮	𐌮	𐌮
𐍀	𑀶	𑀶	Ρ	𐌯	𐌯	𐌯	𐌯	𐌯	𐌯	𐌯	𐌯
𐍁	𑀷	𑀷	Σ	𐌰	𐌰	𐌰	𐌰	𐌰	𐌰	𐌰	𐌰
𐍂	𑀸	𑀸	Τ	𐌱	𐌱	𐌱	𐌱	𐌱	𐌱	𐌱	𐌱
𐍃	𑀹	𑀹	Υ	𐌲	𐌲	𐌲	𐌲	𐌲	𐌲	𐌲	𐌲
𐍄	𑀺	𑀺	Φ	𐌳	𐌳	𐌳	𐌳	𐌳	𐌳	𐌳	𐌳
𐍅	𑀻	𑀻	Χ	𐌴	𐌴	𐌴	𐌴	𐌴	𐌴	𐌴	𐌴
𐍆	𑀼	𑀼	Ψ	𐌵	𐌵	𐌵	𐌵	𐌵	𐌵	𐌵	𐌵
𐍇	𑀽	𑀽	Ω	𐌶	𐌶	𐌶	𐌶	𐌶	𐌶	𐌶	𐌶
𐍈	𑀾	𑀾	Α	𐌷	𐌷	𐌷	𐌷	𐌷	𐌷	𐌷	𐌷
𐍉	𑀿	𑀿	Β	𐌸	𐌸	𐌸	𐌸	𐌸	𐌸	𐌸	𐌸
𐍊	𑁀	𑁀	Γ	𐌹	𐌹	𐌹	𐌹	𐌹	𐌹	𐌹	𐌹
𐍋	𑁁	𑁁	Δ	𐌺	𐌺	𐌺	𐌺	𐌺	𐌺	𐌺	𐌺
𐍌	𑁂	𑁂	Ε	𐌻	𐌻	𐌻	𐌻	𐌻	𐌻	𐌻	𐌻
𐍍	𑁃	𑁃	Ζ	𐌼	𐌼	𐌼	𐌼	𐌼	𐌼	𐌼	𐌼
𐍎	𑁄	𑁄	Θ	𐌽	𐌽	𐌽	𐌽	𐌽	𐌽	𐌽	𐌽
𐍇	𑁅	𑁅	Ι	𐌾	𐌾	𐌾	𐌾	𐌾			

L.A.W. Del.

a.b.

c.-d.

Figure 306 a.-d.. Sumerian Alphabet

Accadian	Ugaritic	Phoenician	Accadian	Ugaritic	Phoenician
𐎶 a	𐎡 d	𐎠𐎫	𐎶 ma	𐎶 m	𐎶 m
𐎶 e	𐎡 l, l		𐎶 na	𐎶 n	𐎶 n
𐎶 u	𐎡 u		𐎶 fa	𐎶 f	𐎶 f
𐎶 bi	𐎡 b	𐎡 b	𐎶 se	𐎶 s	𐎶 s
𐎶 gi	𐎡 g	𐎡 g	𐎶 ha	𐎶 h	𐎶 h
𐎶 da	𐎡 d	𐎡 d	𐎶 pa	𐎶 p	𐎶 p
𐎶 ha	𐎡 h	𐎡 h	𐎶 fa	𐎶 f	𐎶 f
𐎶 wa	𐎡 w	𐎡 w	𐎶 su	𐎶 s	𐎶 s
𐎶 za	𐎡 z	𐎡 z	𐎶 ga	𐎶 g	𐎶 g
𐎶 ha	𐎡 h	𐎡 h	𐎶 ur	𐎶 r	𐎶 r
𐎶 ti	𐎡 t	𐎡 t	𐎶 ra	𐎶 r	𐎶 r
𐎶 ya	𐎡 y	𐎡 y	𐎶 la	𐎶 l	𐎶 l
𐎶 ka	𐎡 k	𐎡 k	𐎶 lu	𐎶 l	𐎶 l
𐎶 lu	𐎡 l	𐎡 l	𐎶 ti	𐎶 t	𐎶 t
			𐎶 ga	𐎶 g	𐎶 g

a.-b. Ugaritic compared with Accadian and Phoenician signs

Eng.	Arabic	Hebrew	Sabaen	Lihyanite	Thamudic (Bedouin)	Safaitic
a	ا	א	𐩇	𐩇	𐩇	𐩇
b	ب	ב	𐩇	𐩇	𐩇	𐩇
g	ג	ג	𐩇	𐩇	𐩇	𐩇
d	ד	ד	𐩇	𐩇	𐩇	𐩇
ha	ה	ה	𐩇	𐩇	𐩇	𐩇
wa	ו	ו	𐩇	𐩇	𐩇	𐩇
za	ז	ז	𐩇	𐩇	𐩇	𐩇
kh	ח	ח	𐩇	𐩇	𐩇	𐩇
dh	ט	ט	𐩇	𐩇	𐩇	𐩇
ya	י	י	𐩇	𐩇	𐩇	𐩇
k	כ	כ	𐩇	𐩇	𐩇	𐩇
m	מ	מ	𐩇	𐩇	𐩇	𐩇
n	נ	נ	𐩇	𐩇	𐩇	𐩇
gha	ג	ג	𐩇	𐩇	𐩇	𐩇
sha	ש	ש	𐩇	𐩇	𐩇	𐩇
dh	ז	ז	𐩇	𐩇	𐩇	𐩇
q	ק	ק	𐩇	𐩇	𐩇	𐩇
sh	ח	ח	𐩇	𐩇	𐩇	𐩇
ta	ט	ט	𐩇	𐩇	𐩇	𐩇
tha	ת	ת	𐩇	𐩇	𐩇	𐩇

Comparative chart of Ancient Arabian Scripts.

TEORIA FENICIA				TEORIA SUDSEMITICA				TEORIA INDIGENA			
Alfabeto fenicio	Segni brāhmī		Valore	Alfabeto di Saba	Alfabeto di Saba	Segni brāhmī	Valore	Segni brāhmī	Valore	Segni proto-indiani	Valore
	Segni presi in prestito	Segni differenz.									
𐎶	𐎶	a	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ba	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ga	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	dha	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ha	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	va	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ga	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	tha	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ya	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ka	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	la	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ma	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	na	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	sa	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	e	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	pa	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ca	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ra	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	sa	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶
𐎶	𐎶	ta	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶	𐎶

c.-d.

Proto-Sami	Glozel	Proto-Byzant	Ionian	Proto-Greek
Proto-Samî	UW-ON	Pr-Bizans	Ion	Pr-Gr.
alf	a, ē	𐤀	𐤀	𐤀
bēt	b	𐤁	𐤁	𐤁
gaml	g	𐤂	𐤂	𐤂
delt	d	𐤃	𐤃	𐤃
hē	h	𐤄	𐤄	𐤄
waw	w, o, u	𐤅	𐤅	𐤅
zaj	z	𐤆	𐤆	𐤆
hēt	x	𐤇	𐤇	𐤇
ṭēt	t	𐤈	𐤈	𐤈
yōd	y, i	𐤉	𐤉	𐤉
kaf	x, k	𐤊	𐤊	𐤊
lamd	l	𐤋	𐤋	𐤋
mēm	m	𐤌	𐤌	𐤌
nūn	n	𐤍	𐤍	𐤍
semk	s	𐤎	𐤎	𐤎
'ayn	o, u	𐤏	𐤏	𐤏
pē	p, f	𐤐	𐤐	𐤐
ṣādē	s	𐤑	𐤑	𐤑
qōf	q	𐤒	𐤒	𐤒
rōṣ	r	𐤓	𐤓	𐤓
ṣin	s, ṣ	𐤔	𐤔	𐤔
taw	th, t	𐤕	𐤕	𐤕

Figure 307a. Accadian, Ugaritic, Phoenician, b. Ancient Arabian, c. Brahmi, d. Proto-Sami

ABGD Model	ABCD Model	A B T θ Model	ABVGD Model
Hebrew, Greek	Latin, English	Persian, Arabic	Cyrillic
Adamaeum	Aegyptiacum	Aphricanum	Coeleste
Aeolicum	Assyrium	Arabicum	Cophitaeum
Aethiopicum	Cussaeum	Persicum	Enochaeum
Angelicum	Gallicum	Turcicum	Iacobitaeum
Aphrorabbinicum	Germanicum ¹²⁶¹		Seraphicum
Apollonianum	Geticum		Servianum
Arcanum	Gothicum		Supercoeleste
Armeniacum	Hetruscum		cf. Graecum ¹²⁶²
Atticum	Hibernicum		Illyricum ¹²⁶³
Babilonicum	Isiacum		Ionicum ¹²⁶⁴
Brachmanicum	Massageticum		
Cananaeum	Mercurianum		
Chaldaicum	Noachicum		
Coeleste	Saracenum		
Doricum	Scoticum		
Galilaeum	Scythicum		
Germanorabbinicum			
Hispano-Rabbbinicum			
Hebraeo-Arabicum			
Hebraicum			
Hieroglyphicum			
Hispanorabbinicum			
Idumaeum			
Indicum			
Iudaeo-Samaritanum			
Italo-rabbinicum			
Latinograecum			
Mosaicum			
Mysticum			
Palaestinum			
Phoenicum			
Punicum			
Rabbinicum			
Rabbinothes-Salonicum			
Sabaeum			
Samaritanum			
Solomonicum			
Syrameniicum			
Syrohebraicum			
Virgilianum			
Cf. Syrameniicum ¹²⁶⁵			

Table 100. The ABGD, ABCD, ABTθ and ABVG Models

10.2. Four Models of Alphabets

Another way of classing alphabets is in terms of different models in terms of their first letters. A study of the 72 magical alphabets of the *Virga Aurea* (1616, table 100, cf. 8 a-b), reveals that they fall into four categories. The ABGD (ABJD) is the most popular in terms of numbers. The ABCD model is second in popularity. The ABTθ, with only four languages seems almost insignificant by comparison. Even so, there are an estimated 68 million Iranians, 74 million Turkish persons, at least 280 million Arabic speakers, an estimated 1.82 billion Muslims, and 1.02 billion Africans so this remains an extremely significant tradition. The fourth alternative, ABVG, entails only five languages among the 72 magical alphabets. As the approach of Slavic alphabets such as Glagolitic and Cyrillic it again represents another major category.

10.2.1 A B G D Model

As noted in the previous chapter the A B G D model is the basis of the Babylonian alphabet (Babil alfabeti), Ugaritic, Samaritan, Phoenician and Hebrew. Indeed, it is the basis of over half of the 72 magical alphabets: i.e. 41 alphabets (table 100).

It is instructive to relate the A B G D model to the Hebrew tradition with 3 mother letters, 7 double letters and 12 simple letters (table 97a). The letter A is the first letter of the 3 Mother letters (AMS). B G D are the first three letters of the 7 double letters. The origins of these letter combinations may well lie in India. For the letters A M S, there are parallels in Sanskrit, Persian, Arabic, Aramaic, Greek and the runes (table 103)¹²⁶⁶ These parallels are equally clear for the 7 double letters (B G D K P R T). Indeed, if we look at these letters in terms of their place in the 25 square matrix of the Sanskrit alphabet, we again find the principle of two columns and limits (table 73b). B is Sanskrit letter 23, G is Sanskrit letter 3. D is Sanskrit letter 13 at the midpoint of B and D. K is Sanskrit (consonant) letter 1 (beginning). P is Sanskrit letter 21 (end). T is Sanskrit letter 11 (middle). In Sanskrit, A K T P is also a summary of the alphabet. R is Sanskrit vowels 7 and 8 and Sanskrit consonant 27. In Devanagari, letter 13 is both D and R.¹²⁶⁷

The case of the 12 simple letters is less simple, not least, as shown in chapter 7, because the various theories of crossing meant shifts in the world tree, and the chief axes. One sequence of the 12 Hebrew simple letters is: Heh, Vau, Zain, Heth, Teth, Yod, Lamed, Nun, Samekh, Ain, Tzaddi, Qoph,¹²⁶⁸ which align with the 12 Zodiac Signs: Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, Pisces. The corresponding sequence¹²⁶⁹ of 12 Persian letters is E U Z H q Y L N X O C Q (table 103 iii, cf. [Table 73](#)). Here the first 6 letters align with Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius. So there is a discrepancy of 5 months between the Persian and Hebrew alignments. According to the Essenes¹²⁷⁰, the 33 Anglo Saxon runes entail a related structure. First, there are 11 (0 + 10) runes, then 3 letters (A M S), then 7 letters (B G D K P R T), then 12 letters (table 99). In other words, the 3 7 12 Hebrew sequence reflects a larger scheme.

In order to trace the lineage of individual letters in the 22 letter version of A B G D alphabets,

3 Letters	I	25	30										
Sanskrit	A	M	S										
Persian	A	M	S										
Hebrew	Aleph	Mim	Shin										
Phoenician	Aleph	Mem	Shin (W)										
Aramaic	Alap	Maam	Sheen										
Arabic	Alif	Mem	Shin										
Greek	Alpha	Mu	Sigma, Psi										
Runes	AESC,	MONN,	SIGEL										
English	A	M	S										
7 Letters													
Sanskrit	B	G	D	K	P	R	T						
Persian	B	G	D	K	P	R	T						
English	B	G	D	K	P	R	T						
Anglo Saxon Runes	Beorc, Gyfu, Daeg,			Ken, Peordh, Rad, Tir									
Hebrew	Beth	Gimel	Daleth	Kaph	Peh	Resh	Tau						
12 Letters													
Sanskrit	E	U	S	H	Jh	Y	L	N	Kh	O	D	Dh	
Persian	E	U	Z	H	q	Y	L	N	X	O	C	Q	
Abjad	h	w	z	h	t	y	l	n	s	a			
Hebrew	Heh	Vau	Zain	Heth	Teth	Yod	Lamed	Nun	Samekh	Ain	Tzaddi	Qoph	
	5	6	7	8	9	10	12	13	15	16	18	19	
English	E	U	Z	H	q	Y	L	N	X	O	C	Q	
	E	F	G	H	I	J	L	N	O	P	R	S	
Anglo Saxon Runes	Eh,	Ur,	Gar,	Haegl,	Thorn,	Is,	Lagu,	Nyd,	Stan,	Othel,	Eolhx,	Qweordh	

Table 103. a) Structure of 22 letter alphabets: 3,7, 12 letters; b. 25 letter grids, c. English alphabet in 3 x 3, 4 x 4 and 5 x 5 magic squares.

Chinese Stems				English Letters		Numbers	
Jia	Yi,	1 2	甲 乙	Q	N	19	14
Bing	Ding	3 4	丙 丁	B	D	2	4
Wu	Ji	5 6	戊 己	F	I	6	10
Geng	Xin	7 8	庚 辛	E/H	X/Ks	8	15
Ren	Gui	9 10	壬 癸	Z	K	7	11
25 30							

Table 106. The 10 Chinese stems in a double column and possible English parallels.

as true, genuine, copper, brass. 90; Q Mount Qaf (mythical world surrounding mountain), mount Caucasus, the Quran, from one end of the world to the other.”¹²⁷⁵ Sanskrit letters 18 and 19 are D and Dh. In terms of letter forms, Hebrew Tzaddi Qoph, Persian C Q, have corresponding English letters C Q. In terms of letter sequences, the corresponding English letters are R S and corresponding runes are Eolhx, Qweordh. We shall explore the associations of the abjad segments more thoroughly below (§ 10.3 and appendix 7).

In alphabet lists of the Essenes,¹²⁷⁶ the sequence of 22 rune letters (of 3 7 12) is preceded by a 0 and 10 preliminary letters thus adding up to 32 letters. If we include the 0, there are 33 letters (table 99). These 10/11 preliminary letters have analogies with the 10 Chinese stems, 10 prajapatis, 10 letters of the Sephiroth, all pertaining to heaven in the period of pre-creation.

The possibility that the 10 Chinese heavenly stems and 12 Chinese terrestrial branches could be a source for the early 22 letter alphabets of the West has been explored in detail by Julie Wei.¹²⁷⁷ If we apply the by now familiar two column method used for the Boibeloth alphabet to the 10 Chinese stems (table 100), the left column is again uneven (male) numbers and the right column is again even (female) numbers. The left column begins with the Jia symbol (甲) which is conceptually close to forms of Q as in Qoph (Φ). The left column ends in Ren (壬) which resembles the Jaichim (𐤓) support symbol in the Boibeloth..

All this is significant for several reasons. Firstly, it confirms that that A M S, B G D K P R T configurations did not begin with Hebrew. Second, it points to unexpected parallels between Persian and English that lend credence to the mythical role of Fineas Fars (cf. Fars, Farsi) in beginning the Ogham and English alphabets. Third, it is noteworthy that the 3 - 7 - 12 letter sequence leaves intact only two of the abjad sequences, namely, h w z and h t y. Since these abjad sequences appear in Indian alphabets such as Brahmanicum and Indicum as well as the alphabet of Adam, this implies that neither the 22 letter Babylonian alphabet nor the Hebrew 3 7 12 arrangement are the unique source for alphabet models. Both represent realignments of a more comprehensive model.

10.2.2. A B T θ Model

A B T θ (or A B T Th) is a second model of the alphabet used in African, Arabic, Persian, and Turkic. This sequence entails the first two shapes of Persian and Arabic (cf. figure 278-279). Knowledge of the Sanskrit alphabet helps to understand this sequence. In Sanskrit, it represents vowel 1, consonant 23, consonant 11 and consonant 12. In terms of the 25 letter

grid (table 73b), shape 2 divides the 25 squares vertically and horizontally into four squares. Like the alfabasi structure the A B T θ model defines limits.

10.2.3 A B V G Model

The A B V D (A V G D) model is found in at least 6 of the 72 magical alphabets (table 74, cf. table 107). Variants include A B U G D, and A U B G D. One orthographical explanation is that A written as an upward chevron (Λ) is followed by an inverted A as a downward chevron (V). The use of this model in Ionicum helps explain its entry into Graecum. The use of this model in Servianum (Serbian) and Illyricum (early Croatian) helps explain why it recurs in the Slavic tradition, where it becomes A Б В Г (az, buki, vedi, glagol) representing first steps in a creation story. Historically, B and V are often two versions of a sound. ABVG alphabets treat the two versions as two sounds (e.g. Enochaeum, Coeleste, Supercoeleste). Alphabets such as Hebrew transcribe them as a single letter but maintain the two sounds: e.g. Abraham and Avraham.

10.2.4. A B C D Model

The A B C D model is found in 16 of the 72 magical alphabets and is most familiar as the A B C of English. The modern English alphabet has multiple sources. A simple account is that it comes via Latin from Greek. Historically there are said to be connections directly with Scythians and Persians through Fenius Fars.¹²⁷⁸ This strand went back via the Mediterranean, lingered in northern Spain and returned to the British Isles. Another strand came via the continental Goidels (c.600 B.C.), who introduced Q-Celt (Ogham with Q and with no P) and subsequently the Belgic tribes (c.400 B.C.) who introduced P-Celt (Ogham with P).¹²⁷⁹ In addition, there were Saxon and Scandinavian influences. A comparison of the English alphabet with the abjad sequence reveals that 16 of the 26 English letters match the abjad sequence precisely. (table 74).

Given earlier discussions of magic squares it is instructive to use them in building up the English letter sequence (table 73c). In a 3 x 3 square, vowels define the central column in the first 9 squares and they define the central square in the second set of 9 squares. In a 4 x 4 or 4 x 5 grid vowels define the left column. In a 5 x 5 grid vowels are in positions 1 5 10 15. With a slight modification (table 73 c) this is extended to 1 5 10 20. If one reads Z as a za and a reverse of an initial az, then 1 5 10 15 20 25 are vowels, i.e. the right column. Hence, the position of the vowels changes from central to left to right column as one moves from 3 to 4 and 5 magic squares.

10.2.4.1 A B C D Forms

The actual forms or shapes of English letters have been the subject of so much study that our task is largely a summary of the excellent work of previous generations. For instance, a wonderful collection of alphabets by Dan Brown (1713 ff.) compares Latin, Frankish, Saxon, Gothic and Runic letters (figures 308-310). It claims that the Latin letters V X Y Z were taken over from Ionian Greek in 714 B.C.¹²⁸⁰

*TABULAM hanc à se restauratam, et SUP
sibi subministratis auctam, MUSEI BRITANNIC
quasi Primitias, D.D.D. CAROLUS MORTO*

VIII. Alphabetum Græcum Cadmi, sive Ionicum, ante Chr. 1500. auctis literis Phœnicum, e nummis Siculis, (Eginensibus) Boeotis, Atticis, aliisque.				IX. Græcum Simonidis Melici, sive Atticum, ante Christ. 500. e nummis & marmoribus variis.			
Αλφα.	A. A. A. a. 1.	Ε	Αλφα.	a. 1. Α. Α. Α. Α. Α.	Α		
Βητα.	B. b. 2.	Β	Βητα.	b. 2. Β. Β. Β	Β		
Γαμμα.	Γ. γ, c. 3.	Γ	Γαμμα.	c. 3. Γ. Γ	Γ		
Δελτα.	Δ. δ, dh. 4.	Δ	Δελτα.	d. 4. Δ. Δ	Δ		
Εϊ.	E. ē, ē. 5.	Ε	Εψιλον.	e. 5. Ε. Ε	Ε		
Φαυ.	F. f, v. 6.	Φ	Βάυεπίσημ.	6 F. C. 6. C	Φ		
Ζητα.	Z. z. 7.	Ζ	Ζητα.	z, dz. 7. Ζ	Ζ		
Ηητα.	H. h, ch. 8.	Η	Ηητα.	ē. 8. Η	Η		
Θητα.	Θ. t, the. 9.	Θ	Θητα.	th, d. 9. Θ. Θ	Θ		
Ιωτα.	I. i. 10.	Ι	Ιωτα.	i. 10. Ι. Ι	Ι		
Κάππα.	K. k, ck. 20.	Κ	Κάππα.	ck. 20. Κ. Κ	Κ		
Λάμδα.	Λ. λ. 30.	Λ	Λάμδα.	l. 30. Λ. Λ. Λ	Λ		
Μυ.	M. m. 40.	Μ	Μυ.	m. 40. Μ. Μ. Μ	Μ		
Νυ.	N. n. 50.	Ν	Νυ.	n. 50. Ν (Υ)	Ν		
Ξι.	Ξ. x, s, ene. 60.	Ξ	Ξι.	x. 60. Ξ. Ξ (Χ)	Ξ		
Οζ.	O. o, ō. 70.	Ο	Ομικρον.	ο, ō. 70. ο	Ο		
Πι.	Π. p, ph, q. 80.	Π	Πι.	p. 80. Π. Π. Π	Π		
Σα.	Σ. s, f, si. 90.	Σ	Κόππα.	επίσημ. 90. ϙ. ϙ. ϙ	Σ		
Κόππα.	ϙ. ϙ. q. 100.	ϙ	Ρα.	r. 100. ϙ (Ρ)	Ρ		
Ρα.	ρ. r. 200.	ρ	Σι.	s. 200. Σ. Σ. Σ	Σ		
Σα.	ς. 300.	ς	Τα.	t. 300. Τ. Τ	Τ		
Τα.	τ. 400.	τ	Υψιλον.	υ, y. 400. Υ. Υ. Υ	Υ		
			Φι.	ph, f. 500. Φ	Φ		
			Χι.	ch. 600. Χ. Χ	Χ		
			Ψι.	ps. 700. Ψ. Ψ	Ψ		
			Ωμια.	ō. 800. Ω. Ω. Ω	Ω		
			Σα.	επίσημ. 900. ϙ	Σ		

a.

Figure 308 a. Greek of Cadmus and Phoenicum.

Two splendid plates of *The Most Ancient Forms of Alphabets* (figure 311) and *Different Ancient Alphabets* (figure 312) relate English letters to common early alphabets such as Phoenician, Hebrew, Bastulan, Etruscan, Greek, Latin, Runic, Coptic, Gothic, Teutonic, Phenician, Palmyrenian, Punic, Pelasgian, Oscan, Arcadian, Ancient Gallic, Samaritan, General Etruscan. Four of the 72 magical languages mentioned above are particularly interesting regarding their letter forms with respect to English, namely: Gallicum, Hibernicum, Germanicum and Scoticum (figure 313 a).


While the importance of this European and Mediterranean context of forms of English letters is self-evident, two other strands deserve mention. Firstly, a glance at alphabets following the ABCD model (table 100) shows that they include Saracenum, Geticum, Massageticum, and Scythicum. These, it will be recalled, are also languages linked with the tradition that leads to Bulgarian Runes, Proto-Bulgarian and Proto-Cyrillic alphabets (figure 36). This Middle Asian strand is evident also in an entertaining *Europa-Polyglotta* (1731, figure 313b), which includes examples from Ruthenian, Scythicae ex Hebraeis, Marcomannorum, Hunnorum, Sclavonico, Hetrusco, Moeso-Gothicae, Picto-Hybernicae. Second, this list suggests that a Northern European influence deserves more attention. By way of illustration, letters of an Old Slavic alphabet have been used to illustrate the shapes of most of the English letters (figure 314). Our main point here is simple: the strands of influence are multiple and not as monolithic as some recent surveys might suggest.

10.3. Abjad Structures

The term abjad is currently used to class kinds of alphabets and writing systems. A recent definition by Daniels (1996)¹²⁸¹ describes an abjad as an alphabet with no vowel letters, as a category in sorting scripts and languages. In this definition, abjads are consonant alphabets. Strictly speaking, Daniels' claim is inaccurate, since abjads typically contain at least two vowels: A and Ai (Ai, Ayn). Abjads such as Ethiopian, which link at least 7 vowels with letter A and another 7 with the letter Ain complicate the matter. Indeed, a narrow view of the Daniels definition would mean that the 22 letters of Babylonian, Phoenician, Aramaic, Hebrew, and Old Arabic are not alphabets.

A more usual definition associates abjads as a reordering of letters to align with gematria (number mysticism and magic). Here, Hebrew gematria and especially the Cabala is the most familiar. However, there are at least 21 well established gematrias mostly linked with different languages.¹²⁸² While early Hebrew gematrias end at 400, alphabets such as Ethiopian, Georgian and Armenian have complex gematria systems going up to 20,000. Chaldean 2 (better known in the West as Alphabet of the Magi) has the same structure as the Hebrew System and may well be earlier. Indeed, the structure of this abjad of 22 Letters goes back to the Alphabet of Adam (figure 66, cf. 64, table 74), which 17th century scholars traced back to 5509 B.C., the date of creation in the Byzantine tradition (1005 years before the Christian view of Adam created in 4,404 B.C.).

Typical Arabic gematrias go to 1000 (figure 278). 16 consonants (Table 107)¹²⁸³ have been traced back to the 35th c. B.C. in Sumeria).¹²⁸⁴ The full Arabic system of 28 letters has eight

XVII. Alphabetum Latinum ab Ionico quinque * literis ex- ceptis, ante Chr. 714		XVIII. Latinum A.D. 1.		XIX. Latinum A.D. 306.		XX. Latinum A.D. 400.		XXI. Latinum A.D. 500.	
A. A. A.	A	Λ. A. A.	Λ. λ. λ. λ.	λ. A. λ. λ.	λ. A. λ. λ.	λ. A. λ. λ.	λ. A. λ. λ.	λ. A. λ. λ.	
B. B.		B	B. b.	B. B. b	B. B. b	B. B. b	B. B. b.		
C. Γ & K.		C. (	C. C. c.	C. C. c	C. C. c	C. C. c.		
D. Δ & O.		D	D. D. d.	D. D. d.	D. D. d.	D. D. d.			
E. Ε.		E. E	E. e.	E. E. e	E. e. e.	E. e. e.			
F. F & Φ.	F	F. E. F	F. F.	F. F. F	F. F. F	F. F. F	F. F. F	F. F. F	
* G. Γ.		G. G. G	G. G.	G. G. G	G. G. G	G. G. G			
H. H & Χ		H. H	H. h. h	H. h. h	H. h. h	H. h. h.			
I. I.		I. I	I. i.	I. I. I	I. i. i.	I. i. i.			
K. K.		K. K	K.	K.	K.	K.			
L. Λ.	L	L. L. L	L. l. l.	L. l. l.	L. l. l.	L. l. l.	L. l. l.	L. l. l.	
M. M.		M. M. M	M. M. m	M. M. m	M. M. m	M. M. m.			
N. N.		N	N. N.	N. N. N.	N. N. N.	N. N. N.			
O. O.		O	O. O.	O. O.	O. O.	O. O.			
P. P. Γ.		P. P. P	P. P.	P. P. P	P. P. P	P. P. P.			
Q. Q.	Q	Q. Q. Q	Q. Q. q.	q. q. q	Q. Q. q.	Q. Q. q.	Q. Q. q.		
R. P.		R. R. R	R. R. R.	R. R. R.	R. R. R.	R. R. R.			
S. Σ & Ξ		S. S. S	S. S. s.	S. S. S.	S. S. S.	S. S. S.			
T. T		T. T. T	T. T. T.	T. T. T.	T. T. T.	T. T. T.			
* V. O & OY & Y		V	V. U. U. V.	U. U. U. V.	U. U. U. V.	U. U. U. V.			
* X. Ξ.	X	X	X. X.	X. X. X.	X. X. X.	X. X. X.	X. X. X.	X. X. X.	
* Y.		Y. Y	Y.	Y.	Y.	Y.	Y.		
* Z. Z.		Z. Z	Z.	Z.	Z.	Z.	Z.		
<i>Conferatur omnino Brevi de his Libris Discretio de Per D. I. I. Velazquez C. S. J. A. R. H. En Madrid. An. 1752.</i>				<i>Numer. lentior f. 171. v. 171. apud Staden. v. 171. 3.</i>		<i>Discret. integr. in. 171. A. D. 1752.</i>			

a
Figure 309 a. Latin Alphabets from Dan Brown (1758)

XXII. Alphabetum Francicum A.D. 500, e Latino	XXIII. Alphabetum Saxonicum A.D. 500, e Latino	XXIV. Alphabetum Gothicum e Græco & Latino. A.D. 388 Vlfila auctore	XXV. Alphabetum Runicum e Gothico A.D. 400
A. A.	A. a.	Λ. α. 1.	Χ. 1. 1. Χ. { aar, annus, biarkan }
B.	B. b.	Β. Β. 2.	Β. b. betula }
C.	C. c.	Γ. Γ. 3.	Υ. 1. c. enesol. }
D. d.	D. δ.	Δ. Δ. 4.	Ρ. 9. Χ. { duf, spectrum }
E. e.	E. e.	Ε. Ε. 5.	Ι. Α. { Stungen Iis, I punctatum }
F. f.	F. F.	Φ. Φ. Φ. 6.	Ψ. Ψ. { fie, opas }
G. g.	G. γ.	Ζ. Ζ.	Τ. Τ. { Stungen kaun, I punctatum }
H. h.	H. h.	Η. Η. 8.	Χ. Χ. { h, hagl, grande }
I. i.	I. i.	Θ. Θ. 9.	Θ. Θ. { th, fungen dū, d punctatum }
K. k.	K. k.	Ι. Ι. Ι. 10.	Ι. Ι. { Iis, g lacias, kaun }
L. l.	L. l.	Κ. Κ. 20.	Ρ. Ρ. { h, prurigo }
M. m.	M. m. H. Γ. W.	Λ. Λ. Λ. 30.	Μ. Μ. { lagur, liquor }
N. n.	N. n.	Μ. Μ. Μ. 40.	Ψ. Ψ. { madur, m. homo }
O. o.	O. o.	N. N. 50.	Τ. Χ. { naud, n. necessitas }
P. p.	P. p.	Ξ. Ξ. O. 70.	Α. Α. { oys, ostium }
Q. q.	Q. p. cu.	Π. Π. 80.	Β. Ρ. { Stungen, biarkan, b. punctatum }
R. r.	R. r.	Υ. Υ. 100.	Δ. Δ.
S. s.	S. s. γ.	Σ. Σ. 200.	Κ. Ρ. Φ. { r. rith, equitatio }
T. t.	T. t. & u. p. & p.	Τ. Τ. 300.	Υ. Υ. { fol, fol }
V. v.	V. u. & w. p.	Π. Π. 400.	Τ. Τ. { taikns, signum }
X. x.	X. x.	Ο. ω. w. & Q.	Π. Π. { ur, arcus }
Y. y.	Y. y.	Χ. Χ. 600.	Υ. Υ. { y. w. Stungen ur, u. punctatum, w. Stungen fie }
Z. z.	Z. z.	Υ. Υ. w. & fapey	Ψ. Ψ. { f. punctatum }
		Ζ. Ζ. 7.	

Column. XXII-XXV. junge

quæ apud A. Hiccasium

inveniuntur. 1705.)

a.

Figure 310 a. Frankish, Saxon, Gothic and Runic from Dan Brown (1758).

PLATE X.

THE MOST ANCIENT FORMS OF ALPHABETS.

I WRITTEN FROM RIGHT TO LEFT.						II WRITTEN FROM LEFT TO RIGHT.					
	Phoenician	Hebrew as found on Medals.	Bastulan	Etruscan	Greek	Greek	Latin	Runic	Gothic	Coptic	Tentative
1 A	𐤀	א	𐤀	𐤀	Α	Α	A	ᚦ	𐌰	Ⲁ	Α
2 B	𐤁	ב	𐤁	𐤁	Β	Β	B	ᚷ	𐌱	Ⲃ	Β
3 C	𐤂	ג	𐤂	𐤂	Γ	Γ	C	ᚹ, ᚻ	𐌴	Ⲅ	Γ
4 D	𐤃	ד	𐤃	𐤃	Δ	Δ	D	ᚺ	𐌳	Ⲇ	Δ
5 E	𐤄	ה	𐤄	𐤄	Ε	Ε	E	ᚹ	𐌵	Ⲉ	Ε
6 V or F	𐤅	ו	𐤅	𐤅	Ϝ	Ϝ	F	ᚹ, ᚻ	𐌶	Ⲋ	Ϝ
h	𐤆	ח	𐤆	𐤆	Ϟ	Ϟ			𐌷	ⲋ	
7 I	𐤇	ז	𐤇	𐤇	Ι	Ι	I	ᚹ	𐌸	Ⲍ	Ι
8 K	𐤈	כ	𐤈	𐤈	Κ	Κ	K	ᚹ	𐌹	ⲍ	Κ
9 L	𐤉	ל	𐤉	𐤉	Λ	Λ	L	ᚹ	𐌺	Ⲏ	Λ
10 M	𐤊	מ	𐤊	𐤊	Μ	Μ	M	ᚹ	𐌻	ⲏ	Μ
11 N	𐤋	נ	𐤋	𐤋	Ν	Ν	N	ᚹ	𐌼	Ⲑ	Ν
12 O	𐤌	ו	𐤌	𐤌	Ο	Ο	O	ᚹ	𐌽	ⲑ	Ο
13 P	𐤍	פ	𐤍	𐤍	Ρ	Ρ	P	ᚹ	𐌾	Ⲓ	Ρ
14 R	𐤎	ר	𐤎	𐤎	Ρ	Ρ	R	ᚹ	𐌿	ⲓ	Ρ
15 S	𐤏	ש	𐤏	𐤏	Σ	Σ	S	ᚹ	𐍀	Ⲕ	Σ
16 T	𐤐	ת	𐤐	𐤐	Τ	Τ	T	ᚹ	𐍁	ⲕ	Τ
Q	𐤑	ק	𐤑	𐤑			Q		𐍂	Ⲗ	

Figure 311a. The Most Ancient Forms of Alphabets.

ALPHABET.												PLATE XI.	
DIFFERENT ANCIENT ALPHABETS.													
	<i>Punic.</i>	<i>Pelagian.</i>	<i>Oscan.</i>	<i>Arcadian.</i>	<i>Ancient Gallic.</i>	<i>Phœnician, Old Hebrew or Samaritan.</i>	<i>General Etruscan Alphabet.</i>						
A	λ	α α α	Α	Α Λ	Δ Δ Δ Δ	Α	Α	Α	Α	Α	Α	Α	Α
B	β	β β β	Β	Β	Β	Β	Β	Β	Β	Β	Β	Β	Β
Gh	γ		CH γ	CG	C CC C	Gh	γ	γ	γ	γ	γ	γ	γ
D	δ		C >	δ δ	D δ δ	D	δ	δ	δ	δ	δ	δ	δ
E	ε	ε ε ε	Ε	Ε ε	E ε ε ε	E	ε	ε	ε	ε	ε	ε	ε
V	ϑ ϑ ϑ	υ υ	F 8	υ υ	F ϑ ϑ ϑ	V	ϑ	ϑ	ϑ	ϑ	ϑ	ϑ	ϑ
Z	ζ	δ			Gh ϑ ϑ ϑ	Z	ζ	ζ	ζ	ζ	ζ	ζ	ζ
H	η	θ θ	θ θ	η	Th θ θ	H	θ	θ	θ	θ	θ	θ	θ
Th	θ	ο			I η η	E	θ	θ	θ	θ	θ	θ	θ
I	ι	ι ι	ι ι	ι	K K	Th	ι	ι	ι	ι	ι	ι	ι
K	κ κ κ	κ κ κ		C	L λ λ λ	I	κ	κ	κ	κ	κ	κ	κ
L	λ	λ λ λ	λ	λ λ	M M M	K	λ	λ	λ	λ	λ	λ	λ
M	μ	μ	μ	μ μ	N ν ν ν	L	μ	μ	μ	μ	μ	μ	μ
N	ν	ν ν	ν	ν ν	O ω ω	M	ν	ν	ν	ν	ν	ν	ν
S	ς	ς ς ς		ς ς	P π π π	N	ς	ς	ς	ς	ς	ς	ς
O	ο			ο	Q ς	S	ο	ο	ο	ο	ο	ο	ο
P	π	π π	π	π π	R ρ ρ	O	π	π	π	π	π	π	π
Ts	τ τ τ				S ς ς ς	P	τ	τ	τ	τ	τ	τ	τ
Q	ϑ			Q 2	T τ τ τ	Ts	ϑ	ϑ	ϑ	ϑ	ϑ	ϑ	ϑ
R	ρ ρ ρ	ο ρ ρ	ρ ρ	ρ ρ	U υ υ υ	Q	ρ	ρ	ρ	ρ	ρ	ρ	ρ
Sch	σ σ	σ σ	2	σ σ	Y υ	R	σ	σ	σ	σ	σ	σ	σ
T	τ τ	τ τ	T	T Z		Sch	τ	τ	τ	τ	τ	τ	τ
V			Υ			T	υ	υ	υ	υ	υ	υ	υ

B. Tanner fecit.

a.

Figure 312 a. Different Ancient Alphabets



a.



b.

Figure 313. Gallicum, Hibernicum, Germanicum, Scoticum in Virga Aurea (1616); Europa Polyglotta (1730).

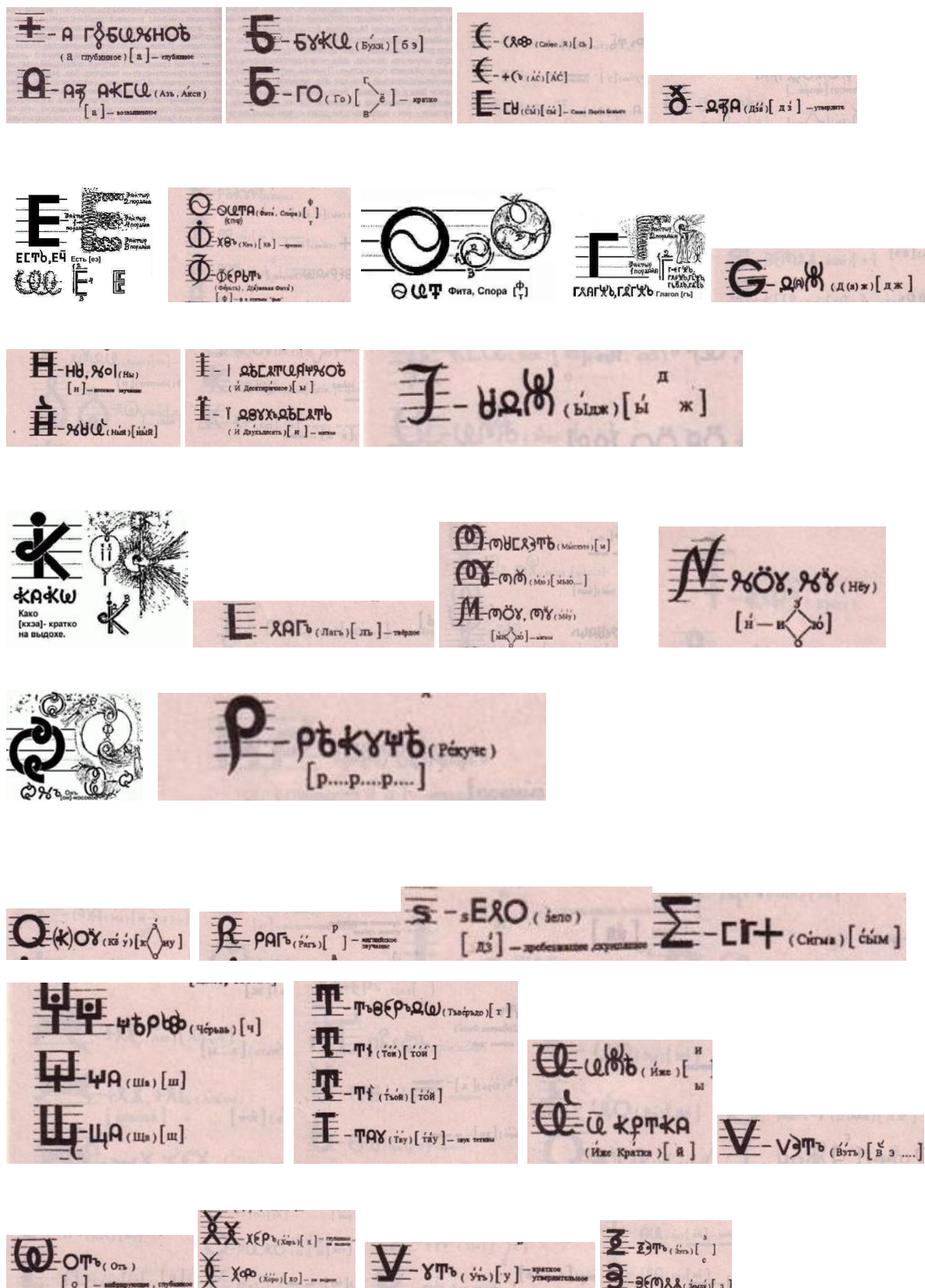


Figure 314. Old Slavonic Letters and English Alphabet

divisions. Of these 9 letters are identical to English and a further 7 letters aligned with English. Indeed, it is the abjad that provides English with its basic structure (Table 103).

The Babylonian alfabeti (table 73b), the regular Arabic sequence (table 75) and the Arabic abjad (table 76 a) employ a nine based system. When arranged in double columns, the alfabeti emphasizes the balance between the two parts: wild and tamed, male and female, nature and culture. As noted above, the alfabeti ordering reveals how letter 6 and letter 17 become connected numerically: i.e. why Vav and Pei become connected but offers no clues why numbers 19 and 26 should, might or even could have any necessary connections with life.

Using the sequence of the five vowels (A O U E I), the corresponding letters in the Hebrew alfabeti are: Aleph Samek Shin He Yod. In the Arabic shapes they are Alif Daad Saad Jiim Raa. In the abjad numerical sequence they are Alif Sin Shin He Yod with a gematria of 1 60 300 5 10, ending with two letters of the tetragrammaton. This suggests that there is more to the story of disappearing vowels than we can explain here.¹²⁸⁵

10.3.1. Abjad Divisions

Here, the Arabic shapes are more helpful. The 28 letters of the abjad, if arranged in the 2 column form reveal more about underlying structure by creating 3 sequences: alif – ye (1-10) is the purely heavenly; kef-sad (20 -90) is the intermediate, while kaf – ġayn (100- 1000) represent a descent towards, to, into matter. When the letters of this abjad sequence are arranged in the two column form, there is a surprising result (table 50 cf. 56). The abjad, brings to light the A - B, G - D sequence. Stated paradoxically, while the alfabeti sequence leads to an a-l, b-m, g-n sequences and variants such as b l f s n, the abjad sequence points directly to an A B G D and towards an A B C D sequence. Restated dramatically: the abjad is not a primitive antecedent of alphabets: it introduces a formal structure that makes the association of A B C sequences with alphabets possible in a way precluded by the Babylonian alfabeti system, through their quest for taming and balance. As a next step, it will be useful to review briefly each of the 7 divisions.

10.3.1.1. Abjad

Abjad reflects the first four letters of the alphabet. In Arabic this is: a b j d (alif, baa, jiim, daal). In Hebrew this is: a b g d (aleph, beth, gimme, daleth); cf. Greek (alpha, beta, gamma, delta). In English this is A B C D. It is possible that division 1 of the the abjad or abjad goes back the Sanskrit arrangement of 25 Consonants (vyanjana).¹²⁸⁶ In Sanskrit: A = 1st vowel; B = 1st voiced consonant in pavarga; G = consonant 3; D = consonant 18. In any case, the a ba gha dha sequence is found in Brahmi (figure 259c).¹²⁸⁷ Even a quick glance at some basic variants (Appendix 7) confirms that this sequence has a wide ranging use stretching from India to Europe and Africa. Slight variants include: Ayb, Ben, Gim, Da (Armenian).

10.3.1.2. Hawwaz

The Old Hebrew alphabet of Postel refers to He and Heth (letters 5 and 8) as aspiratio levis - aspiratio fortis respectively (figure 305b). It also refers to Vau (letter 6) as a consonant and a

vowel and iod (letter 10) as a vowel and a consonant. Such examples confirm that abjads cannot simply be described as consonants only.

In Arabic, letters ha wa za are originally ha (letter 28), waaw (letter 29) and zai (letter 11). These become letters 5 6 7 become Hawwaz (H W Z) in the abjad system. In the Hebrew system, the first two of these sections, namely, abjad and hawwaz are combined as: a b g d h v z, and linked with the 7 days of creation, 7 planets etc. This leads to a realignment of day sequences confirming that there was an earlier order.

In the Persian tradition, the equivalent is E U Z. Major variants include E F G, E V Z, E Z H, E Ž Z, H W I, H W Y, Y V (Sanskrit), ei, so, zita (Coptic), ei, soo, zeta (Coptic), e z s (Coptic). Lesser variants include Ei, So(Sex), Zeta (Coptic), Ei, So, Zeta (Coptic), He, Vua, Zai (Syriacum), Ye Yo J Z (Kyrgyz), Zau, Ut, Zec (Chaldaicum), e j dz (Romanian Cyrillic), e sg sz sz (Illyricarum), e z tz (Cophitaeum), e ž dz (Glagolitic), e ž z (Bulgarian), ha va ga (Brahmi), E ζ Z (Alexander the Great). In a number of these vowels clearly play a role.

10.3.1.3. H.ut.t.i

In Arabic, letters ha ta ya are originally haa (letter 6), taa (letter 3), yaa (letter 28). In the abjad, these become letters 8 9 10. In Hebrew these become: Heth, Teth, Yod. Basic variants include: H I, H I I J (Magyar, Romanian, Tajik, Turkish, Zazaki), H I J, H I Í. Table 108 gives an idea of the range of variants in languages from India (e.g. Brahmi) to Africa (Ethiopian, Punic). More exotic variants (not in the list) include Vu, To, Hit (Chaldaicum), Z I (Ossetic), ch th i (Archaic Etruscan), h h h i (Rune Alphabet), h i j/d (Glagolitic), h, ħ, i (í), ī (ī), j (Yaghnobi), hagl, thiuth, eis (Wulfila), i/e th i (Graecum), s i ij (Ruthenian), x i j (Bulgarian).

These variants are important because they confirm that letters 8 9 10 were frequently linked with vowels including a, i, e, u and semivowels such as iota, j and ya. There was more to abjad letters than consonants. Especially, section H W Z and H T Y tended to become containers for the sacred vowels and semivowels of life traditionally linked with the final letters of Sanskrit, Persian and Arabic.

In the Persian and Arabic shapes there is a clear distinction between Arabic haa (letter 6) and letter ha (letter 31 in Persian or 26 in Arabic). The shift to an abjad sequence means that Arabic shapes 15 16 17 (letters 26 27 28), become letters 5 6 10 in the hawwaz –h.ut.t.i part of the abjad: namely, he vav ye or ha waaw yaa (Arabic) and Heh Vav Yod (Hebrew), corresponding to Ha Va Ya (Sanskrit). In the Hebrew version, the clear distinction between Arabic haa (letter 6) and letter ha (letter 26) becomes conflated and Heh with gematria 5 is referred to as Heh 1 and Heh 2, or first he and second he. The good news is that the four letter name of G_d as letter 10, letter 5, letter 6, letter 5 (the YHVH of the tetragrammaton) is now within the first 10 letters of the alphabet. At the same time, the historical connections with the end of the alphabet and with vowels of these 3 letters turned consonants are obscured.

11 Letters of Egyptian, Protosinaitic, Phoenician, Greek, Latin	Abjad (22 Letters)
A B G	A B G D Abjad
E	H W Z Hawwaz
K M N	K L M N Hutti
O	S O P S Sa'fas
R T S	Q R S T Qarashat
15 Letters of Egyptian	Abjad Structure (22 Letters)
a b k(g) t(d)	A B G D
h f z	H W Z
χ(kh) θ(th) i	H T Y
k l m n	K L M N
25 Letters of Brachmanicum	Abjad Structure (22 Letters)
A B G D	A B G D
E U Z	H W Z
K L M N	K L M N
S O P P P T s	S O P S
Q R Sh T	Q R S T
26 Letters of English	Abjad Structure (22 Letters)
A B C D	A B G D
E F G	H W Z
H I J	H T Y
K L M N	K L M N
O P	S O P S
Q R S T	Q R S T
U V W X Y Z	
33 Letters of Bulgarian	Abjad Structure (22 Letters)
a b v g d	A B J D
e ž z	H W Z
i j	H T Y
k l m n	K L M N
O p	S O P S
r s t	Q R S T
u f h c č š št	
â j ju ja y ja or e â	
44 Letters of Early Cyrillic	Abjad (22 Letters)
A B V G D	A B G D azŭ, buky, vědě, glagoli, dobro,
E Z D Z	H W Z estŭ, živěte, dzělo, zemlja,
I I G	H T Y iže, i/ižei, gerv/gjerv,
K L M N	K L M N kako, ljudije, myslite, naši,
O P	S A F S onŭ, pokoi,
R S T	Q R S T rŭci, slovo, tvrdo,
50 Letters of Cyrillic	Abjad Structure (22 Letters)
A Ъ B Г Д	A B G D
Э Ж С З І	H W Z
Ї И б	H T Y
К Л М Н	K L M N
О П	S O P S
Р С Т	Q R S T

Table 108. Abjad structure in alphabets of 11, 15, 22, 25, 44, 50 letters.¹²⁸⁸

10.3.1.4 Kalaman

In Arabic, letters ka la ma na are originally letters 22 23 24 25 with a gematria of 20 30 40 50. The kalaman section of the abjad becomes shapes and letters 11 12 13 14. In English K L M N are also letters 11 12 13 14. This sequence goes back to the 35th c. B.C. in Sumeria (table 107). In Arabic, it acquires special significance because kalaman (cf. Latin calamus) is also the word for pen. The upright quill of the pen is equated with the upright shape of Alif. Accordingly, in the Sufi system of Ibn Arabi, mansion 1 of the 28 mansions of the moon is linked with the First Intellect, Pen as Hamza/Alif and mansion 2 is linked with Ha (unstressed h), the universal god, the preserved tablet. This confirms that the Muslim's description of themselves as the People of the Book, has deeper philosophical and theological foundations.

10.3.1.5 Sa'fas

Section five of the abjad is sa'fas. In the Arabic shapes these are: siin (letter 12), ain (letter 18), fa (letter 20), saad (letter 14). These become abjad letters 15 16 17 18: siin, ain, faa, saad with a gematria of 60 70 80 90. The letter ain, which begins as letter 18, is now letter 16. In Ethiopian, it is the source of 7 vowels. In Greek and English, letter 15 becomes Omicron and O respectively.

In Phoenician, the sequence becomes: Samekh, Ayin, Peh, Sade (pillar, eye, mouth, plant). In Hebrew, the sequence is Samekh, Ayin, Pe, Tzaddi (support, eye, mouth, fishhook). In Mandaic, letters 15 16 17 18 become Simat Hiaa, Ain, Pira anat Haiy, Qala anat qadmaia d' Hiia, meaning Mother of all Life, The Eye or Fountain, Thou art the Tree of Life, Thou art the first Voice (Sound). Here the four letters are clearly connected with the feminine and the stories of birth and life.

Once again there is a great range of letters associated with this series including: S ' F S, S A F SS, S O F Ş, j u p _, s l f s2, s aa p ts, s aa q, s ' p/f, s ' p s., s ' p ş, x - p ts, x o p, - o p zh, O P, S ' F, S 6 F S, S A T, S C GH F S, S C, P S, S O P TZ(TS), S O U P Ts, S P, S ' /G P S, X O X O P -, e pa ça, ksi o pi, p sh, s o p ts, sa '(Ain) pa şa, ž u p '. One can see how this series which includes ain and S relates to ain soph, soph and Sophia.

10.3.1.6 Qarashat

Section five of the abjad is qarashat. Its history was explored in §8.5.8. In the Arabic shapes, these are letters: qaf (letter 21), ra (letter 10), shiin (letter 13), taa (letter 3). In the abjad form, these become letters 19 20 21 22: qaaf, raa, shin, taa with a gematria of 100 200 300 400 respectively. In Hebrew, the corresponding letters are Quoph (Qoph, Kuf), Resh, Shin, Tav. In the Hebrew alphabet, letter 19, Qoph (Kuf), is linked with life, and specifically with Eve as the mother of all life.¹²⁸⁹

10.3.1.7 Thakhidh

Section six of the abjad is Thakhidh. In the Arabic shapes, this entails letters 4 7 9: thaa, kha, thaal. In the abjad, these become letters 23 24 25 with a gematria of 500 600 700. It bears

noting that Th Kh and Dh are also the second letter of the Tavarga, kavarga, tavarga respectively.

10.3.1.8 D.az.agh

The seventh division is D.az.agh, letters 26 27 28, associated with the Arabic letters: D Tz Gh or DAD, TzA, GhYN.

10.3.2. Urdu Abjads

While abjads are typically associated with Arabic, it is noteworthy that the Urdu tradition linked with Pakistan, Northern India and Bangladesh also has an abjad tradition with symbolic associations. The first 6 sections are associated with 6 Demons, 6 Days. In the Urdu tradition the final division is further subdivided such that the abjad now has 8 sections: abjad, havvaz, hutti, kalaman, sa'fas, qarashat, sakhhaz, zazzagh. These are associated with: "to begin, to find, to know, to talk, to learn, to organize, to preserve, to conclude." Alternatively they are linked with 8 steps: "1. My ancestor Adam committed a sin, 2. He obeyed his base instincts, 3. He repented for having sinned, 4. His repentance was accepted, 5. He faced hardships, 6. He was blessed, 7. God gave him power, 8. The devil lost."¹²⁹⁰

When we look beyond English and try to discern underlying patterns, the abjad becomes much more than a model for the early 22 letter alphabets. It serves as a kind of template or matrix for a whole range of alphabets which can be seen as an underlying code of 4 3 3 4 4 4 letters. The first four letters (ABGD, ABJD, ABCD), with respect to Sanskrit are vowel 1, consonants 23, 3, 13 (along the central column of table 76b). These four letters probably provide a basic orientation, were also once probably linked with the cardinal points and become aligned to the first 4 days of creation. The next three letters (H W Z, E U Z, E F G) are about the advent of life as a principle and linked with the last 3 days of creation.

In Cyrillic, these associations are fully explicit. Hence the first 7 letters: az, buki, vedi, glagoli, dobro, jest, zhivete (А Б В Г Д Е Ж) represent: I, letters, to know, verb/word, kindness/good, is/exists, life/live: i.e. the first seven letters tell a creation story from birth of consciousness and knowledge to existence and life.

The next three letters (H T Y) are about boundaries, limits and initial taming at a metaphysical level. The next four letters (K L M N) mark a turning point towards the physical associated also with taming, restraint, control. The next letters (SOPS, sa'fas) are about the birth of physical life in alphabets such as Mandaic. In some languages, this process is transformed into the control and wisdom of the Tzadik of the Hebrews and the Zadig of Voltaire.

The final four letters (Q R S T) are about cosmic principles and cycles. The Q is the Q of Quert (the Apple tree), a Capricorn – Cancer opposition (Q –q), of Mount Qaf (the Persian mount Meru), the Q of Qoph, Quoph, Kuf, letter 19, Eve, Chavah, the Mother of all beings. The R of QRST is typically linked with Ra (the sun) and becomes the R of TARO(T). The S is linked with Shin. The T is linked with T, Tav, Tau, Taw, the final letter of 22 letter alphabets and also the first letter of TARO(T), which aligns with the 4 Points of the compass.

In the Greek tradition, P R S T (Pi, Rho, Sigma, Tau) almost maintains the letter sequence but changes the numerical sequence such that they become letters 16 17 18 19.

Alphabets with 28 letters officially add two more abjad sections, namely, thakhidh, d.az.agh, representing letters th kh dh, d z gh (gematria: 500 600 700 800 900 1000). In Urdu, the names of the extra sections vary slightly and become: sakhhaz, zazzagh. In Mandaean, the categories are ABGD, HAWS, HATEE, KILMN, SNFS, KRSHT, ED, A. All this would be extraordinary in itself, but it is in fact only the beginning. The abjad structure applies to a whole range of alphabets from 11 letters to well over 100 letters. By way of illustration, we shall consider six examples (table 80). The correspondence is not entirely 1 to 1. There are variations and yet a pattern is recognizable. For instance, in the 11 Letters of Egyptian, Proto-sinaitic, Phoenician, Greek, Latin, the first 3 letters A B D are clearly based on ABGD. The fourth letter is a variant of HWZ (cf. EFG). The fifth to seventh letters, KMN clearly relate to KLMN. Letter 8 is the O of SOPS. Letters nine to eleven, RTS, reflect three of the letters of QRST.

A similar pattern is found in the 25 letters of Brahmanicum, 26 letters of English, 33 letters of Bulgarian, 44 letters of Early Cyrillic and the 50 letters of Cyrillic. An excellent and unexpected example of the abjad model is found in a 22 letter version of Brahmi (figure 307c): a ba gha dha (ABGD), ha va ga (HWZ), gha tha ya (HTY), ka la ma na (KLMN), sa (sa) e pa ča (Sa'fas), kha ra śa ta (QRST).¹²⁹¹

Hence, while the a b g d model is formally linked especially with the 22 letter alphabets and 41 of the 72 magical alphabets, some elements of its structure, notably the K L M N sequence, play a role in all the alphabet models. All this is rather far removed from the accepted wisdom on abjads. In the Wiki account, for instance, Phoenician is the point of departure and has an effect on 4 languages: Hebrew, Arabic, Greek and English (Appendix 7).

10.4. Alphabet Structures and Systems

The basic principle of abjads as letter systems with a series of six to eight modules helps in understanding the structures of alphabets. Agrippa, in his book on magic, discussed this in terms of scales of the numbers 1 to 12.

10.4.1. Monad System

His scale of unity linked 1 letter (é Iod, table 109)¹²⁹² in the exemplary world, with the soul of world, the sun, the Philosopher's Stone, the Heart and Lucifer in the successive worlds below. A Sanskrit equivalent would be the letter AUM which is a single letter, principle, ruler etc.

10.4.2. Dyad System: Number 2 (4, 8, 16, 32, 64, 128, 256, 576)

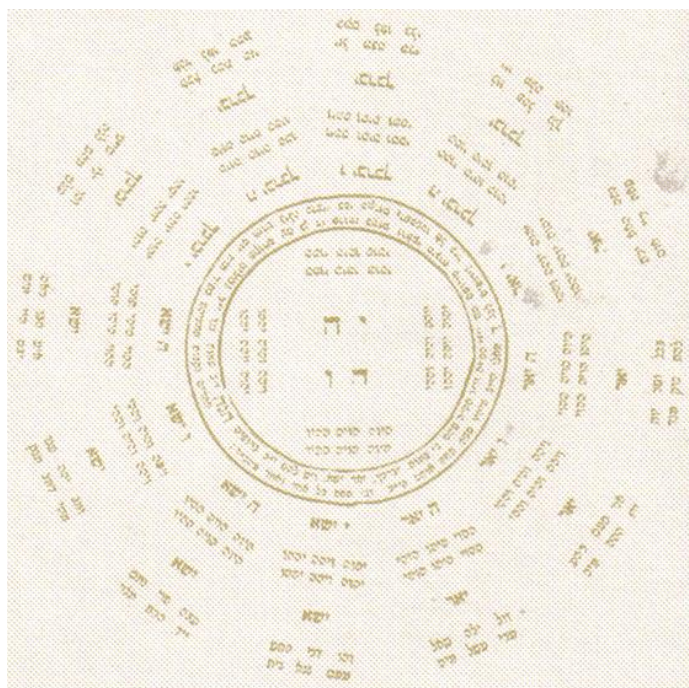
The Dyad, Duad or Dual system typically entails 2 Elements, 2 Letters, 2 Principles, 2 Rulers which are also found in Creation Modules. Agrippa's scale of number two entails a series of dualities: An Angell- The Soul, Beemeth - Leviathan, The Earth - The Water, The Heart -

Непроизносимое Имя (0.24) может быть свернуто в кольцо 24-мя способами:

י	ה'	י	ה'	ו	ה'	ה	ה'
		-	.				
ו	ה'	י	ו	י	ה'	ה	ה'
		-		-	-		
ו	ה'	ו	ה'	י	ה'	ו	י
		-	-	-	-	-	
י	ה	י	ה	ו	ה	ה	ה'
-	-	-	י	י	-	-	
ו	ה	ו	י	י	ה	ה'	ה
-	-	-	-	-	-		
ו	ה	ו	ה	י	ה	ו	י
		-	-	י		-	-

(0.27)

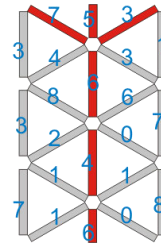
a.



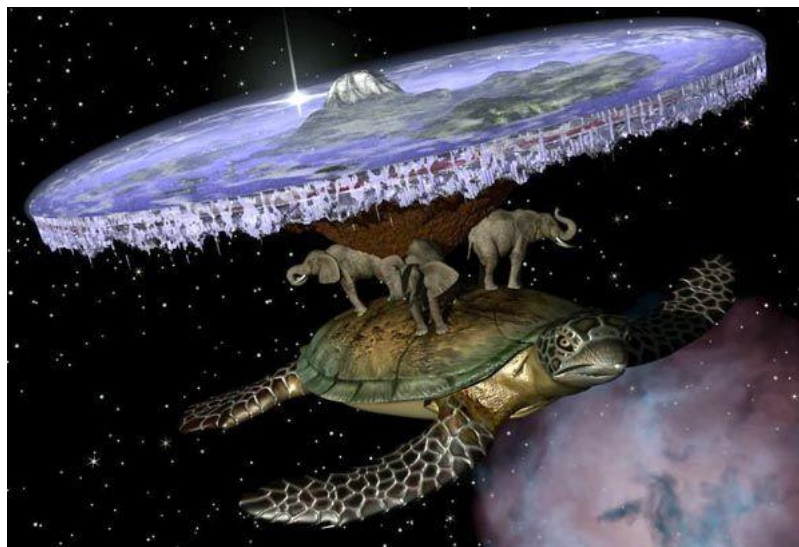
b.

Figure 315. Letter Aleph in Russian Cabala

a.-d.



e.



f.-g.

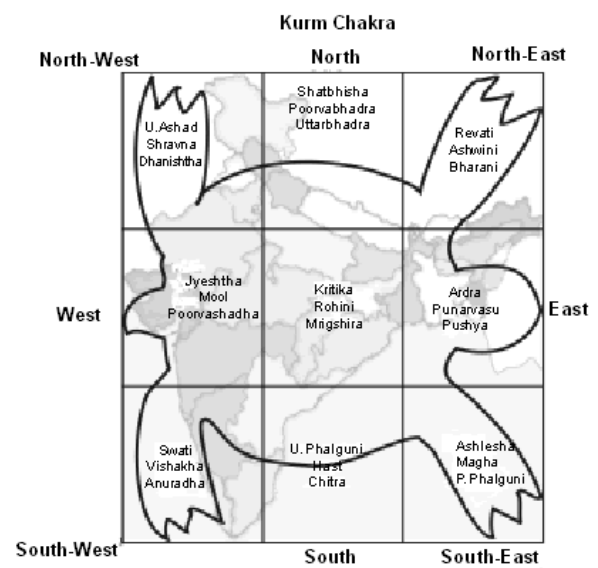
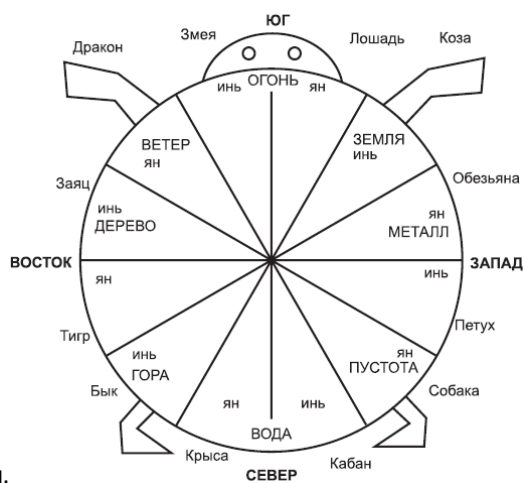


Figure 316. Myr Rune (Руна Мир), Ма, Myr Rune, Myr Tortoise (Tortoise that Personifies Myr), Kurma Chakra

a.-c.



d.

111	POPULUS
666	VIA

e.-h.



i.-j.



k.



Figure 317. S \$ in pentacle, S S (Spiritus Sanctus); 111 – 666, Regulus as Star Basilisco, Columns Plus Ultra, Dollar Sign

-The Brain, The Sun - The Moon, The names of God expressed with two letters, Weeping - Gnashing of Teeth. In terms of letters, the dyad system typically entails two versions of a letter (e.g. A Ā) or two letters such as A B which can then be combined (AB) and, reversed (BA), and then recombined (ABBA). This pattern is evident in the early Sumerian syllabaries where a Consonant-Vowel (CV) series is supplemented with a Vowel – Consonant (VC) sequence. Multiples lead to 4 as in cardinal points, 8 as in 8 feasts, 16 and 32 as basic alphabets, and 64 as in squares of chess.

10.4.3. Triad System: Number 3 (6, 12, 24, 48, 9, 27, 81)

The special role of 3 with respect to the trinity and its role in triangles and triangular numbers were explored earlier. Numerically 3 is fundamental because it divides into both even and uneven numbers. In terms of abjads, it is basis of two of the units: H W Z, and H T Y. Collections of 3 letters play an important role in alphabets and include letters such as A B C, A B G, A B J, A U M, B G D, CBA, IAO, MU RU KA, O I V, U Th A, a b v, a i u. Agrippa's scale of the number 3 is éâù. As noted above a special role is played by the letters A M S which are found in many alphabets (table 76a). These are often the first, middle and (near) last letters of alphabets.

10.4.3.1 A

In Sanskrit, A is the first Vowel, M is the last consonant and S is the last sibilant. The 3 letters are associated with the astral, etheric and physical body. Each of these three letters is frequently a starting point for independent metaphysical explorations. By way of illustration, the Hebrew letter Aleph is multiplied 24 times or becomes the centre of an alphabet wheel in Russian Cabala (figure 315).

10.4.3.2 M

Letter M plays a special role. In Sanskrit, it is consonant 25 at the end of the 25 letter grid. Its link with the first letter creates a diagonal to form kama (desire). Its link with the next letter (26, ya) produces the word maya (illusion). The reversal these two letters produces yama (the first man and Yama, God of the underworld). In Sanskrit, Ma is the beginning of the Matrikas who create the alphabet and the universe.

The letter M is found equally in Ancient Slavic alphabets as letter 9 of kh'Ariyskaya Karuna (figure 316, cf. 124). In Old Slavic, it is linked with MA (encountered earlier in figure 31), who is much more than a standing woman. She is linked with rationality, measure, using a decimal system ranging from 1, through 10, 100, 1000, 10000.¹²⁹³ Ma, in this context, is like a proto-Libra sign and also contains associations of measure, later linked with Demeter. M is further linked with the Myr rune, and the cosmic Myr Turtle (cf. the Indian Kurma and the Chinese Lo Shu turtle). This cosmic dimension is reflected in the m of Latin mundus and French monde.

10.4.3.3. S

Transformations in the role of letter S have been explored earlier (figures 147 -148). In the

Celtic tradition S and \$ are associated with Taurus and Leo in connection with the descent of the heavenly dragon (Chinese stem 5 and animal 5) to the earthly Serpent (Chinese stem 6 and animal 6). The Hebrew tradition suppressed these dimensions of S altogether in the tetragrammaton. In the Christian tradition, this is replaced by the two Ss of Spiritus Sanctus (Holy Spirit), with IHS symbols, and in the modern world with a simple dollar sign. The turning point at the summer solstice linked with Shin in the Arabic tradition was replaced in some western contexts by a shift from People to the Way (Populus-Via). In other contexts, this transition at the solstice was symbolized by Hercules between two pillars, with Plus before the solstice and Ultra (beyond) for the period after (figure 317, cf. also figure 206). Some linked this with Regulus as the Basilisk Star, with the moon symbolised by 111 and the sun by 666. The A M S letters were thus much more than individual letters: they were effectively cosmological building blocks.

10.4.4. Tetrad System: Number 4 (12, 36, 108, 324, 972)

Number four as the basis of the square, cube (hexahedron) and square numbers plays a fundamental role in alphabets and cosmologies. As discussed earlier it is the basis of four of the abjad units: A B J D, K L M N, S F 'A S, Q R S T.

Multiples of 4 link it with 12 hours, 24 hours, 36 decans and with 72 and 108, two central numbers in Eastern cosmology (cf. table 173). In the Hebrew system, 4 becomes the number of the 4 worlds, which are linked with the 4 Letter name of God (figure 357), linked with the names of 4 angels, which then become linked with the 10 Sephiroth and starting points for 24, 64 and other variations (figure 358). Four letters are entailed in the A B C D, A B G D, A B T θ in the four letters of the tetragrammaton, YHWH, and in the scale of the number 4: āāāé. In Slavic, different pronunciations mean that B and V are closely related. A glance at the equivalent of A B C D in some Slavic alphabets (table 103) gives a further glimpse into how variations on a theme evolve.

10.4.5. Pentad System: Number 5 (25, 125)

The role of 5 as a basis for pentagonal numbers (figure 341, table 174) pentagon and pentagram (figure 342), and the dodecahedron (figure 343) will be explored in chapter 11. As the number of fingers and toes, it becomes the first digital technology, as basis of the aicme in

Glagolitic	a b c d
Polish	A Ą B C Ć D
Slovene	A B C Č D
Albanian	A B C Ç D Dh
Czech	A, Á, B, C, Č, D, Ď
Sorbian	A B C Č Ć D
Bosnian	A B C Č Ć D Dž Đ
Croatian	a b v g d
Macedonian	A B V G D Gj
Servian	a b v g d
Bulgarian	a b v g d
Ukrainian	A B V H G D

Table 110. The role of A B C D and variants in some Slavic alphabets.

the Ogham. Among the Hebrews it figures in the covenants of the tongue and genitals.¹²⁹⁴ In the Hindu tradition it is number used in units of the vargas, leading also to the 25 (5 x 5) tattvas in Sankhya school, and 35 tattvas in the tantric tradition (7 x 5, often + 1, to reach 36). Five letters are linked with the 5 letters of the vargas in Sanskrit, 5 Letters of Great Emptiness (li u ri i a), the Celtic aicme (of 5 Consonants, 5 Vowels), with 5 elements, 5 planets, 5 zodiac signs and in the scale of the number 5: iǎéiǎ, iǎéiǎ, ǎǎùǎé (cf. table 82).

10.4.6. Hexad System: Number 6 (60, 600, 216, 12,960,000)

Six letters are linked with the 6 worlds as O M N P D H (Om Mani Pad Dhme Hum), with 6 letters of the Cosmos A B C D E F and with the scale of the number 6: iéǎǎiǎ òǎǎǎ iǎ. The number 6 (table 175) and its multiples became part of Sumerian segesimal mathematics¹²⁹⁵. 60 x 60 x 60 x 60 was the greatest sacred number of Babylonia and is also Plato's nuptial number.

10.4.7. Heptad System: Number 7 (14, 49, 70, 216, 576, 1729, 2304, 13887872)

Seven letters are linked with the 7 Double letters (table 69a), 7 branches of candelabrum (figure 136, table 26, 176), 7 letter Name of God, 7 letters of Greek, 7 planets, 7 principles, 7 rulers, 7 vowels, 7 words, 7 zodiac signs and the letters in the scale of the number 7 Ararita. áúéòǎǎ Asser Eheie äéǎǎ òùǎ. 7 Symbolism becomes a rich chapter in itself with Indian and European versions.

Seven is a fundamental number in the Hindu tradition and elsewhere. There are 7 higher lokas (places, realms, worlds) and 7 lower lokas (table 90). In terms of names, 7 becomes associated with 7 Adityas, 7 Deities, 7 Goddesses, 7 Gods, 7 Matrikas, 7 Matryoshkas, 7 Rulers, 7 Shaktis, 7 Sisters, 7 Symbolism, 7 Virgins, 7 Wise Men.

The terms of 7 include 7 Chakras, 7 Constituent Elements, 7 Flames, 7 Hands, 7 Leaved Plant, 7 Ma-tie Warriors, 7 Nadis, 7 Rays, 7 Stages, 7 Stations. Biblical symbolism includes 7 Angels, 7 Attributes, 7 Branches of Candelabrum, 7 Candlesticks, 7 Churches, 7 Circuits, 7 Crowns, 7 Eyes, 7 Generations, 7 Golden Vials, 7 Heads, 7 Horns, 7 Kings, 7 Lambs, 7 Lamps, 7 Last Plagues, 7 Lights of Face, 7 Mountains, 7 Plagues, 7 Planets, 7 Seals. 7 Sons of Hannah, 7 Spirits, 7 Stars, 7 Thunders, 7 Trumpets. Animal symbolism includes 7 Doves, 7 Horses, 7 Little Goats, 7 Ravens.

The places of 7 include 7 Abodes of Shiva, 7 Chakras, 7 Deserts, 7 Heavens, 7 Islands, 7 Mountains, 7 Oceans, 7 Places, 7 Planes, 7 Planets, 7 Regions of Air, 7 Rivers, 7 Spiral Belts, 7 Stars, 7 States, 7 Streams, 7 Suns, 7 Worlds as well as 7 Sacred Cities, 7 Sacred Hills, 7 7 Sacred Mountains, 7 Sacred Places, 7 Sacred Trees, 7 Treasures. The dates of 7 include 7 Days, 7 Months, 7 Years.

Hindu astrology linked the influence of the stars via constellations linked with the 27/28 mansions of moon (nakshatras) and stations of sun (rasis, zodiac signs). In Babylon, this heavenly influence was shifted to the 7 planets linked with a 7 sided heptagram (figure 155), and expressed architecturally in 7 storied ziggurats (figures 165-166). The goddess Inanna has a series of associations with 7: 7 Cities, 7 Garments, 7 Gates of the Underworld, 7 Holy me, 7 Judges of the Underworld, 7 Symbols of Queenship, 7 Temples, 7 Veils.

10.4.8. Octad System: Number 8 (32, 64, 72, 512)

In the East 8, 9 and 10 remained more important. There is a Nepali saying that 7 is good but 8 is better. 8 directions lead to the 8-spoked wheel of the year, 8 feasts and morally to an eight fold path. Multiples of 8 play a key role. 32 (see below) is linked with paths of wisdom. ⁶⁴ (see below) is an integrating number (table 177). Eight letters are linked with the letters in an aett (e.g. F U Th A R K G W/V), 8 Consonants, 8 Gods, 8 Letter Formula, 8 Letter Name of God, 8 Planets, 8 Syllables, 8 Vowels and the letters in the scale of the number 8 Eloha Vadaath úòãã äääà Jehovah Vedaath, úòãã äääé.

10.4.9. Nonad System: Number 9 (18, 36, 72, 81, 108, 144, 288, 576, 729)

In China and in the old Slavic tradition (figures 22-23) the enneagram plays a seminal role. Indeed, 9 is called the preeminent number in China:

The Chinese nine is the number of yang and the preeminent number in the deployment of space with reference to the eight directions and the centre. ..It was also the number of the celestial spheres and, symmetrically, the number of infernal circles, and the Nine Springs, the abode of the dead. The Chinese imperial throne had nine steps, the Taoist baton had nine nodes, the imperial towers had nine stories. ¹²⁹⁶

The 3 x 3 = 9 magic square is linked with Saturn, number 15 and sum 45 (table 113, table 178) and with the first 9 letters that were given by Allah to Adam (figures 71-72), with magic squares in Hebrew and with a circular Ouroboros in the Hebrew Cabala. The 9 x 9 = 81 magic square is linked with the Moon. 9 becomes a key number in cosmology: 9 planets in India, 9 Attributes of Allah, 9 Books of Knowledge, 9 Celestial Spheres, 9 Chakras, 9 Feasts, 9 Gods Names, 9 Letters, 9 Moons, 9 Pointed Star, 9 Sons, 9 Steps. It is said to be the number of creation. 9 Letters are associated with the letters in the scale of the number 9 (Jehovah Sabaoth. úäääö äääéJehovah Zidkenu. åð÷ãö äääé Elohim Gibor. øáéâ íéäà. 9 letters are also found in Indian, Russian and Slovenian. 9 is considered the number of creation, not least because of 9 months for the birth of a child. Chinese, Slavic and Norse traditions have their own nine symbolism.

Number	Name	Meaning.
1	aka, eka One	
10	Diz	cf. French: Dix Ten, also: 4 quarters
100	zata, zata-mAtra	Measure
1,000	sahas, cakacciram	
10,000	dazasAhasrika, ayuta	Myriad, cf. Wanwu
100,000	lakSa (cf. laKsman)	
1,000,000	niyuta, prayuta	cf. Hebrew 05: Heh
10,000,000	tulAkoTi	beam, highest in old system
100,000,000	nyarbuda, samArbuda	
1,000,000,000	vRnda, zatakoTi tulasI	Radha
10,000,000,000	para	full age of Brahma
100,000,000,000	akSita	undecayed
1,000,000,000,000	padma, antiyam	time of death1000 billion
10,000,000,000,000	hAhA, madhya	middle course
100,000,000,000,000	maHA-HAHA	
1010,000,000,000,000	kaTal,	Varuna Abundance

Table 111. Sanskrit decimals.

10.4.10. Decad System: Number 10 (100, 1000, 10000)

Ten and its multiples play an important role in most cultures. In China, the Ji symbol is the symbol for 10,000. In the old Slavic tradition, it is connected with the letter Ma (figure 31a, 316) representing the numbers 10, 100, 1000, 10,000. The most elaborate early decimal system is found in Sanskrit which has terms for numbers from 1 to 1,000 billion (table 111, cf. table 179).

10.4.11. Undecad System: Number 11 (111, 1111)

Although 11, 111, 1111 are important numbers, there is no scale of 11 in Agrippa.

10.4.12. Dodecad System: Number 12 (24, 48, 60, 144, 1440)

The Dodecad system of 12 plays an important role in astronomy and chronology: e.g. the 12 zodiac signs, 12 hours of the daytime, 24 hours in a full day and night, 60 years in cycles of Jupiter etc. 12 and its multiples also define a series of alphabets. Agrippa in his Scale of the number 12 includes 12 Angels, 12 Apostles, 12 Degrees of the Damned, 12 Months, 12 Orders of Blessed Spirits, 12 Plants, 12 Principal Members, 12 Prophets, 12 Stones, 12 Tribes 12 Zodiac Signs Terms, The great name returned back into twelve banners (Äääé, äääé, äääé, éäää, ääää, ääää, äääé, éäää, ääää, äääé, éäää, ääää) and the names of God with twelve letters (table 181)

10.4.13. Combinations

These basic modules combine to create alphabets of various lengths (table 105). The number of letters related to alphabets ranges from 1 to 10,000 letters. For this outline, we explore briefly five categories: 1- 9 letters, 10- 19 letters, 20- 49 letters, 50 -99 letters, over 100 letters. Rather than comprehensiveness, the goal is to understand patterns and underlying principles.

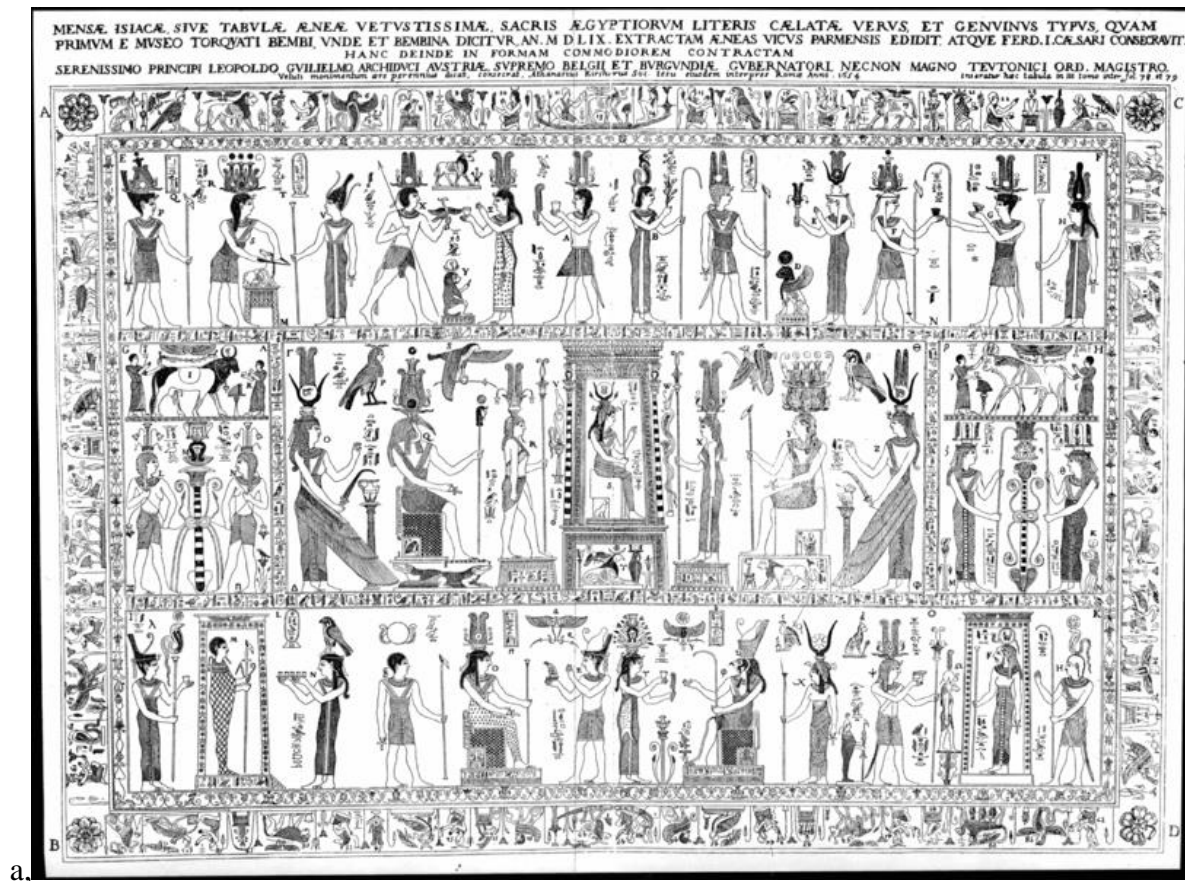
10.5. Lengths of Alphabets

10.5.1. Under 10 Letters

Each of the letters from 1 - 12 has links with regular numbers and regular solids which will be considered in chapter 11. Collections of letters from 1 to 9 are typically segments in alphabets or symbolic summaries. For instance, 1 is linked with the 1 letter name of God, 1 line, 1 rune, 1 vowel, A AUM in Sanskrit and é Iod in Agrippa's system. 2 Letters are linked with B T, Ha Ksha, and Iah – El in the scale of the number two (or äé Iah à El). It is also linked with beginning and end, Alpha and Omega, agyo and ungyo, open mouth and closed mouth found on the benevolent kings (Nio) and on lion dogs protecting temples.¹²⁹⁷ (cf. Appendix 3).

10.5.2. 10 to 19 Letters

One of the shortest “alphabets” is associated with the 10 letters of Brahmi but, as noted earlier, this consists primarily of letter headings of the Sanskrit vargas. There are also 10 Letters of Chinese, 10 Letters of English, 10 Letters of Greek, 10 Letters of Old Persian 10 Letters of Phoenician. Alphabets with 11 letters include Early Greek, Egyptian, Greek, Latin, Phoenician, Protosinaitic, Rotokas. Early alphabets with 12 letters include Etruscan, Linear B, Rotokas, Sanskrit, Tamil Vatte-luthu. 12 letters are associated with 12 consonants,



a.

MENDES		WINTER		AMMON		SPRING		MOMPHTA		SUMMER		OMPHTA		AUTUMN	
MENDES	MECHIR	CANOPUS	PHAMENOTH	AMMON	PACHONS	APIS	PAONI	GEMINI	ERIPHI	HERMANUBIS	MESORI	MOMPHTA	THOTH	ISIS	PAOPHI
P	S	V		X	Z	A				B	C	E		F	G
APIS	ISIS	TRIAD OF IBIMORPHOS		OPHIONIAN TRIAD		TRIAD OF NEPHTHA		MNEVIS OSIRIS							
G	I	TRIAD OF HECATE		MASCULINE ACTIVE		CENTRAL IYNX		FEMININE PASSIVE		SERAPIS					
L	M	O Q F		Y S W		X Y Z		Z H Θ							
EAST GATE		NORTH GATE		SOUTH GATE		WEST GATE									
HORUS		PANDOCHEUS		THOTH		ELURUS									
λ m n		ξ ο ζ		τ φ χ		ψ f h									

b.

Figure 318. Bembine Table and Version of Levi.

12 Letters	6 Letters - 6 Letters
15 Letters	5 Letters - 5 Letters - 5 Letters
20 Letters	5 Letters - 5 Letters - 5 Letters - 5 Letters
21 Letters	7 Letters - 7 Letters - 7 Letters
22 Letters	11 Letters - 11 Letters
24 Letters	8 Letters - 8 Letters - 8 Letters
26 Letters	13 Letters - 13 Letters
27 Letters	9 Letters - 9 Letters - 9 Letters
28 Letters	7 Letters - 7 Letters - 7 Letters
30 Letters	10 Letters - 10 Letters - 10 Letters
32 Letters	4 Letters - 4 Letters - 4 Letters - 4 Letters - 4 Letters - 4 Letters - 4 Letters - 4 Letters
33 Letters	11 Letters - 11 Letters - 11 Letters

Table 112. Examples of alphabets (12 – 33 Letters) as sets of modules

12 impure sounds, 12 letter Name of God, 12 petals of lotus, 12 primary letters, 12 simple letters, 12 zodiac signs. As a result 12 letters typically become an element in longer sequences of alphabet letters: e.g. Mandaic (3 Letters, 5 Pseudo Letters, 12 Letters, 7 Letters, 5 Pseudo Letters); Persian, Hebrew, Anglo-Saxon (3 Letters, 7 Letters, 12 Letters); 38 letters of Georgian (13 Letters, 13 Letters, 12 Letters); 50 letters of Sanskrit (4 6 10 12 16 2 Letters, cf. table 188).

13 letters are associated with 13 primary letters, 13 trees, 13 moons (in a year), 13 runes and 13 letters of Cherokee, Etruscan and Ogham. 13 multiplied by two leads to the 26 letters of English (table 189). Alphabets with 14 letters include Palmyrenian. 14 letters are linked with 14 Sets of Quranic Initials, 14 consonants, 14 letter name of God, 14 sounds. In Sanskrit, there is an association with 14 letters of alphabet and a 14 cornered figure (Chaturdashar) (table 190):

As always, they are also supposed to be the seat of Shaktis who represent: the Mind (Manas), the Intellect (Buddhi), Being (Chitta), the Conscious Ego (Ahamkara) and the 10 Indriyas. The chakra associated with it is the Anahata and it is the first stage of Preservation-Emanation. Hope of spiritual success is firmly established at this stage in the aspirant.¹²⁹⁸

15 letter alphabets include Boibel-Loth, Egyptian, Phoenician, Scanzianum (table 191). With 16 letters the number of alphabets increases considerably to sixteen: i.e. 16 Letters of Ancient Gaelic, Bobeloth, Boibeloth, Etruscan, Greek, Greek Iberian, Hieroglyphic, Irish, Latin, Linear A, Lybian, Oscan, Otulum, Phoenician, Runic, Teutonic. These are sometimes two sets (cf. two columns) of 8 letters (table 192). 17 letters are associated with an early form of the Pelasgian alphabet (table 193). 18 is linked with 18 Gaelic trees, 18 runes, 18 runes of Hun-Syanbi, 18 primary letters and at least eleven early alphabets including 18 Letters of Akkadian, Cadmean, Celtic, Cyrillic, Gaelic, Greek, Ionic, Lydian, Malabaricum, North Picene, Passing the River (table 194). 19 letter alphabets include: Arcadian, Basmala, Colour Ogham, Old Turkic, Pelasgian, Proto-Canaanite, Proto-Sinaitic and Umbrian (table 195).

10.5.3. 20 - 49 Letters

Most modern Western alphabets fall in the category of 10 to 49 letters (cf. table 112). 20 letter alphabets include Arabic, Aramaic, Bobeloth, Boibeloth, Byblos, Celtic Tree, Chilean, Egyptian 6, Etrusco Eugubina, Euboean, Fiji/Tonga, Greek, Hanscretanum, Hawaii, Hebrew, Irian, Java, Kharosthi, Latin, Lybian, Lydian, Massageticum, Menelik, New Zealand, Ogham, Palamedes, Pamphilian, Phrygian, Pitcairn, Psalter, Runic, Sassanian, Science Ogham, Sinai, Sogdian, Transitus Fluvii, Tree Alphabet, Umbrian. The Celtic alphabets typically have 15 consonants (aicme of 5 x 3) plus 5 vowels. Other 20 letter alphabets sometimes have 5 units

of 4 letters (4 4 4 4 4, cf. table 196).

There are at least 17 languages with 21 letters: Abur, Arabic, Ancient Gallic, Ancient Latin, Cadmean, English, Enochian, Faliscan, Ionic, Latin, Neo-Etruscan, Oscan, Runicæ, Scythicum, Sinae, Umbrian, Venetic. Here there are sometimes units of 7 letters – 7 letters – 7 letters. For instance in one version of Latin we find: A B C D E F Z – H I K L M N O – P Q R S T V X (figure 245, table 197). There are further alphabets for each number between 20 and 40. Rather than provide a simple list of all of these, we shall focus on those with 22, 24, 26 32, 33, 38 and 44 letters.

10.5.3.1. 22 Letters

There are at least 76 alphabets with 22 letters (table 191). A pragmatic explanation for this enormous popularity is that the units of 3 (mother) letters, 7 (double) letters and 12 (simple) letters prove extremely suited for the classing of basic phenomena such as the 7 days, 7 planets, 12 hours of daylight, 12 months of the year etc. 22 is also linked their source of origin ($3 \times 7 = 21$, + 1(source) = 22).”¹²⁹⁹

A first step towards an understanding of 22 letters lies in recognizing its importance in multiple cultures. In Egypt, as outlined earlier, the 22 letters were linked with the Isiac table (figure 74), also called the Bembine table (figure 318). In the upper section, 12 letters were linked with 12 months. In the middle section, 4 sets of 3 letters were linked with 4 triads of: Hecate, Ibimorphos, Ophionian, Nephtha, and Serapis. In the lower section, 4 gates, i.e., an East, North, South and West gate were aligned with 4 gods, Horus, Pandochus, Thoth and Aelurus, each with 3 letters. While there is discussion to what extent these associations are original Egyptian methods, this does not affect the impact of this table on later mystical associations of Western alphabets and especially cabalistic traditions. Striking in any event is the link between 22 letters, 22 names of gods and the use of segments of 3 letters linked with seasons, triads and gates in building up the alphabet.

Already in Egypt, the alphabet is intimately connected with cosmology. In Egypt, there are also versions of 22 hieroglyphs. There are 22 mansions of the moon (nomes), described as 22 divisions of the world, “related to the three planes (mental, astral, physical). In the Hebrew tradition, the number 22 acquires particular significance. The 22 letters of the Hebrew alphabet are associated with 22 Spokes of a Bible wheel, which some interpretations associate with 66 (3×22) books of the Bible. It is noteworthy that the Persian Vendidad also has 22 books. The 22 Hebrew letters are linked with the menorah, with the cosmos, and with 22 trumps in the Tarot where they represent 22 higher stages of wisdom. Linked with the 10 Sephiroth these become part of a larger vision that includes 32 paths

The sources of the Hebrew 22 letter alphabet lie eastwards. In Chapter 9, direct connections between Babylonian (Babil Alfabeti), Ugaritic, Phoenician, Samaritan and Paleo-Hebrew were shown (figure 276). There is a Dead Sea, Essene alphabet ending with a Tav written in the manner of Sanskrit letter 22: pha (figure 44). A version of 22 letters of Brahmi has been compared with Phoenician (figure 307).¹³⁰⁰ The Virga Aurea’s Brachmanicum and Frye’s Hebrew 3 (figure 64) are too close to identical to be coincidence. In addition, the 22 Letters of

Direction 11. Si -	Direction 22. Qian
150 degrees	315 degrees
Gematria 20 -	Gematria 400
Letter 11 -	Letter 22
Ta -	Pha (Sanskrit)
Kaf	Tav (Hebrew)
Kaph -	Taw (Phoenician)
kef -	te (Arabic)
si -	şi (Turkic)
Tarot 10 -	Tarot 21
Strength	Fool

Table 113. Links between 11 and 22.

Chaldean 1 = 22 Letters of (Hebrew) Celestial Alphabet and the 22 Letters of Chaldean 2 = 22 Letters of Alphabet of Magi = 22 Letters of Adamaeum.

The Babylonian connection explains how the 3 7 and 12 letters became linked with a cosmology of 7 planets and 12 months and probably with the triangle, heptagon and dodecahedron. The Chaldean connection is the more interesting because Chaldean 2 and Alphabet of the Magi linked the 3, 7 and 12 letters with 3 elements, 7 metals and 12 stages of alchemy. The quest for ordering the world was now expanded into a belief that one could transform basic elements and metals to arrive at an elixir of life.

The Hebrew tradition translated this external alchemical quest for physical transformation into an internal alchemical quest for spiritual transformation. Eastern parallels and probably Eastern models are found in Indian yoga and Chinese inner alchemy. In any case, in the Hebrew cabala system, 3 mother letters, 7 double letters and 12 simple letters generate a triangle, heptagon, dodecagon and also a stellar form (cf. figures 347, 369).

In the Christian tradition, 22 letters of the Greek alphabet are associated with 22 works of Creation, with 22 acts of Christ or 22 events in the life of Christ beginning with the Annunciation and ending with the Second Coming (Last Judgement).¹³⁰¹ Further associations, (table 198) link the number 22 with 22 chromosomes, 22 herbs, 22 notes, 22 parts of the body, 22 petals, 22 signs, 22 sounds, 22 spaces, 22 spokes, 22 stars, and 22 tattvas (elements). Some link the emphasis on 22 through a connection with Pi (table 191).¹³⁰²

Meanwhile, there is evidence that other stimuli for 22 came from models based on a larger number. In China, where the circle is divided into 24 directions, direction 22 is linked with Qian. Heaven, the North West, and the Black Tortoise:

It is said, He battles in the sign of the creative. This is the trigram of the North West. It means that here the dark and the light arouse each other. Here the Good and Evil Gods fight for the souls of the dead. A stern season where the proof of deeds accomplished must be forthcoming. Judgement is in the air. From Earth our thoughts return to Heaven to Ch'ien the Creative. (A battle is being fought, for it is just when the creative is coming to dominance that the dark Yin force is the most powerful in its external effects. Hence the dark and the light now arouse each other. There is no doubt as to the outcome of this battle, for it is only the final effect of the pre-existing causes that come to judgement through the creative).

¹³⁰³

In this alignment, 22 lies on the SE – NW alignment of Taurus – Scorpio. In the 36 Egyptian decans, we find decan 22. Serpent Khu-Or-Bak. So in both China and Egypt, one using 24 directions, the other using 36 decans, number 22 is linked with a battle of light and dark, associated with the war in heaven. The Chinese battle is another version of the Kartikai battle of light over darkness; of Christ against Satan, Michael against Lucifer. So 22 not only marks the end of an alphabet. It marks a point in the heavens linked with the galactic centre (figure 142). Meanwhile, Chinese direction 11. Si is also linked with the serpent. So 11 and 22 are linked in terms of directions and letters (table 106). In Sanskrit, vowel 1 (A), consonant 1 (Ka), consonant 11 (Ta) and consonant 21 (pa), consonant 22 (pha) mark the limits of the 22 letter alphabet. Finally multiples of 22 play a role.

In Hebrew gematria and the Cabala, the Hebrew 22 letters become starting points for a series of 231 pairs or combinations of letters known as 231 gates (figure 369c). The idea here is that there are 231 pairs of letters. (proof: 22 choices for the first letter, 21 choices for the second letter, modulo order. $(22*21)/2 = 231$). If we imagine the complete graph with 22 nodes, we have a good picture of the 231 Gates in alchemy.¹³⁰⁴

10.5.3.2. 24 Letters

At least 43 alphabets¹³⁰⁵ have 24 letters. The number 24 again has a number of associations (table 193, cf. table 89). With respect to persons there are 24 avatars, 24 elders, 24 jinas, 24 kings, 24 patriarchs, 24 seniors, 24 sons, 24 tirthankaras (guides across the tirtha or crossing). With respect to time there are 24 (sidereal) seconds, 24 seconds, 24 minutes, 24 hours, 24 phases of moon, 24 solar segments, 24 seasons, and there is a 24 spoked wheel of year. 24 directions are important in Chinese cosmology and are linked with a three year cycle underlying the structure of the I Ching.¹³⁰⁶

24 plays a special role in creation symbolism. Gayatri, who is Annapurna, the Mother, the sustaining Force that animates all life, linked with the sun and morning, has a 24 word mantra. In more detailed form, there are 24 syllables of Gayatri Devi each linked with a goddess; 24 mudras of syllables, each with a goddess and 24 colours of 24 syllables each linked with a goddess. 2, 4, 6, 8, 12 are important subsets of 24, which is a subset of key numbers in symbolism such as 72 (24×3) and 576 (24×24). (cf. § 10.6 below).

10.5.3.3. 26 Letters

While 26 Letters are most frequently associated with modern English, there are over 40 alphabets with this number of letters.¹³⁰⁷ 26 is (13×2). There are 26 postures, 26 is the number of Sanskrit letter ya, the combined number of the 4 letter tetragrammaton (IHVH, YHVH) also called the Tree of Perfection. It is also the combined number of points, lines, triangles and tetrahedra associated with the tetractys (cf. figure 336, table 195).

10.5.3.4. 28 Letters

At least 32 alphabets have 28 letters, with a special emphasis on the Arabic tradition, through connections with the lunar month, 28 days (28 phases of moon), 28 years. 28 symbolism includes 28 Buddhas, 28 guardians, 28 patriarchs, 28 spirits, 28 breaths, 28 postures, 28 steps, 28 degrees, 28 camps, 28 dots. 28 is also 4×7 (4 weeks \times 7 days, table 197).

10.5.3.5. 32 Letters

At least 16 alphabets have 32 letters.¹³⁰⁸ The associations of 32 are wide ranging (table 202). They range from the number of teeth, spinal segments, and nerves (nadis) in the body to the number of realms and heavens in the universe. They include the number of gods, the number of aeons and abstract ideas (32 concepts, 32 principles, 32 interpretations) and concrete connections (32 threads, 32 strings). They also entail the number of paths to wisdom, and number of degrees to acceptance. According to the Jewish tradition, the 32 Paths of Wisdom concept is derived from the 32 times that "Elohim" is mentioned in Genesis, Chapter One.¹³⁰⁹

10.5.3.6. 33 Letters

At least 35 alphabets have 33 Letters¹³¹⁰ again with wide ranging associations (table 203), many of which have close parallels with those in the 32 letters list. This is because such lists were typically modular. For instance, in the Hebrew system there were 10 Sephiroth, to which 22 letters were added to arrive at 32. In one Hindu system there were 32 gods plus 1 chief of the gods, i.e. 33. In addition Brahma, Vishnu and Siva were sometimes added to arrive at 36 gods. 36 heavenly gods could then be added to 72 terrestrial gods to arrive at 108 gods. Alternatively the 33 was used to count Sanskrit consonants (semivowels and aspirate), to which vowels (e.g. 5, 10, 16, 17) were added to arrive at 38, 43, 49, 50 letters. Additional special letters such as la and ksha served to increase this to 51 or 52 letters.

10.5.3.7 38 Letters

38 letters are found in the alphabets of Abur, Giorgiano, Armenian, Armenian 5, Armenica, E. Armenian, Georgian, Kharosthi, North Zaza, Turkic, Turkmen, Urdu, as well as in the Futhork Runes, the Anglo-Saxon Futhork, and the 38 primary letters in Celtic languages. Here, one of the modular formulae is 7 7 7 7 5 5 letters.

Letters	Alphabet	Base	Variants
51	Rutul	A B V G D	A AĬ Б В Г Гъ Гь ГІ Д Дж Дз
51	Tsakhur	A B V G D	A AĬ Б В Г ГІ Гъ Гь Д Дж
52	Albanian	A V – G	A Б З Г
53	Aghul	A B V G D	A Б В Г Гъ Гь ГІ Д Дж
53	Khanty	A B V G D	A ÄǺ Б В Г Д
55	Lak	A B V G D	A Аь Б В Г Гъ Гь Д
55	Tabassaran	A B V G D	A Аь Б В Г ГГ Гъ Гь Д
57	Chechen	A B V G D	A Аь Б В Г ГІ Д
58	Abkhaz	A B V G D	A Б В Г Гъ Гə Ё Ёь Ёə Д Дə Џ Џь
60	Adyghe	A B V G D	A Б В Г Гы Гъ Гьу Д Дж Джъ Дз Дзу
61	Kabardian	A B V G D	Э Б В Г Гы Гъ Гьу Д Дж Дз
69	Abaza	A B V G D	A Б В Г Гв Гъ Гьв Гьь Гь ГІ ГІв Д Дж Джв Джь Дз
74	Khinalug	A B V G D	A Ā Аь Б В Г Гъ ГІ ГІв Д Дж Дз
97	Archi	A B V G D	A Aa AĬ AaĬ ы Б В Г Гв Гъ Гь Гьв ГьІ ГьІв ГІ Д

Table 114. 14 Cyrillic Alphabets with over 50 letters (cf. table 108)

आ	ब	ब	भ	त	थ	ट	ठ	स	प	ज	झ	ञ	न
-	b	ḃ	bh	t	th	ṭ	ṭh	s	p	j	jh	ñ	n
[a]	[b]	[b̥]	[bʱ]	[t]	[tʰ]	[ʈ]	[ʈʰ]	[s]	[p]	[d͡ʒ]	[d͡ʒʱ]	[ʃ]	[n]
च	छ	ह	ख	द	ध	ड	ड	ढ	ज	र	ड़	ढ़	ञ
c	ch	h	kh	d	dh	ḍ	ḍ	ḍh	z	r	ṛ	ṛhē	z
[t͡ʃ]	[t͡ʃʰ]	[h]	[x]	[d]	[dʱ]	[ɖ]	[ɖ]	[ɖʱ]	[z]	[r]	[ɽ]	[ɽʰ]	[z]
स	श	स	ज	त	ज	ग	फ	फ	क	क	ख	ग	घ
s	sh	ṣ	z	ṭ	z	gh	f	ph	q	k	kh	g	gh
[s]	[ʃ]	[s̪]	[z]	[ʈ]	[z]	[ɣ]	[f]	[pʰ]	[q]	[k]	[kʰ]	[g]	[gʱ]
ग	ङ	ल	म	न	ण	व	ह	य					
ḡ	ṅ	l	m	n	ṇ	v	h	y					
[g̃]	[ŋ]	[l]	[m]	[n]	[ɳ]	v/u/o	[h]	[j/i/e]					

a.

ع	ا	ب	پ	ت	ث	ث	ث	ث	پ	پ	ب	ب	ا	ع
همزه	الف	بي	پي	تي	ثي	ثي	ثي	ثي	پي	پي	بي	بي	الف	همزه
jē	jhīm	jīm	pē	sē	thē	tē	thē	tē	bhē	bē	bē	bē	alif	hamza
j̥	jʰ	j	p	s	ṭh	ṭ	ṭh	t	bh	ḃ	b	b	-	
[ʃ]	[d͡ʒʱ]	[d͡ʒ]	[p]	[s]	[ʈʰ]	[ʈ]	[ʈʰ]	[t]	[bʱ]	[b̥]	[b]	[b]	[a]	
ج	چ	چ	ح	خ	د	ڈ	ڈ	ڈ	د	د	د	د	د	ج
جي	چي	چي	حي	خي	دال	ڊال	ڊال	ڊال	دال	دال	دال	دال	دال	جي
rhē	rē	rē	zāl	qhāl	ḡāl	ḡāl	ḡāl	ḡāl	dāl	khē	hē	chē	cē	ñē
rhē	ṛ	r	z	q̄h	ḡ	ḡ	ḡ	ḡ	d	kh	h̥	ch	c	ñ
[ɽʰ]	[ɽ]	[r]	[z]	[dʱ]	[ɖ]	[ɖ]	[ɖ]	[ɖ]	[d]	[x]	[h]	[t͡ʃ]	[t͡ʃ]	[ɳ]
ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ق	ق	ك	ك	ز
زي	سين	شين	صاد	ضاد	طوي	ظوي	عين	غين	في	قي	قاف	كاف	كاف	زي
khē	kār	qār	phē	fē	ghayn	ʿayn	zōē	tōē	zād	ṣād	shīn	sīn	zē	
kh	k	q	ph	f	gh	ʿ	z	ṭ	z	ṣ	sh	s	z	
[kʰ]	[k]	[q]	[pʰ]	[f]	[ɣ]	[Ø]	[z]	[t]	[z]	[s]	[ʃ]	[s]	[z]	
گ	گھ	گ	گ	گ	ل	م	ن	و	ه	ھ	ي	ي	ي	گ
گاف	گھاف	گي	گي	گي	لام	ميم	نون	ئون	واو	هي	دو	چشمي	هي	گ
yē	dō-cashmī	hē	vāō	ṇūn	nūn	mīm	lām	ṇē	ḡē	ghār	gār	gār	gār	
y		h	v	ṇ	n	m	l	ṇ	ḡ	gh	g	g	g	
[j/i/e]		[h]	[v/u/o]	[ɳ]	[n]	[m]	[l]	[ɳ]	[ḡ]	[ḡʱ]	[ḡʱ]	[ḡʱ]	[ḡʱ]	

b.

Figure 319 a. 51 letters of Sindhi Devanagari (left to right) and b.53 letters of Sindhi Arabic (right to left).

ا	ب	پ	ت	ث	ج	چ	ح	خ	د	ذ
الف	به	په	ته	ث	جي	چه	حه	خه	دال	ذال
alif	bay	pay	tay	sthay	geem	chay	hay	khay	dal	zal
-	b	p	t	sth	g	ch	h	kh	d	z
[ʔ, ɔ, æ, Ø]	[b]	[p]	[t]	[s]	[dʒ]	[tʃ]	[h, Ø]	[x]	[d]	[z]
ر	ز	ژ	س	ش	ص	ض	ط	ظ	ع	غ
ره	زه	ژه	سين	شي	صاډ	ضاډ	طا	ظا	عين	غين
ray	zay	zhjay	seen	sheen	suwat	duwat	toy	zoy	eine	gheine
r	z	zhj	s	sh	s	d	t	z	ei	gh
[r]	[z]	[ʒ]	[s]	[ʃ]	[s]	[z]	[t]	[z]	[ʔ, Ø]	[x, q, ɒ, x]
ف	ق	ك	گ	ل	م	ن	و	ه	ي	
فه	قاف	كاف	گاف	لام	ميم	نون	واو	هه	يي	
fay	qhof	cawf	gawf	laum	meem	noon	wow	hay-du-chesma	eeyaw	
f	q	c	g	l	m	n	w	h	y	
[f]	[q, ɒ]	[k]	[g]	[l]	[m]	[n]	[v, u, o, ow]	[h, Ø, ɛ, æ]	[j, i, e]	

a.

أ	ب	ت	ث	ج	ح	خ
'Alif	Baa'	Taa'	Thaa'	Jiim	H'aa'	Xaa'
د	ذ	ر	ز	س	ش	ص
Daal	[Th]aal	Raa'	Zaay	Siin	Shiin	S'laad
ض	ط	ظ	ع	غ	ف	ق
D'laad	I'aa'	(Th)'laa'	'Ayn	Ghayn	Faa'	Qaaf
ك	ل	م	ن	و	ي	
Kaaf	Laam	Miim	Nuun	Waaw	Yaa'	

b.

Figure 320 a. 32 Letters of Dari Arabic and b.28 Letters of Arabic.

Invisible words (vac) -	Visible words (gaury vac, darsa vac)
Uncreated -	Created
White -	Black

Table 115. Basic distinctions in Hindu words.

10.5.3.8. 44 Letters

44 letters are found in Brahmi, Early Cyrillic, English, Germanic, Hebrew, Hungarian, Pashto, Polish, Polish Cyrillic, Romanian Cyrillic. Again there are symbolic associations. The Sri Yantra has 44 triangles as a basis for its cosmic model. As the numbers of letters in alphabets increases we frequently find multiples of earlier models: e.g. 11, 22, 33, 44 letters. Some of these alphabets are arranged in rows of 11 letters .

10.5.4 50 – 99 Letters

50 letters are found in Sanskrit, Nagari, Cypriot, and Glagolitic (table 207). As noted earlier, the 50 letters of Sanskrit are linked with 50 sounds. Symbolically, they are linked with 50 Matrikas, with 50 heads (e.g. 50 heads in the garland of Kali), and 50 parts of the body (e.g. Sati, Ganesha). 50 is the gematria for letter L, is often associated 50 days, with 50 children (50 daughters, 50 sons), 50 gates (50 gates of intelligence, 50 gates of light, 50 gates of understanding, 50 gates of wisdom) and 50 mental-states. 50 is again a modular number made up of 10 27 13. For instance, in the Hindu system this becomes the 10 wives of Dharmaraja, the 27 wives of Chandra (Moon) and the 13 wives of Kasyapa.

In some cases it is possible to map changes across languages in the East - West story (figures 319-320). For example, Sanskrit is the basis of Sindhi, which is 51 letters in Sanskrit form and increases to 53 letters in Arabic script, diminishes to 32 in Pashto and 28 letters in Arabic.¹³¹¹ Cyrillic alphabets offer a very helpful insight how relatively short alphabets become enormous. Table 114 shows 14 alphabets ranging between 51 and 97 letters. Shown is only the first of potentially 7 abjad sections. A minimal example, Albanian, simply translates the four letters into Cyrillic script. Other examples show multiple versions of more than one letter.

If we recall the matrix principle codified by Aryabhatta (figure 41c) it is as if the authors of Cyrillic languages were filling in different amounts of the sound and letter matrix. In all this the first sanskrit consonant is particularly striking. It frequently appears in multiple forms in Brahmi syllabaries figure 41 d-e). In Cyrillic alphabets this trend continues. The Abaza alphabet has 9 versions of K. Archi has 15 versions of K¹³¹². The abjad infrastructure remains the same as in 22 letter alphabets, but the number of inserted variants means that the same principles can lead to alphabets with five times as many letters.

10.5.5. Over 100 Letters

At this point, it is useful to look more closely at the alphabets at the end of chapter 1. For instance, the Chuvash alphabet (figure 36f) shows 3 forms of S and 3 forms of Sh, thus reflecting some versions of the Sanskrit savarga. Similarly, the 132 letters of the Bulgarian Runes and the 132 Scytho-Sarmatian runes (figure 36d –e), show 2 As, 3 Bs, 2 Gs, 3 Ds, 3 Es

5^2	25 Letters	Sankhya
6^2	36 Letters	Saiva
7^2	49 Letters	Maruts
8^2	64 Letters	Kala
$6^2 \times 3 + 6^2 \times 5$	289 Letters	Vijnana vak
$10^3 - 10^4$	1000 -10000 Letters	Script of China beyond vyoma = Tibet

Table 116. 6 kinds of script in India.

etc. Hence the sequence A – X (letter 1 – letter 24) in English becomes A A – X X X (letter 1, letter 2 – letter 49, letter 50, letter 51. To understand the big picture it is useful, to return to India. A simple account tells us that “there are 54 letters in the Sanskrit alphabet. When broken up into their masculine and feminine counter parts, it totals 108.” (c. table 221). As so often this is merely the superficial answer. In the deeper Hindu tradition, there is a distinction between invisible and visible words (table 115). India links 6 collections of visible words (darsa vak) to the 6 schools of Indian thought (table 116). Hence, whereas many countries have one main alphabet, India has 6 alphabets/ scripts corresponding to the 6 main schools of thought. Something analogous was found in the Slavic tradition (table 10), where there are multiple alphabets, although here the largest is 256 letters, with an important subset of 144 letters.

The first of these corresponds to the 25 elements (tattvas) of the Sankhya school. The second corresponds to the 36 elements of the tantric school. The third leads to letters of modern Sanskrit. The fourth links with the 64 squares of vastu purusha and of chess boards. The fifth, linked with wisdom, entails 36×3 Vowels + 36×5 Consonants = 288 + 1 undivided AUM. This again entails further symbolism. $36 \times 3 = 108$, one of holiest numbers of the East. $36 \times 5 = 180$, which is half of the 360 degrees in a circle. The sum, 288, is also the number of lost sparks in the Cabala. $288 \times 2 = 576$ one of the central numbers of Hindu cosmology. The final script with a range of 1000 -10000 letters implies that there are forgotten links between the alphabets of India, Tibet and China.

Appendix 11 will explore further these connections in number symbolism. A thorough study of these associations would lead to many volumes. Here our concerns involve three simple points. Firstly, the structure of early alphabets was integrally connected with metaphysics, cosmology and symbolism. Second, the principles underlying this symbolism were modular. If a combination of 3 principles, 7 planets and 12 zodiac signs is 22, the model associated with the Babylonian alfabeti made famous by the Hebrews, the same principles were used to create much larger alphabets and more complex cosmologies.

Third, while an understanding of these principles helps us to understand the structures of alphabets, the shapes of letters may still change enormously as we move from East to West as is illustrated by 5 languages in the 32-34 letter range (figures 321-322). A fleeting glance could persuade us that there is absolutely no connection. If we look more closely, line 2 of Asoka Brahmi (palatales) includes the letter j (cf. Arabic jiim). It recurs as letter 6 (Ei) of

	non voisé		voisé		nasal
	non aspiré	aspiré	non aspiré	aspiré	
vélaires	ⲕ k [k]	ⲕⲁ kh [kʰ]	ⲕ g [g]	ⲕⲁ gh [gʰ]	ⲕ ñ [ŋ]
palatales	Ⲅ c [c]	Ⲅⲁ ch [cʰ]	Ⲅ j [j]	Ⲅⲁ jh [jʰ]	Ⲅ ñ [ɲ]
réetroflexes	Ⲅ t [t]	Ⲅⲁ th [tʰ]	Ⲅ d [d]	Ⲅⲁ dh [dʰ]	Ⲅ n [n]
dentales	Ⲅ t [t]	Ⲅⲁ th [tʰ]	Ⲅ d [d]	Ⲅⲁ dh [dʰ]	Ⲅ n [n]
labiales	ⲕ p [p]	ⲕⲁ ph [pʰ]	ⲕ b [b]	ⲕⲁ bh [bʰ]	ⲕ m [m]
	palatales	réetroflexes	dentales	labiales	autres
sonantes	ⲕ y [j]	ⲕ r [ɹ]	ⲕ l [l]	ⲕ v [v]	
fricatives	ⲕ ś [ç]	ⲕ ś [ç]	ⲕ s [s]		ⲕ h [h]

a.

Ⲁ ⲁ	Ⲃ ⲃ	Ⲅ ⲅ	Ⲇ ⲇ	Ⲉ ⲉ	Ⲋ ⲋ	Ⲍ ⲍ	Ⲏ ⲏ	Ⲑ ⲑ	Ⲓ ⲓ	Ⲕ ⲕ
alpha	veeta	ghamma	delta	ei	soo	zeta	eeta	theeta	iota	kappa
a	b, v	g, gh, ng	th, d	e	ð	z	ee	th, t	i, y	k
[a]	[b, v]	[g, ŋ]	[ð, d]	[ɛ, e]		[z]	[i:]	[θ]	[ɪ, j]	[k]
Ⲍ ⲍ	Ⲏ ⲏ	Ⲑ ⲑ	Ⲓ ⲓ	Ⲕ ⲕ	Ⲇ ⲇ	Ⲉ ⲉ	Ⲋ ⲋ	Ⲍ ⲍ	Ⲏ ⲏ	Ⲑ ⲑ
lamda	mei	nei	eksee	o	pee	ro	seema	tav	epsilon	fei
l	m	n	x	o (short)	p	r	s	t, d	v, u, y	f
[l]	[m]	[n]	[ks]	[ɔ]	[p]	[r]	[s]	[t, d]	[v, u, ɪ]	[f]
Ⲓ ⲓ	Ⲕ ⲕ	Ⲇ ⲇ	Ⲉ ⲉ	Ⲋ ⲋ	Ⲍ ⲍ	Ⲏ ⲏ	Ⲑ ⲑ	Ⲓ ⲓ	Ⲕ ⲕ	Ⲇ ⲇ
kai	epsee	o	shai	fai	khai	horee	cheema	tee	janja	jinkim
k, sh, kh	ps	o (long)	sh	f	kh	h	ch	tee	g, j	
[k, ʃ, x]	[ps]	[o:]	[ʃ]	[f]	[x]	[h]	[tʃ]	[ti]	[g, dʒ]	

b.

Figure 321 a. 33 Letters of Asoka and b. Coptic

1. A a	a	12. Л л	l	23. Ц ц	c
2. Б б	b	13. М м	m	24. Ч ч	č
3. В в	v	14. Н н	n	25. Ш ш	š
4. Г г	g	15. О о	o	26. Щ щ	št
5. Д д	d	16. П п	p	27. Ъ ъ	ā
6. Е е	e	17. Р р	r	28. Ь ѣ	j
7. Ж ж	ž	18. С с	s	29. Ю ю	ju
8. З з	z	19. Т т	t	30. Я я	ja
9. И и	i	20. У у	u	31. Ы ы	y
10. Й й	j	21. Ф ф	f	32. Ъ ъ	ja or e
11. К к	k	22. Х х	h	33. Ж ж	ā

The following alternatives are permitted, but only as a group :

7. Ж ж	zh	25. Ш ш	sh	29. Ю ю	yu
10. Й й	y	26. Щ щ	sh	30. Я я	ya
22. Х х	kh	27. Ъ ъ	ū	32. Ъ ъ	ya or e*
23. Ц ц	ts	28. Ь ѣ	'	33. Ж ж	ū
24. Ч ч	ch				

a.-b. * If pronunciation is known, otherwise ye.



Alphabetum Hieronymianum seu Dalmaticum, aut Illyricum. Literæ. 32:

Α α	Al a.ab Armenis inuersum,
Β β	vidi v conf.vr.vr.
Γ γ	buchi.b.br.bo.br.ab Armenis;
Δ δ	glagoia.g.gd-go.a Græcis.
Ε ε	dobro d. a Græcis.
Ζ ζ	ieft e a Græcis*
Η η	exiuit x
Θ θ	ziclo z
Ι ι	zziema z
Κ κ	illeige numerus est nō litera
Λ λ	i i vocalis.
Μ μ	ige i consonans.
Ν ν	caco k.ko.
Ο ο	luidi.l.a Græcis.
Π π	mis lite.m.a Græcis.
Ρ ρ	nas.n.no.
Σ σ	on o
Τ τ	pocoe p.p.po.a Græcis.
Υ υ	reci r
Φ φ	flouo f
Χ χ	terdo t.tb.tū.
Ψ ψ	huch.y.vel.vi
Ω ω	phert ph.a Græcis.
Α α	chier ch.cho.
Β β	oto omega.
Γ γ	schia t.c Tufcan, vel sch.abbabr
Δ δ	ei eco
Ε ε	clerph
Ζ ζ	scia
Η η	iet
Θ θ	ia.

H




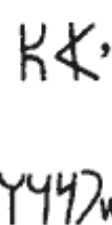
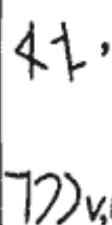
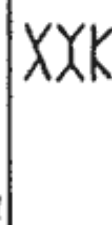






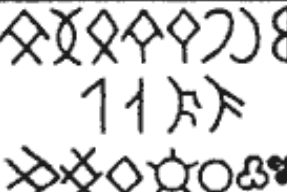
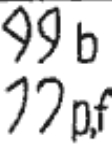
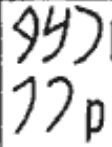
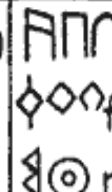








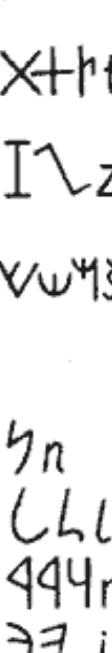
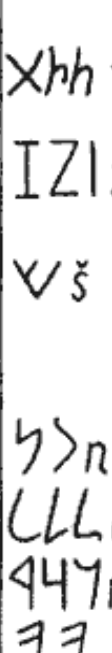

















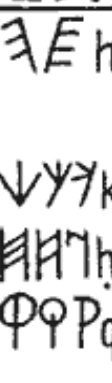
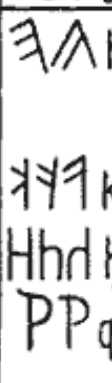
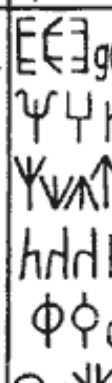














c.-d.

Figure 322 a-d. 33 Letters of Bulgarian, Charwaticum, Dalmaticum and Illyricum.

ТЮРКСКИЕ РУНИЧЕСКИЕ ЗНАКИ			Звуковое значение (чтение)
Таласские	Енисейские	Орхонские	
1 J	1 J 1 X 1*	J	a, ä, (e)
1 1*	1 1 1 X X X 1*	1 1	i, i, (e)
> <*	> <*	> } {	o, u
N N	N N N N Y Y Y Y*	N N N N	ö, ü
U	U U U U U U U U	U U U U U U U	b
X	X X X X X X X X	X X X X X X X	b'
Y	Y Y Y Y	Y Y (ü)	c, c'
» » »	» » » » » » » »	» X	d, (ð), (t)
X	X X + ⊗ ⊕ »	X X +	d', (ð'), (t')
Y X X	Y Y Y Y Y Y Y	Y Y Y	g
Y Y*	Y Y Y Y Y Y Y Y*	Y Y Y Y	g'
U U	U U U U U U U U	U Y Y Y	j
Y	Y Y Y Y Y Y Y Y	Y Y	j'
N N N*	N N N N N N N*	N N N	q
↑	↓ ↑	↓	q при o, u
	▷ ◁ ▷ ▽	▷ ◁	q при i
Y Y	Y Y Y Y Y Y Y*	Y Y Y	k'
	Y Y Y Y Y Y Y*	Y Y Y Y Y	k' при ö, ü
J L L*	J J J L L Y L*	J Y	l
Y	Y	Y	l'

a

Figure 323a. Amanjolov alphabet table

Тюркские руны (графемы)	фонемы	Соответствия в алфавитах Средиземноморья			
		финик.	арам.	ю.-сем.	несемитские
	a, ä i, i o, u ö, ü				сид.  кар.  _i , греч.  _i , лиц.  _i греч.  _u , в.-греч.  _{u, ü}
	b p m				греч.  _b , сид.  _b греч.  _p , этр.  _p , кар.  _p кар.  _m , рет.  _m
	d t z s, š š č n l r j				кар.  _t ,  _t (t-d), вен.  _t лиц.  _z , этр.  _s , сид.  _s лиц.  _s , этр.  _s , лиц.  _s греч.  _n , этр.  _n греч.  _l , этр.  _l греч.  _r , рет.  _r
	[g] [x] [k] [q] ŋ				греч.  _g , вен.  _h , лик.  _g вен.  _h , лиц.  _h , лик.  _g греч.  _k , з.-греч.  _k , этр.  _k греч.  _h , мес.  _h греч., этр.  _q лик.  _g ,  _{kh} , мес.  _h

a

Figure. 324 a. Amanjolov alphabet table.

Coptic, becomes a modified letter 6 in Bulgarian; the final letter in Old Croatian (as jest je), letter 6 in Dalmaticum (iest) and becomes a modified iest as letter 6 of Illyricum attributed to Saint Jerome. This jest and iest are etymologically linked with Latin est (is), and English jest, jester (cf. joker, fool as card 0 of the trumps).¹³¹³

10.6. Runes and Types of Letters

The final section of this chapter outlines very briefly some basic features of alphabet letters. By way of introduction, a few comments on runes and letters, and different types of letters: e.g. beginning, middle, end letters, bridge letters, turn letters.

10.6.1. Runes and Letters

On several occasions we have emphasized parallels and potential equivalences between runes and letters. It is important to note that they were often quite and sometimes very different. This was partly because of different goals. Letters are primarily for written texts. Runes are often to note “simple” features of the annual temporal and agricultural cycles. Letters are about different expressions of humans, runes are about underlying patterns of nature, and also about magic intended to link man and nature found in the British Isles or the Nordic traditions of Scandinavia. There was a rich runic tradition in Poland and in the Slavic tradition. Scholars such as Amanjолоv have transformed our understanding of these traditions that stretched from Scandinavia to easternmost Siberia and included contributions from the Turkic, Yenisey and a number of Middle Asian cultures (figures 323 -324). Even an un-lettered, or an un-runed glance at these charts confirms that our outline is simply that.

Our purpose here is simply to draw attention to a vast realm of detailed research that has often escaped the awareness of Western scholars: to invite further serious study in a domain that many assumed was solved. For instance, the detailed research of Amanjолоv and scholars such as Baichorov, Kyzlakov, Mukhadiev has also challenged an Aramean origin theory¹³¹⁴:

Amanjолоv's study, in particular, addressed the putative origins of the eastern Türkic alphabets, and came to a conclusion that Aramean origin theory is contradicted by elements of the alphabet that demonstrate much deeper roots, displaying a common origin with the Phoenician, Aramean, and South Semitic alphabets. The parallels between the Türkic and these three alphabets seem to confirm the evolutionary concept and provisions analyzed by Isaac Taylor and published in his book ["The Alphabet"](#) in the 1883 (Vol.1) and in the 1899 (Vol.2).¹³¹⁵

It is noteworthy, that while confirming the evolutionary concept outlined in Taylor's work, Amanjолоv reaches very different conclusions. Taylor traced the roots of alphabets to South Arabia. Amanjолоv points to roots in Middle Asia and Siberia.

10.6.2. Principles of Letters

When we look at alphabets globally, certain simple categories come into focus: beginning, middle and end letters; bridge letters; turning letters. Each will be considered very briefly.

10.6.3. Beginning, Middle and End Letters

Letters A M S (cf. § 9.4.3.) are classic examples of beginning, middle, and end letters. Not infrequently they are linked with three kinds of gods: creator, destroyer, perserver. In the Hindu tradition, this typically becomes Brahma, Siva, Vishnu linked with the vowels A, U, M. Letters A, M, T are another classic example of beginning, middle and end letters. The A is descent. The M is a descent half way. The T is an ending that is implicitly also a return.

10.6.4. Bridge Letters

Bridge letters connect sections of an alphabet or implicitly connect more than one world. Letter A, which typically entails a descent from Heaven is an obvious example. Letter H, which connects two columns and the worlds is a classic example. Sometimes it appears literally as an H. Sometimes it is a shape of the letter Za. Sometimes H appears as two superimposed squares (figure 325g).

10.6.5. Mirror Letters and Turning Letters

Mirror letters play a significant role in some alphabets. As shown in the introduction, the ancient Armenian alphabet (c. 6,500 B.C. is perhaps the earliest extant example of a mirror alphabet (figure 325a), which recurs in syllabaries such as Cree and Inuktitut (figure 325 b-c). The Chechen alphabet (Древнечеченский алфавит, 4,500 B.C.) is another very early example of a systematic use of mirroring: a black circle and an x serving as a starting point for two sets of 15 letters (figure vii a-b). In other versions, these letters are rearranged as a regular alphabet (figure vii c).

In some cases, this mirroring of letters is linked directly with turning. For instance, in magic squares, the shift from number/letter 5 to 6 entails a shift or turning from heaven to earth. In Phoenicum, the shift from letter 5 to letter 6 is from a reversed letter E that is mirrored as a letter E. In Doricum, this same shift is from a letter E to a reversed letter E in the form of a 3. In the celestial alphabets, Coeleste and Angelicum,

Ancient Phrygian and Ancient Latin (figure 325d-e) have a number of turning letters, which are effectively mirror versions of each other: e.g. C, D, E, F, K, L, N. In Latin this process sometimes entails two interdependent letters: e.g. C and D, where the two forms of C are mirrored and closed in the 2 forms of D; or P and R, where the R appears as a reversed P. The first 11 letters and letter 18 have 2 forms. Letters 12, 13, 15 16, 17 have 3 forms. Letters 9, 14, 19, 20, 21 have 1 form.

In the Sanskrit grid, p clearly plays a pivotal role because it marks a turning point in the letter system. Indeed, awareness of this grid may help account for variations in the letter following p. In Greek, letter 16, pi (Π π) is followed by letter 17, (Pρ), the equivalent of P R in English. In Cyrillic, the same letter shapes are letters 17 and 18. In English, letter 16, P, is followed by letter 17, Q and letter 18, R. In Hebraicum this mirroring recurs as **פ** **פ**. Conceptually, the phi (Φ) shape which is qoph or ks in some alphabets marks a transition between the $\frac{1}{2}$ and $\frac{1}{4}$ (cf. figure 325 h-j).

10.7. Conclusions

Chapter 9 focussed on the structure of 22 letter alphabets and noted some parallels with other alphabets. Chapter 10 has explored the underlying structure of other major alphabets. This began with a survey of English, which reflects aspects of the 3 7 12 structure of the 22 letter alfabeti tradition, but also includes further aspects which suggests an evolutionary process from multiple sources. A survey of the 72 magical alphabets confirmed that there are at least 4 basic models: ABGD model, ABCD model, ABT0 model and an ABVGD. Essene lists of Persian and Anglo-Saxon letters revealed that both had a common underlying structure of 11 (10+0) - 3 - 7 - 12 letters, suggesting that the legends of Fineus Fars (cf. Farsi) go deeper than expected.

A survey of studies of the form of English letters confirmed these multiple roots. While one strand of scholarship has emphasized the obvious role of (Ionian) Greek, and Latin, the importance of the Franks, Saxon, Gothic, Teutonic, and what became vernacular languages Gallicum (French), Hibernicum (Irish), Germanicum (German), Scoticum (Scottish) is clear, while the role of Scandinavian and old Slavic offer striking parallels. Indeed, the Russians claim that their ancient Slavic, via Etruscan and Rasens Molvitsky, inspired Latin and all European alphabets.

In chapter 9 it was shown that the abjad structure underlying the 22 letter alfabeti applied also to some larger alphabets of 26 letters (e.g. Ethiopian and English), 28 letters (Arabic) 32 letters (Persian) and 33 letters (Brahmi, Ethiopian). In this chapter, we began by noting slight variants of the abjad in Mandaean and Urdu. An analysis of the abjad revealed a basic pattern of 4 3 3 4 4 4 letters which served almost as a code or underlying matrix that remains largely intact as alphabets increased in size. The pattern remains in 33 letters of Bulgarian and 44 letters of Cyrillic. An examination of multiple Slavic ABGVD alphabets offered a first clue to the principles. The basic 5 letters remain constant while individual alphabets multiply the number of A's, B's etc. It is as if there were an implicit Aryabhata matrix within which different alphabets of a given family chose different variations using the same base structure.

A brief survey of alphabets followed in five categories: 1-9, 10-19, 20-49, 50-99 and over 100 letters. 1 to 9 letters typically covers sequences or collections of letters that serve as modules in constructing larger alphabets. 10 letters characterize the headings of Sanskrit and Brahmi. 10 to 19 letters characterize many of the early alphabets and also the modules of larger alphabets: e.g. 11 letters x 3 = 33 Bulgarian letters, 11 letters x 4 = 44 Cyrillic letters, 13 x 2 = 26 English letters, 13 x 4 = 52 English letters (26 majuscule, 26 minuscule) = 52 weeks of the year. 14 x 2 = 28 Arabic letters. 14 x 4 = 56 letters (of Telugu, Old Slavic, Syriac). 14 x 4 = 56 is also the number of the minor arcana which, when added to the 22 trumps of the major arcana results in the 78 Tarot cards. (78 is also the number of letters in Cherokee).

A closer study of five major alphabet sizes with 22, 24, 28, 32, and 33 letters confirmed that these also maintained the basic structure of the abjad pattern. A brief look at the letter forms of five alphabets with 33 letters (Asokan, Coptic, Bulgarian, Dalmaticum, Illyricum) revealed both great outer variety and underlying continuities. The comparison of alphabets revealed also that each of these major arrangements is much more than a simple sequence of letters.

Each pattern is linked with names (e.g. 22 gods, 33 gods), terms (e.g. 22 paths, 32 paths) and hence the numbers of letters are linked with key numbers in cosmology, a theme that will be pursued in chapter 11.

A further section explored briefly alphabets with 50-99 letters. Examination of the ABVGD letter sequence of 14 Slavic alphabets confirmed that an underlying abjad pattern persists amidst a multiplication of different A's, B's, G's and D's. This pattern persists even in alphabets over 100 letters as, for instance, in the 132 Scytho-Sarmatian and Bulgarian runes. A brief return to India revealed 6 kinds of script ranging from 5^2 to 10^3 - 10^4 letters. A final section returned to the theme of letters and runes and distinguished between beginning, middle and end letters; bridge letters, and turning letters.

Chapters 8 and 9 suggested that the relationships of alphabets and abjads are more complicated than recent literature would have us believe. Chapter 10 has offered further evidence confirming that a new classification of letter sequences is needed, even if its exact parameters will prove elusive. Abjads are older and play a role in alphabets of all sizes. Abjads evolve along one of four main models: ABGD (ABJD), ABCD, ABT θ and ABVGD. Hence, it is a variant of abjads that produces the ABC sequence that we now associate with alphabets.

Alphabets in a narrow sense entail a focus on six letters A L Pha (Fa) B E T. The 22 letter alfabeti also began with a focus on six letters a l fa b e si. The 22, 24, 26, 28, 32, 33 letter alphabets imply a specific alignment of letters in two columns. A future history will help us to understand when the abjad sequence, and when the abc sequence was more suited.

The Sanskrit approach linked each letter with a unique sound and used a matrix to create multiples of these sounds in the form of syllabaries and biconsonantal conjuncts.¹³¹⁶ Other early abjads and alphabets typically associate more than one sound with a given letter. This tendency becomes more dramatic as the 50 sounds of Sanskrit were reduced to the 33 and 22 letter size. A process of linking anew one letter form with a unique sound is thus an historical development that applies to both abjads and alphabets.

Part of that historical evolution entails a gradual separation of the uses of runes for timekeeping and cycles, from alphabets for reading and from abjads for magic, arithmology, geometry, alchemy, cosmology and science. Some of these magical, mathematical and scientific dimensions will be the focus of chapter 11.

Chapter 11. Shapes and Numbers

Philosophy is written in this grand book, the universe, which stands continually open to our gaze. But the book cannot be understood unless one first learns to comprehend the language and read the characters in which it is written. It is written in the language of mathematics, and its characters are triangles, circles, and other geometric figures without which it is humanly impossible to understand a single word of it; without these one is wandering in a dark labyrinth.¹³¹⁷
Galileo, The Assayer

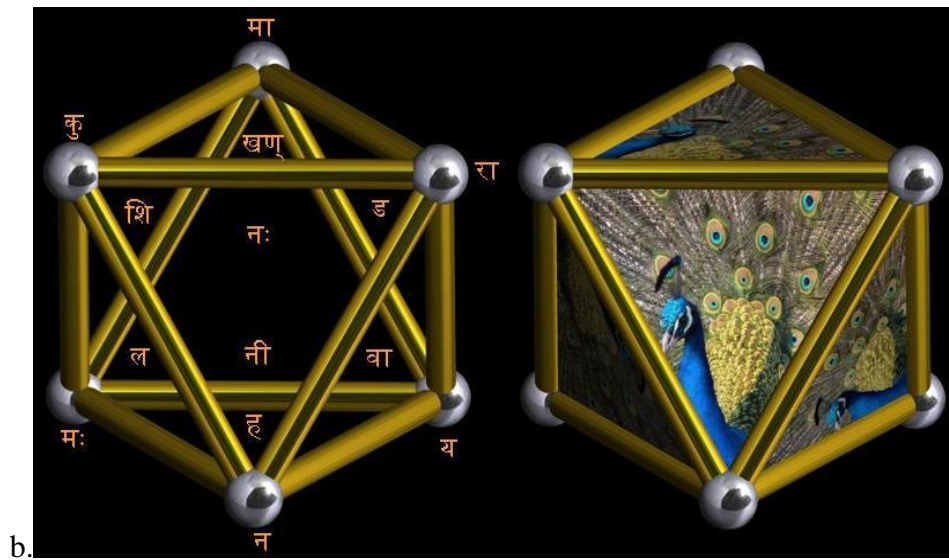
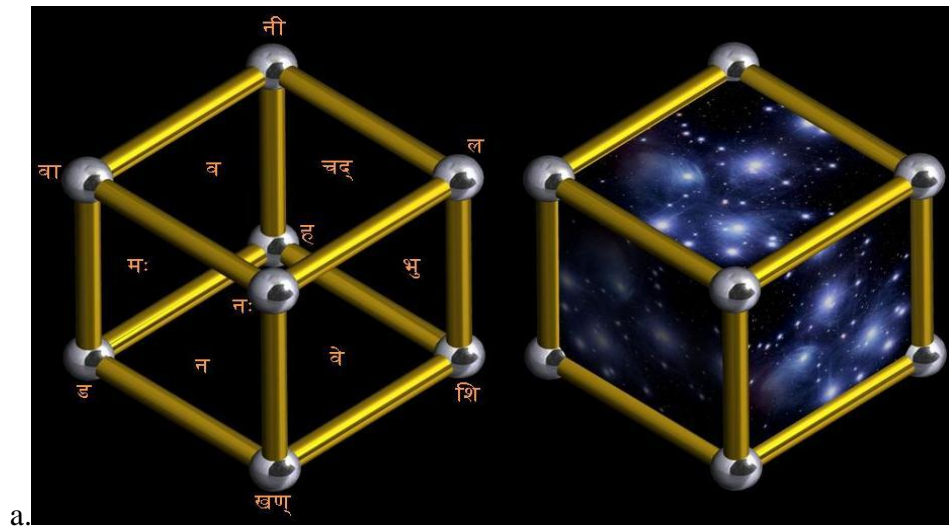


Figure 326. Cube- octagon (ghana maNDala - vajra maNDala), Womb world- Diamond world.

11. Shapes and Numbers

If the letters of alphabets are for reading words, the meanings of sacred letters and words are often linked with sacred numbers and sacred shapes. Such connections with arithmology, gematria and geometry are the focus of this chapter. Section one examines containers. In the East, there is a fascination with two world mandalas, cube and octagon mandalas. In the West, the same two solids, along with the sphere, become universal containers for symbols, letters of the alphabet and the cosmos.

All over the world, there are distinctions between the manifest and the not manifest, the visible and the invisible. In the West, these distinctions acquire new meanings: the visible and invisible squares of regular cubes in both 2-D and 3-D become linked with discussions of different levels of truth. This becomes integrated into both Hebrew and Christian cosmologies (§11.2).

The Hebrew tradition achieves its own synthesis in linking a geometrical form of the tree of life with the Greek tetractys. This offers new light on their emphasis of the sequence 3-7-12, and also on why numbers such 19, 22, 26, 32 acquire such significance in their metaphysics. Connections between Hebrew gematria and the Greek lambda tetractys extend the scope into square numbers and cube numbers. Meanwhile, Russian studies claim that the origins of this number system lies further East in Taoism (§11.3).

This leads to an outline of connections between regular shapes, regular solids and alphabet letters (§11.4), beginning with triangles and tetragons and culminating in the star tetrahedron also known as the Merkaba and the philosopher's stone that becomes connected with the star Regulus (also known as the basilisk star).

There are special connections between the numbers of alphabet letters and cosmic numbers (§11.5). While all numbers are theoretically eligible, there is a focus on prime numbers, harmonic numbers and subsequently Fibonacci numbers. Chapter 10 showed that numbers 1 to 9 and their multiples proved particularly useful in creating basic modules for alphabet sequences. Numbers 10 to 20 and their multiples provided a framework for early cosmologies. In Babylon, multiples of 6 (60, 600,...12,960,000) are seminal. In the East, the key numbers become interlinked with 72, 108 and 576. In the West, alphabets of 22, 24, 26 28, 33 letters become dominant. A larger question of how religions affect the realms of alphabet is explored (§11.6) and how key numbers related to alphabet letters, are linked also with major games (§11.7), ranging from card games (tarot), chess, to hneftafl and weiji (game of go).

Finally a shift in the role of alphabet wheels (circles, garlands) is outlined. Traditionally, they serve to organize a systematic sequence of letters. In Sanskrit, this occurs in the form of a garland or circle of beads (varnamala). In Hebrew, this occurs literally as a circle in a tree of life (alfavita). Mediaeval and later scholars transform this process of listing existing letters into a memory device and method for generating new letters, sounds, words, concepts and even knowledge. The contributions of Raymond Lull, Giordano Bruno, Athanasius Kircher, John Dee, Philipp Harsdörffer, and Alexandre Saint Yves D'Alveydre are explored. Study of the roots of alphabets, thus points to new letters, words and expressions taking root.

Bell	Sceptre (vajra)
Ghana	Vajra
Gharbadhatu	Vajradhatu
Womb world Mandala	Diamond World Mandala
Dynamic	Static
Form	Emptiness
Manifest	Not Manifest
Mortal	Immortal
5 Elements (inanimate)	6 th Element (animate, consciousness)
Physical Manifestation	Cosmic Principle

Table 117. 2 world mandala: bell and sceptre symbolism

11.1. Containers

In the East, there is a two world mandala, whereby the bell and sceptre (Sanskrit: ghana and vajra), are symbolic of a womb world and a diamond world mandala (Sanskrit: Gharbadhatu and Vajradhatu), with a series of complementary associations (table 110):

The [Taizōkai Mandala](#) (Womb World) is associated with ultimate principle (ri 理) and the [Kongōkai Mandala](#) (Diamond World) with mind or intelligence (chi 智)...."The two realms are fundamentally one, as are the absolute and phenomenal, e.g. water and wave. The Garbhadhātu (Womb World) representing the 理 and the 因 (principle and cause), the Vajradhātu (Diamond World) the 智 and the 果 intelligence/reason and the effect, i.e. the fundamental realm of being, and mind as inherent in it 胎 and 金剛." ¹³¹⁸

In Japan's esoteric sects (Shingon, Tendai) the first five elements (womb world) are inanimate and a 6th element (consciousness in the diamond world) is animate.¹³¹⁹ The mandalas, which appear on the surface to be visualizations, are exercises in gaining consciousness in a deeper sense of becoming truly alive, being reborn, cf. gaining eternal life. The visible images are a tool in moving from the manifest to the non-manifest, from visible to the invisible. These two mandalas serve as containers for two worlds and serve a key for moving between them.

Other implications of the same imagery, involving 6 and 8 sides, were explored earlier in the context of architecture (table 29). The symbols of these mandalas of two worlds recur in two further mandalas specifically called the bell and vajra mandala (ghana maNDala - vajra maNDala) representing the cube and octahedron and linked with 6 and 8 syllables respectively (figure 326) in relation to both a sacrifice and a breathing meditation:

He first performs japa of the mantra a 108 times in a silent voice, but noting all the svāra-s as ordained in atharva vedic recitation. Then he shall light the fire on a sthaNDila as mentioned by gopatha in the dhUrta-kalpa....

The key secret of the aShTAKSharI lies in the sampuTikaraNa with the two ShaDAkSharI-s that result in the emanation of the two basic maNDala-s of kArttikeya: the vajra-maNDala and the ghana-maNDala. When the aShTAKSharI is combined with the ShaDAkSharI (namaH kumArAya) then it results in the expansion of the planar ShaTkoNa yantra defined by the ShaDAkSharI's syllables occupying the vertices of the yantra into the 3D octahedral vajra-maNDala. Now the 6 syllables of the ShaDAkSharI occupy the 6 vertices of the octahedron, while the 8 syllables of the aShTAKSharI occupy the 8 faces of the maNDala.

When the aShTAKSharI is combined with a ShaDAkSharI (vachadbhuve namaH) then it results in the expansion of the planar ShaTkoNa yantra defined by the ShaDAkSharI's syllables occupying the 6

equilateral compartments of the yantra into the 3D cubic ghana-maNDala. Now the 6 syllables of the ShaDakSharI occupy the 6 faces of the cube, while the 8 syllables of the aShTAKSharI occupy the 8 vertices of the maNDala.

A praNava is located in the center of each of the two polyhedra. The maNDala-s must be made solid ideally using a noble metal; other substances might also be used, but require repeated reconsecration. They can be made as separate polyhedra but ideally should be combined as an octahedron mounted on a cube.

This symmetry in the saMpuTikaraNa of the aShTAKSharI and the two ShaDakSharI-s illustrates a geometric relationship of the two polyhedra known as the *dual*. The dual of a polyhedron A is defined as polyhedron B, which constructed by taking the centers of the faces of the A as the vertices of B. The cube (ghana maNDala) and the octahedron (vajra-maNDala) are duals of each other.¹³²⁰

This passage offers a further glimpse into the complexity of eastern letters and syllables. On the surface, there is talk of construction of a cube and octahedron using noble metals. But the passage is also about meditating on these two 3-dimensional forms, which have six and eight syllables on their surface and are then combined such that centres of the faces of one solid become the vertices of the second. The meditation is on transformation of polyhedrons, which are transformations of sounds, linked with the six faced Kartikeyya, the son of god, who plays a key role in the war of heaven and the triumph of light over darkness. Letters of life are now linked with theology, maintaining universal cycles, personal growth and salvation.

The two mandalas of the womb world and diamond world are thus paralleled by the two mandalas of the cube and octagon. The image used for the diamond world, the sceptre (vajra), is also the image for the vajra-mandala of the octagon and a central image of tantric sound combinations (figure 44). The letters and sounds of the mantras and yantras are thus much more than sacred syllables of prayers. They are containers, keys to consciousness and enlightenment. They are the sounds of creation, maintenance and dissolution: central images of the cosmos, its cycles and its maintenance.

11.1.1. Cube

In the West, the cube and octagon are also linked with the alphabet, but are often treated separately. For instance, chapter 3 explored runic container cubes (e.g. figure 105, 113).¹³²¹ The Hebrew tradition links a cube of space with the alphabet. Within this cube of space the 12 simple letters are linked with basic directions and the 12 zodiac signs. Other versions use this to position all the 22 Hebrew letters in this space. This framework is also adapted for the tarot keys and tarot trumps (figure 327). There are alternate interpretations.¹³²² The basic inspiration is linked with the Sefer Yetzirah, which formulates sevenfold links among the 7 double letters as a coherent cosmology (cf. tables 12, 26, 46):

With Alef have been formed: the spirit-wind, air, the between seasons, the chest, the tongue. With Mem have been formed: water, earth, cold, belly, and the balance of guilt. With Shin have been formed: fire, Heaven, heat, the head, and the balance of innocence. With Bet have been formed: Saturn, the Sabbath, life and death. With Gimel have been formed: Jupiter, Sunday, the right eye, peace and harm. With Dalet have been formed: Mars, Monday, the left eye, wisdom and foolishness. With Kaf have been formed: the Sun, Tuesday, the right nostril, wealth and poverty. With Peh have been formed: Venus, Wednesday, the left nostril, fertility and desolation [barrenness]. With Resh have been formed: Mercury, Thursday, the right ear, grace and ugliness. With Tav have been formed: the Moon, Friday, the left ear, dominion and slavery.¹³²³

This cube of space is seen as an expression of metapsychology:

The Cube of Space describes the human reality of [Adam Qadmon](#), archetypal man, as composed of an inner life formed in [the first four Sephirot](#) (spheres of consciousness/energy) and the axes and center of the Cube, and an outer life formed by [the last six Sephirot](#) and the opposing faces of the Cube. The inner life is timeless and the outer life is experiential and developmental.¹³²⁴

The logic of this arrangement seems simple and straightforward until we look more closely. The cube has eight corners (figure 327a). If we look at the 12 zodiac signs, 3 are in the lower left corner. 3 are in the upper right corner. Two corners have 2 signs. Two corners have 1 sign. One corner has no signs. The alignment is conceptual. It bears no obvious relation to the planets in physical space.

Conceptually, the top and bottom planes are existential faces.¹³²⁵ The front and back planes are life faces, while the right and left planes are experience faces. Accordingly the above - below axis 5-6 (Saturn- Jupiter) connects existence; the north-south axis 7-8 (Mars-Sun) connects life; the east-west axis 9-10 (Mercury-Venus) connects experience and the Moon is in the centre. This psychological alignment bears no relation to physical planets. When we compare it to a cube of space with Tarot cards (figure 327d), we see that, although the position of the zodiac signs is unchanged, the up -down axis of existence is now Mercury-Moon; the north - south axis of life is still Mars-Sun but now along the right-left axis; the east-west axis of experience is now Jupiter-Venus along the front-back axis and the central point is Saturn. If tarot is merely a game of cards, this is fair game. If Tarot and the cube of space represent the keys to creation, existence, life and experience, past and future then consistency is needed.

11.1.2. Octagon

Other traditions align the 7 double letters of Hebrew with an octahedron (figure 328d). This approach is linked with runic traditions, where an octahedron forms the container and framework for the 9 worlds, the connections between/among which also serve to organize the runes (figure 328 a-c). In the East, a challenge lay in visualizing transformations from hexagon to octagon. Here the octagon is treated in isolation. It does not emerge from the hexagon. It is a pre-existent framework within which creation, existence, life and experience occur.

When we compare the orientation of the 7 double letters in the hexagon with those in the cube of space (figure 328 c-d), we see that the central axis of Beth (B) above, Tav (Th) in the centre and Gimel (G) below remains unchanged. Daleth and Kaph, which are on the east-west, right-left axis in the cube are on a diagonal going from left to right in the octagon. Peh and Resh, which are on the north-south, back-front axis in the cube, are on a diagonal going from front to back in the octagon. While, both the cube of space and the octagon serve as harmonious ways of arranging the 7 double letters, these arrangements follow other principles than alignments of letters with planets and branches of the candelabrum (cf. figure 173, table 26). The cube and octagon reflect conceptual and psychological realities. The candelabrum reflects a system that can be aligned with the physical world.

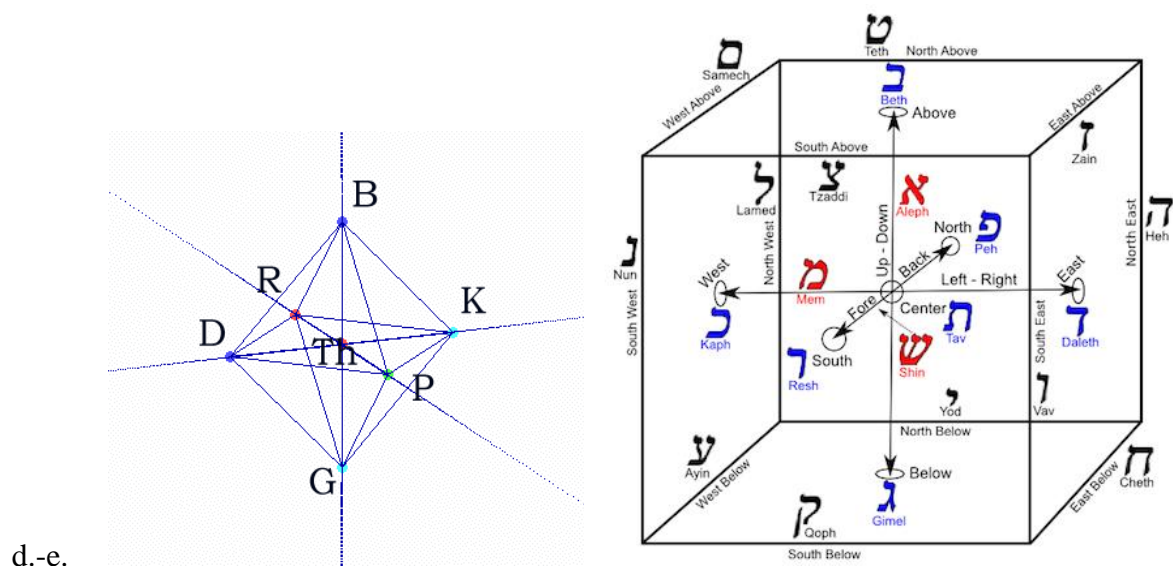
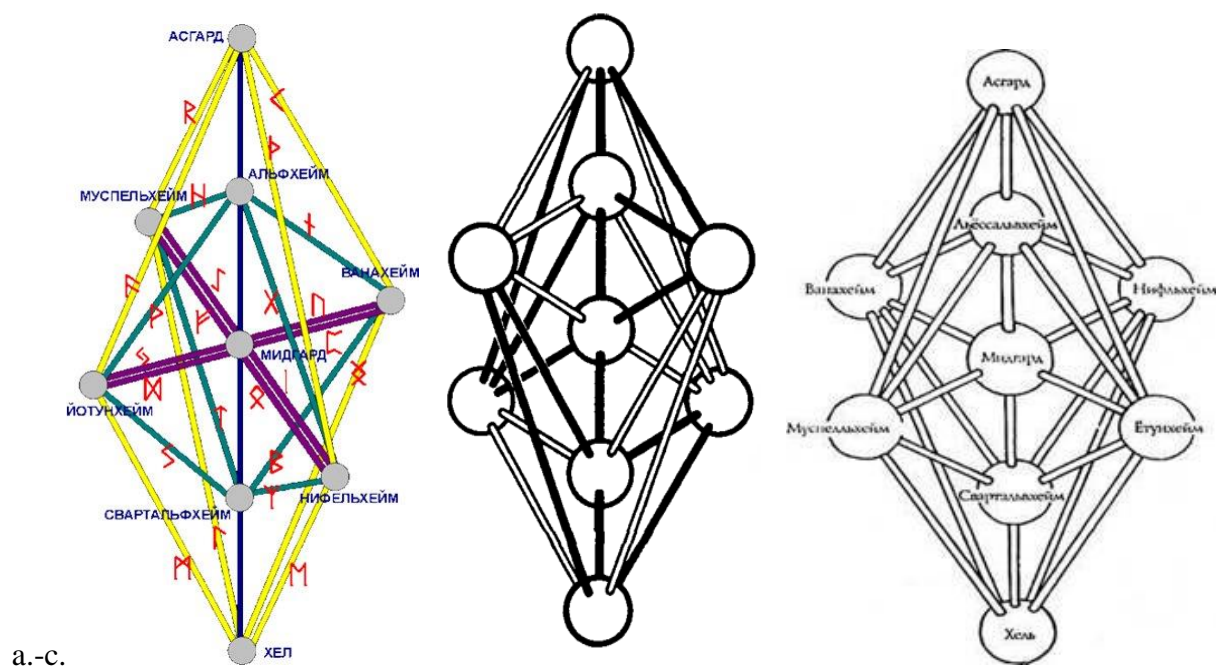


Figure 328. a. Octagon of space and Futhark, b-c. 9 worlds, d. Octagon and 7 double letters, Cube of space and all Hebrew letters.

11.1.3. Sphere

Meanwhile, other traditions use the circle and sphere as the cosmic container. For instance, the Tarot of the Bohemians, both 2-D circles and a 3-D sphere are used to visualize the trumps, which are in turn implicitly linked with letters of the Hebrew alphabet and paths of wisdom (figure 329 a-b). Recent research on the I Ching (Yi Jing) as a Yi globe suggests that the origins of this spherical model may have roots in China. (figure 330 a-d). The sphere is a context for arranging various cycles of nature, being, and becoming represented by combinations of the 64 trigrams.

11.2. Visible and Invisible

As noted in previous chapters, gematria links given letters with specific numerical values. Accordingly each word entails the combined values of the letters it contains. These values can, of course, be expressed as numbers. By means of figurate geometry (also called numerical geometry) these numbers can be translated into geometrical shapes: e.g. triangular, square, pentagonal, hexagonal and star numbers or hexagon/star pairs. Biblical scholars have applied this method to the opening words of the Old Testament: “In the beginning God created the heaven and the earth.” In these 7 words, they discern a creation hyperholograph (figure 297a) with hexagon/star pairs:

The text consists of 7 words and 28 letters...The number of letters relates to the number of words by being the seventh Triangular Number... $28 = 1 + 2 + 3 + 4 + 5 + 6 + 7 = T(7)$...The sum of the entire verse is the 73rd Triangular Number:

Sum of Genesis 1.1 = $2701 = 37 \times 73$

The prime Numbers 37 and 73 are geometrically integrated. They form the fourth term in the sequence of Hexagon/Star pairs....

Note that the numbers 7, 13, 19, 37, and 73 are *all primes!*. These are the building blocks of the Biblical Holographs, just as the primes are the building blocks of the integers.¹³²⁶...

From this evolves a highly complex sacred geometry which others have discussed in detail.¹³²⁷ For instance, the first two numbers of the holographic generating set (27, 37, 73), when added together, lead to the gematria for Aletheia ($27 + 37 = 64 = \text{truth in Greek}$):

The Numbers 27 and 64 are the third and fourth cubes. Thus, the Number 37 is the difference between consecutive cubes. This is a general property of Centered Hexagons:...

The reason for this is that Centered Hexagons are actually projections of three dimensional cubes onto a two dimensional plane:...

This means that there is a geometric relation between Hexagonal Numbers and Cubes. Specifically, the figure above shows the geometric relation between the Number 37 (Hokmah/Wisdom, from the heart of the Creation Holograph) and the Number 64 (Aletheia/Truth). Put another way, this means that 37-as-Hexagon (Wisdom) is a diagonal projection of 64-as-Cube (Truth)¹³²⁸

These principles are illustrated in hexagons as differences of cubes or as square and centred hexagons as projections of cubes (figure 297 c –e). For those not mathematically inclined, it is helpful to restate these principles more simply. Sets of cubes are called metacubes. These can be seen frontally or diagonally. The diagonal view is equivalent to an isometric projection.

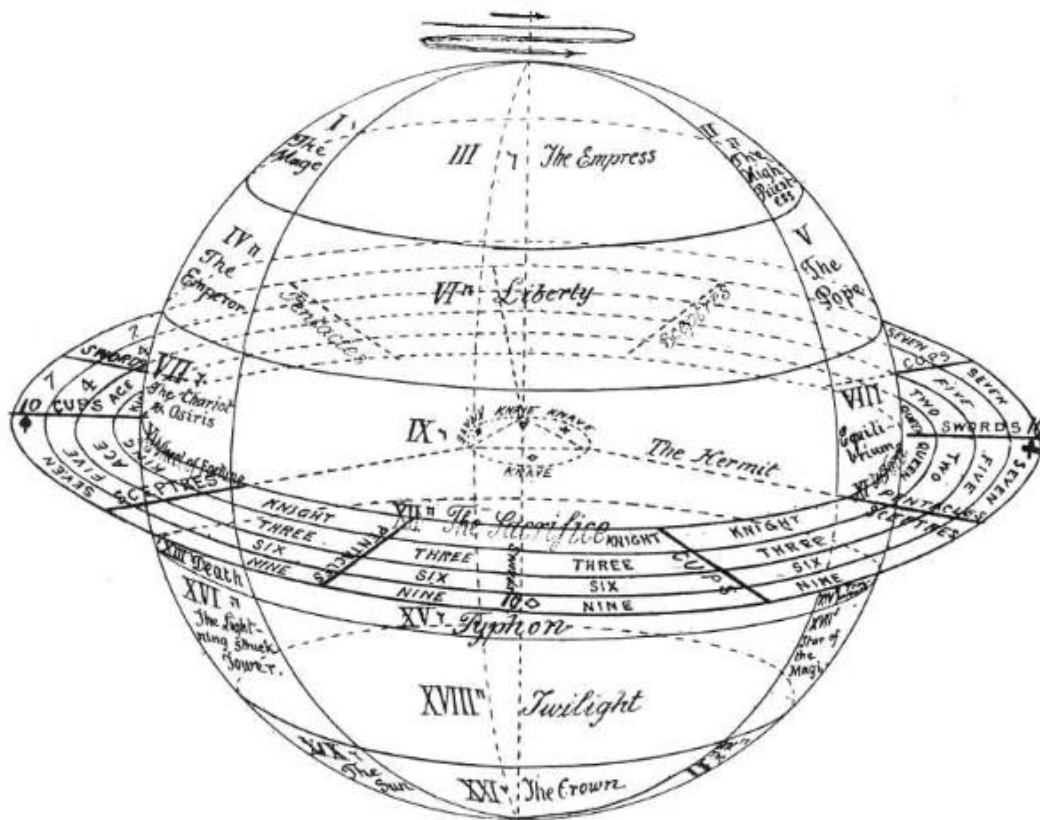


FIG. 1.

a.

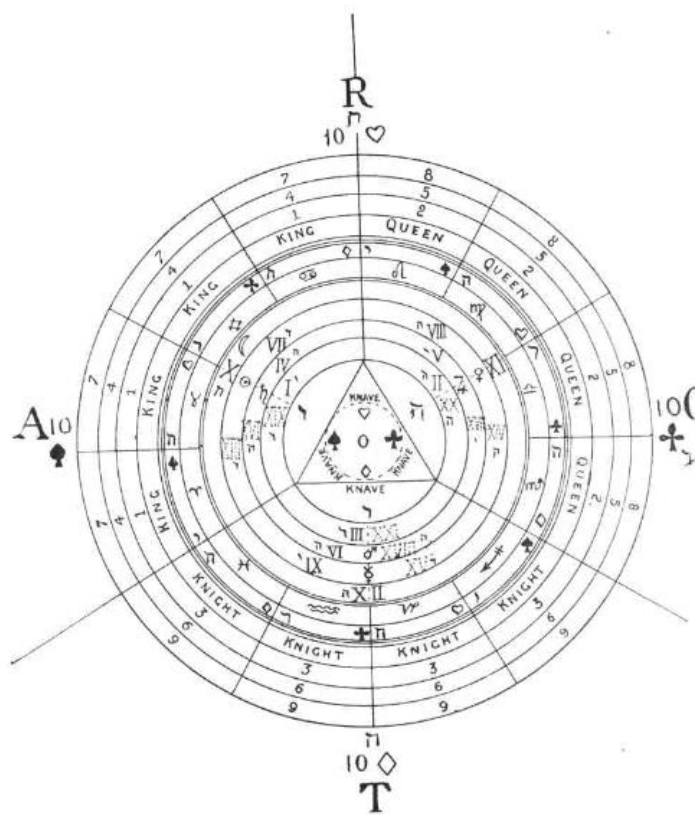


FIG. 2.

b.

Figure 329. Tarot of the Bohemians: 3-D and 2-D.

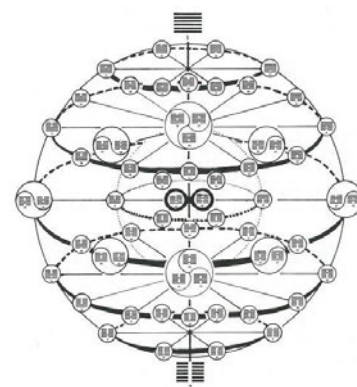
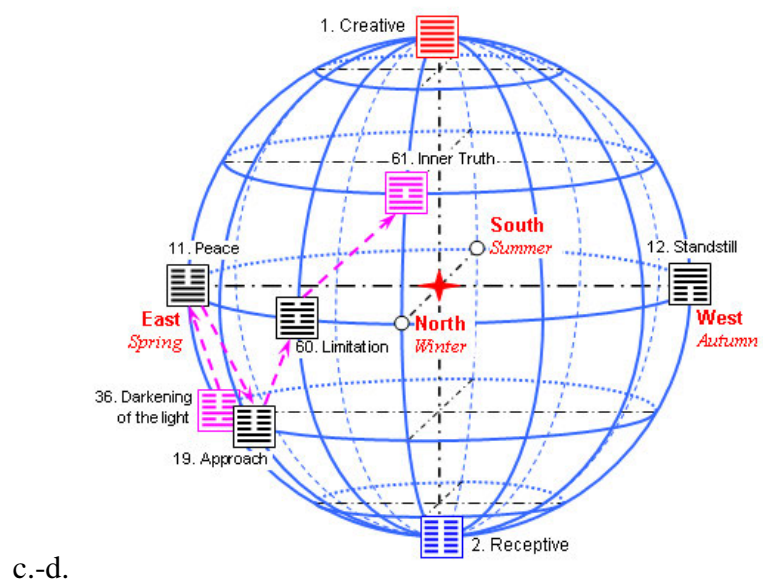
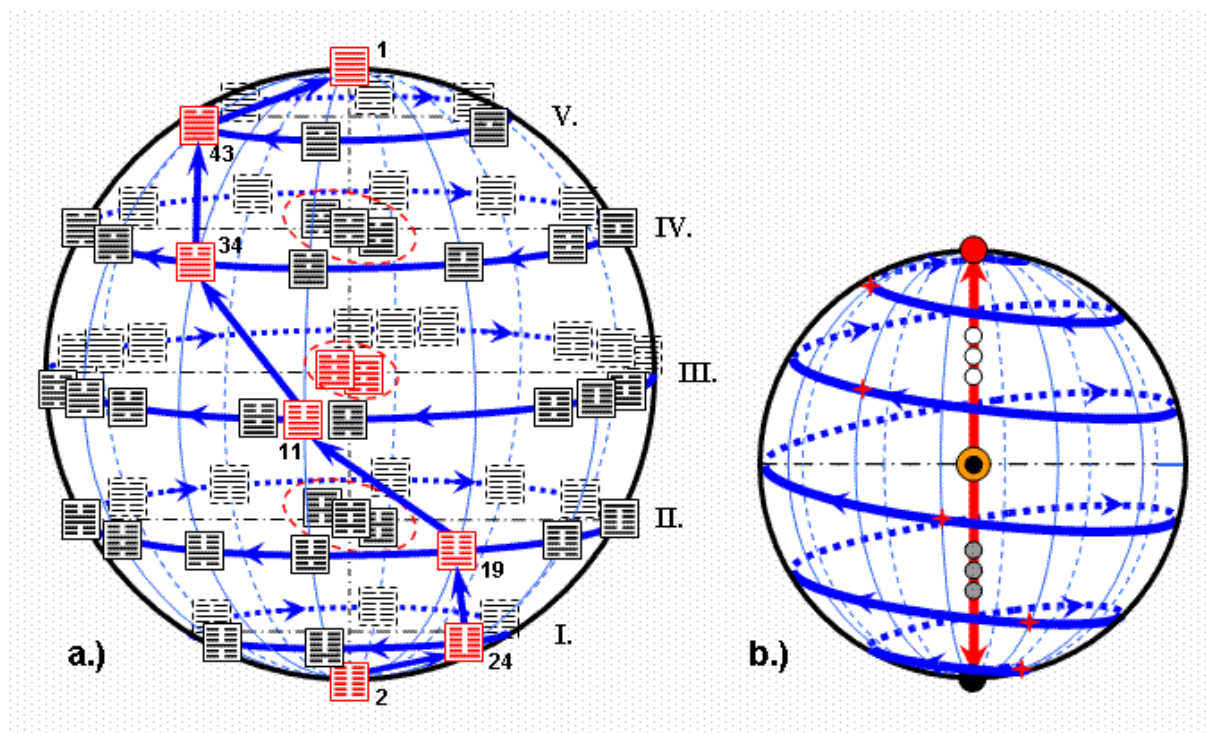


Figure 330 a -d. Yi Globe

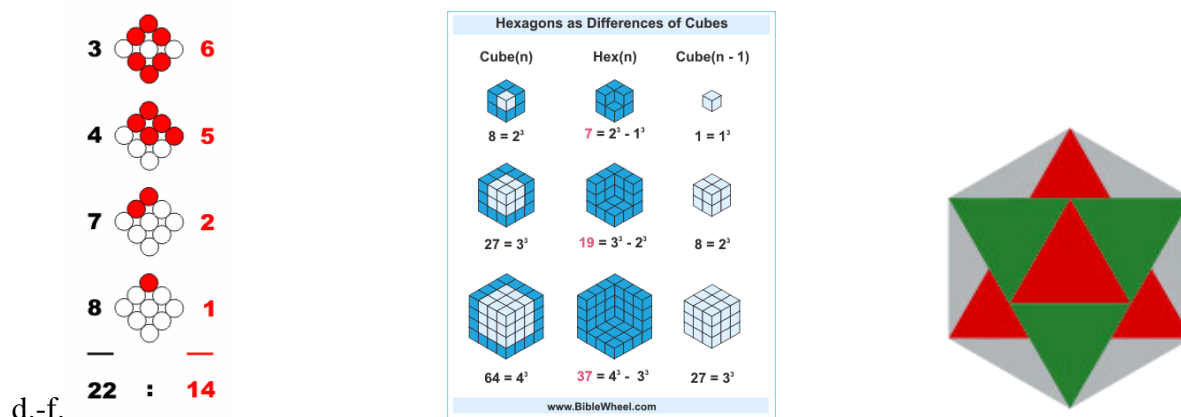
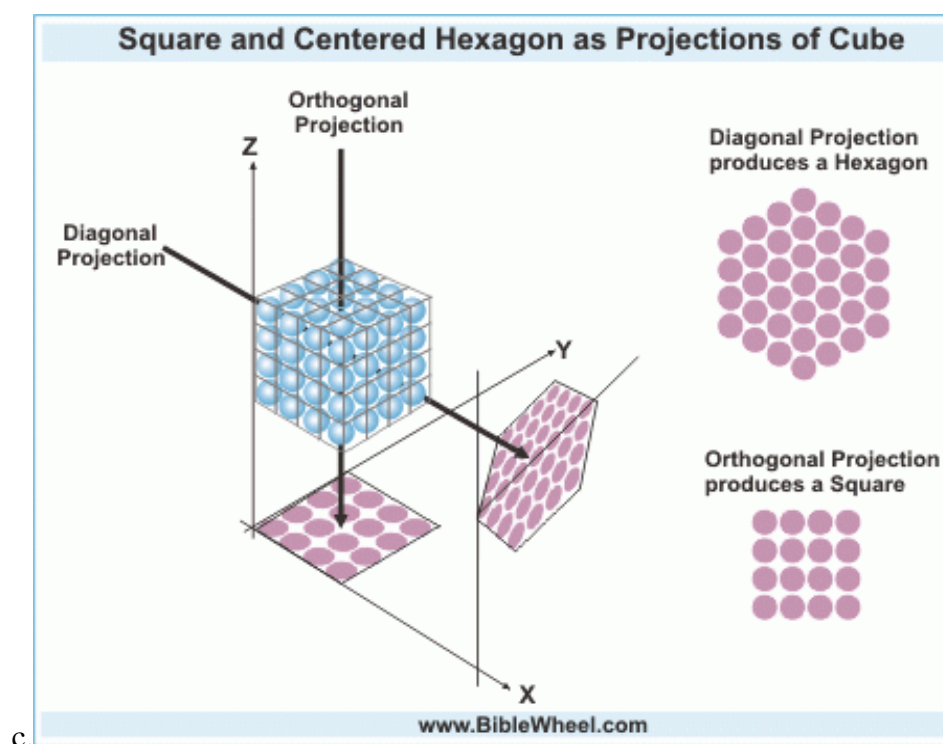
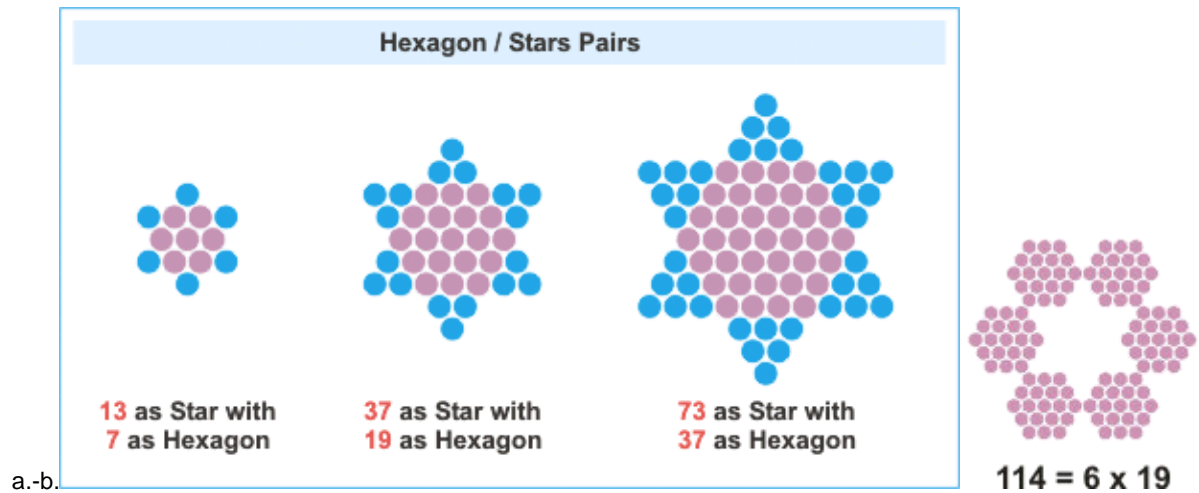
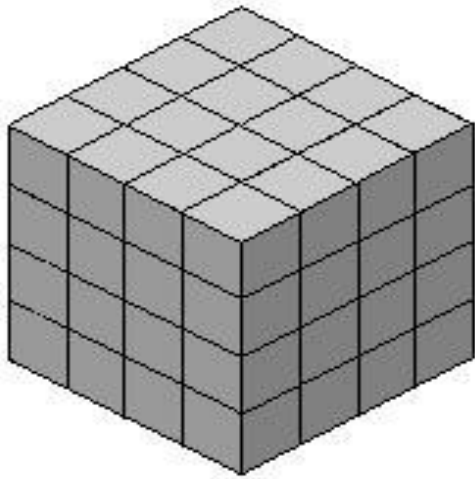
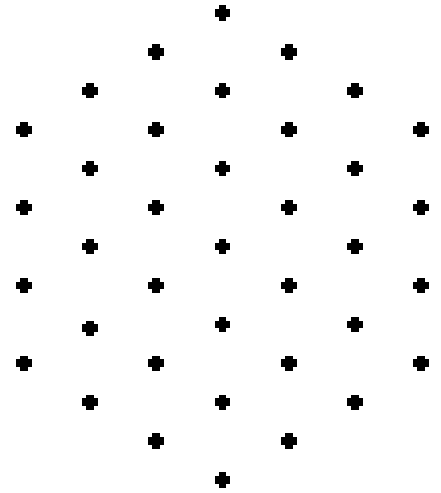


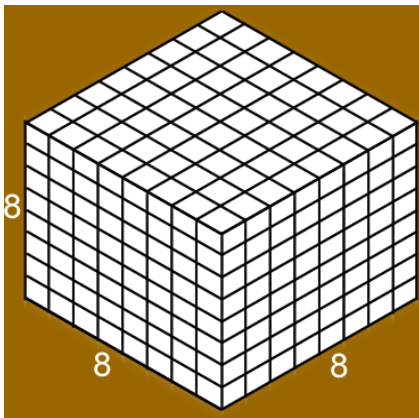
Figure 331 a-f. Visible and Invisible



a.-b.



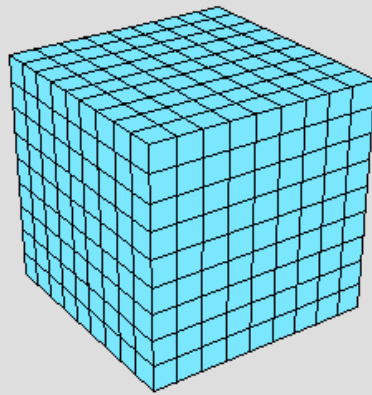
c.



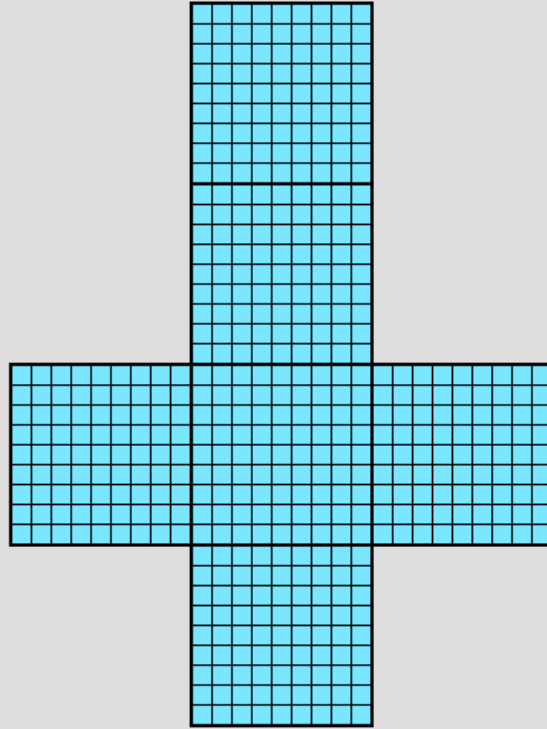
d.

	64	326	512	729
Actual Cubes	$4 \times 4 \times 4$	$7 \times 7 \times 7$	$8 \times 8 \times 8$	$9 \times 9 \times 9$.
Visible	$4 \times 4 \times 4 - 3 \times 3 \times 3$	$7 \times 7 \times 7 - 6 \times 6 \times 6$	$8 \times 8 \times 8 - 7 \times 7 \times 7$	$9 \times 9 \times 9 - 8 \times 8 \times 8$
	37	120	176	217

Figure 332 a.-d. Magic Cubes and table 118. Cube numbers



A cubical stack of 729 unit cubes



Its superficial area: 486 unit squares

a.

352	381	326	439	468	413	274	303	248	613	642	587	700	729	674	535	564	509	118	147	92	205	234	179	40	69	14
327	353	379	414	440	466	249	275	301	588	614	640	675	701	727	510	536	562	93	119	145	180	206	232	15	41	67
380	325	354	467	412	441	302	247	276	641	586	615	728	673	702	563	508	537	146	91	120	233	178	207	68	13	42
277	306	251	355	384	329	433	462	407	538	567	512	616	645	590	694	723	668	43	72	17	121	150	95	199	228	173
252	278	304	330	356	382	408	434	460	513	539	565	591	617	643	669	695	721	18	44	70	96	122	148	174	200	226
305	250	279	383	328	357	461	406	435	566	511	540	644	589	618	722	667	696	71	16	45	149	94	123	227	172	201
436	465	410	271	300	245	358	387	332	697	726	671	532	561	506	619	648	593	202	231	176	37	66	11	124	153	98
411	437	463	246	272	298	333	359	385	672	698	724	507	533	559	594	620	646	177	203	229	12	38	64	99	125	151
464	409	438	299	244	273	386	331	360	725	670	699	560	505	534	647	592	621	230	175	204	65	10	39	152	97	126
127	156	101	214	243	188	49	78	23	361	390	335	448	477	422	283	312	257	595	624	569	682	731	656	517	546	491
102	128	154	189	215	241	24	50	76	336	362	388	423	449	475	258	284	310	570	596	622	657	683	709	492	518	544
155	100	129	242	187	216	77	22	51	389	334	363	476	421	450	311	256	285	623	568	597	710	655	684	545	490	519
52	81	26	130	159	104	208	237	182	286	315	260	364	393	338	442	471	416	520	549	494	598	627	572	676	705	650
27	53	79	105	131	157	183	209	235	261	287	313	339	365	391	417	443	469	495	521	547	573	599	625	651	677	703
80	25	54	158	103	132	236	181	210	314	259	288	392	337	366	470	415	444	548	493	522	626	571	600	704	649	678
211	240	185	46	75	20	133	162	107	445	474	419	280	309	254	367	396	341	679	708	653	514	543	488	601	630	575
186	212	238	21	47	73	108	134	160	420	446	472	255	281	307	342	368	394	654	680	706	489	515	541	576	602	628
239	184	213	74	19	48	161	106	135	473	418	447	308	253	282	395	340	369	707	652	681	542	487	516	629	574	603
604	633	578	691	720	665	526	555	500	109	138	83	196	225	170	31	60	5	370	399	344	457	486	431	292	321	266
579	605	631	666	692	718	501	527	553	84	110	136	171	197	223	6	32	58	345	371	397	432	458	484	267	293	319
632	577	606	719	664	693	554	499	528	137	82	111	224	169	198	59	4	33	398	343	372	485	430	459	320	265	294
529	558	503	607	636	581	685	714	659	34	63	8	112	141	86	190	219	164	295	324	269	373	402	347	451	480	425
504	530	556	582	608	634	660	686	712	9	35	61	87	113	139	165	191	217	270	296	322	348	374	400	426	452	478
557	502	531	635	580	609	713	658	687	62	7	36	140	85	114	218	163	192	323	268	297	401	346	375	479	424	453
688	717	662	523	552	497	610	639	584	193	222	167	28	57	2	115	144	89	454	483	428	289	318	263	376	405	350
663	689	715	498	524	550	585	611	637	168	194	220	3	29	55	90	116	142	429	455	481	264	290	316	351	377	403
716	661	690	551	496	525	638	583	612	221	166	195	56	1	30	143	88	117	482	427	456	317	262	291	404	349	378

b.

Figure 333. 486 surface squares on 729 cubes (9 x 9 x 9).

A metacube of 3 units is the smallest version where these parables of visible and invisible, revealed and complete truth come into play (figure 331b). Here, there are 27 cubes or pebbles of which 26 are potentially visible. From any given viewpoint 19 are visible, while 8 are invisible:

There are 27 (cube of 3) pebbles altogether, of these 26 are visible while 1 in the center is invisible. 26 is the value of IHVH, Tetragrammaton, representing the Four Elements (Fire, Water, Air, and Earth) of creation. It is not unreasonable to proclaim the invisible center as corresponding to the Fifth Element, or Spirit.

There are 27 (3x3x3) pebbles forming the third cube - 19 calculi are visible while 8 (2x2x2) are always concealed to the eye. Amusingly, but 19 visible pebbles represent the value of the first woman, Eve: $\eta\eta\eta = 19$, who could easily be attributed to the third sephirah Binah.¹³²⁹

If the empty fields (white) and the filled fields (red) counted separately, their numbers add to the numbers 22: 14. From this emerge two metaphors for truth: one in terms of potentially visible relative to the whole; the other in terms of visible from a given viewpoint in relation to the whole. In a metacube of 3, the numbers are 26 and 19: the Hebrew numbers for life and Eve. The Hebrews helped give the alphabet of life a mathematical form and even give life a number and geometrical shape.

If, for instance, we have a metacube of 4 units ($4 \times 4 \times 4 = 64$ cubes) and we view them isometrically (figure 332a) we see some of the cubes and do not see others. More precisely, we see 37 cubes and 27 cubes are hidden from view. Metaphysically, the 64 cubes become a symbol of Truth (Greek: $\alpha\lambda\theta\epsilon\iota\alpha$), while the 37 visible cubes become a symbol for revealed truth. Alternatively we can illustrate the same principle using dots or points (figure 332b):

The Schema represents by a series of points the symmetric aspect of a Cube in flat projection. Each point represents one of the Sixty-four constituent Cubes in a cube of $4 \times 4 \times 4$, and of these lesser cubes there are visible Thirty-seven, and never more than Thirty-seven can be seen at any one time. The whole 64 stand for the absolute Truth - $\alpha\lambda\theta\epsilon\iota\alpha = 64$ - and the 37 thus symbolise Revealed Truth, of which the Holy Names founded upon this number are types.¹³³⁰

In a metacube of 8 units ($8 \times 8 \times 8 = 512$ cubes), 384 are potentially visible and 128 are invisible. In a metacube of 9 units ($9 \times 9 \times 9 = 729$), 243 are visible from a given viewpoint, 486 are potentially visible and 243 are invisible (figures 332 b c, 333, cf. table 118):

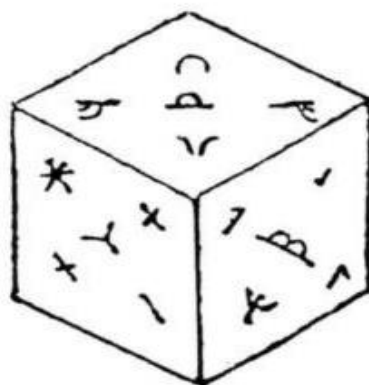
The Schema, or visible figure of CEPHAS, shews $3 \times 9 \times 9$ or 243 facets out of a total of 486 on the whole surface. The 486 is $\Pi\epsilon\tau\alpha$ ($80 + 5 + 300 + 100 + 1$), so that PETRA, the Rock, is the Surface of the cube whose solidity is CEPHAS. And $\Pi\epsilon\tau\alpha \sigma\mu\gamma\alpha$, or the Rock of 243 stones = $729 = \text{KH}\Phi\text{A}\Sigma$.¹³³¹

In this analysis, the visible surface of the $9 \times 9 \times 9$ cube becomes Petra, i.e. Peter and the invisible part of the cube is called Cephas (one of the names that Christ called Peter). The rock on which Christ built his church was a reliable person with a numerically and geometrically symbolic name in the form of a Latin Cross (figure 333 a-b). A corresponding magic square has the number 365 in the central square (figure 333c), which is conveniently also the number of days in the year. Establishing a Church on earth with Peter as its first head (pope), reflects a numerical ordering of cosmic cycles using gematria of sacred letters as a guide. Meanwhile, the number of sides seen from a given viewpoint or sides potentially seen from multiple viewpoints become metaphors for access to truth.

Book of God	Book of Man	Book of Nature
Frey	Hagall	Tyr



a.



b.



c.

Figure 334. a. Stone, b. Falling Stone and c. Corpus

11.2.1. Stone and Falling Stone

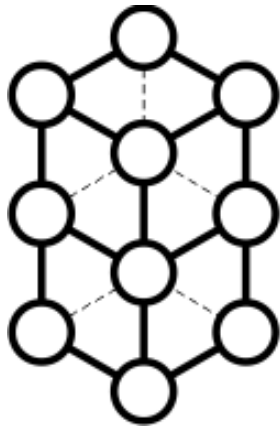
This approach to visible aspects of reality and truth has unexpected parallels in the Scanzianum alphabet of the Swedish Cabala outlined in chapter three (cf. figures 69 -70). The 15 letters, as abbreviations of the Frey, Hagall and Tyr aetts, reflect the Book of God, Book of Man, Book of Nature respectively (figure 334a). Bureus calls this the stone. In addition, he has a second form which he calls the falling stone (figure 334b). This is clearly the isometric cube associated with visible truth corresponding also to *corpus* (cf. as a first step in body, soul, spirit) in alchemy illustrations (figure 334 c, cf. 339 l). The 15 letters are now realigned in a cross-form such that God, Mediator and Man appear in the central rune as Tors, Byrghal, Kyn with gematria 5 500 10 respectively. Now the 3-fold descent linked with breathing is a 3-fold descent/ascent linked with salvation.

11.3. Tetractys

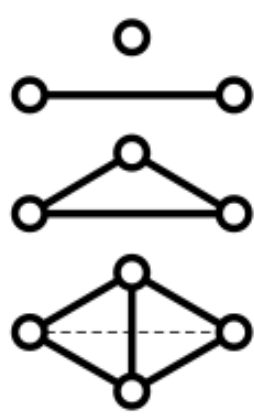
The Arabic tradition made links between geometrical shapes, gematria and letters a basis of the knowledges (Aloom).¹³³² The Hebrew contributions to the alphabet are complex and also in diverse directions. Hebrew is famous for geometrical alignments of letters, paralleled by gematrias of which there are at least 9 kinds.¹³³³ In theory, gematria establishes a fixed relation between a given letter and a numerical value. There is thus a certain paradox in finding no less than nine methods, each of which offers different values for the same letters. The 72 magical alphabets of the Virga include at least 18 different Hebrew alphabets.¹³³⁴

In Babylon, 7 became linked with 7 planets and the heptagon (figure 155). In the Hebrew tradition, 7 becomes a fundamental number. 7 times acquires special meaning.¹³³⁵ As noted above, the 7 planets become aligned with 7 double letters, 7 branches of the candelabrum¹³³⁶ (figure 173, table 26, cf. tables 23, 144), and as noted above, according to Biblical scholars, the number 7 is a key to the Bible, beginning with the first 7 words,¹³³⁷ which generate the sequences 6^3 , 12^3 , 24^3 , 48^3 and 28^8 .

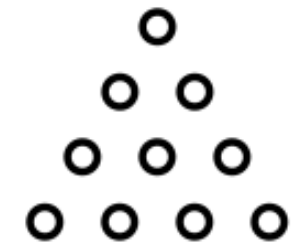
The Hebrew tradition achieves a synthesis of alphabet, mathematics, and religion. Scholars have demonstrated direct parallels between the Tree of life of the Cabala and the tetraktys of Pythagoras. $1+2+3+4 = 10$ elements forming a tetractys can be recombined to produce a basic version of the tree of Life (figure 335a). The lines joining these 10 points on the tree of life become the 3 mother letters (3 blue lines), seven double letters (7 red lines) and 12 simple letters (12 yellow lines), thus defining the position of the 22 letters and the $3 + 7 + 12$ pathways (figure 335b). Alternatively, a hexagon is inscribed with the triangular form to produce a 7 dot tetractys. Or the 10 points of the tetractys are replaced by the letters of the tetragrammaton, namely, 1 H (Heh) + 2 Vs (Vav) + 3 Hs (Heh) + 4 Is (Yod, Yud, figure 335 c-d). Others have compared the geometry of the tetractys and the Sephiroth showing the relation of each with the tetragrammaton (figure 335e). The good news is that this appears to contribute clarity to the underlying principles. The connection between Sephiroth, geometry and arithmetic is at least figuratively clear. At the same time, the single plane of the figurate dots becomes so compelling that precise correlations in physical space are obscured or forgotten: conceptual and physical compete as alternative accounts of a single reality.



Kabbalistic Tree of Life

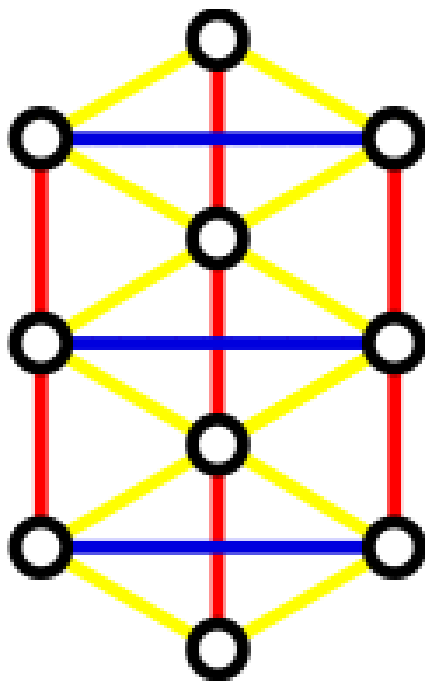


TETPAKTYΣ



$$1+2+3+4 = 10$$

Pythagorean Tetraktys



$$3+7+12 = 22$$

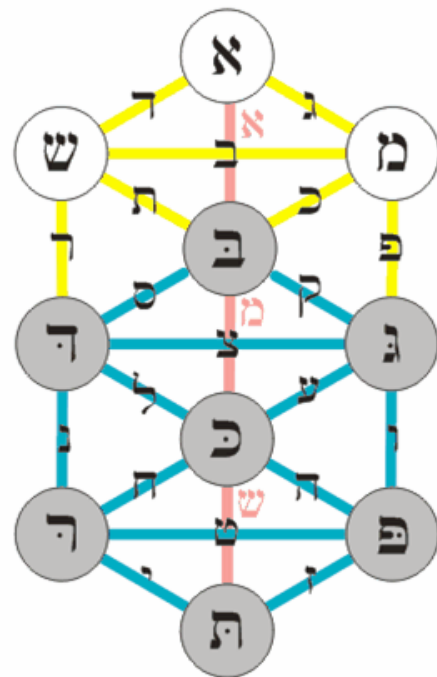


Figure 47: Tree of Life : 3+7+12 Pathways

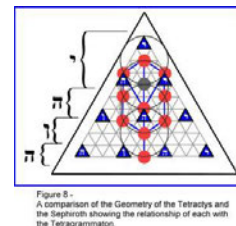
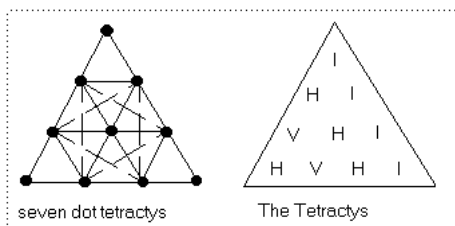
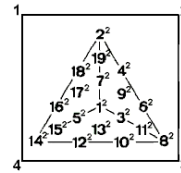
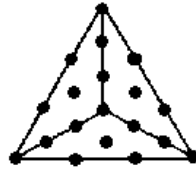
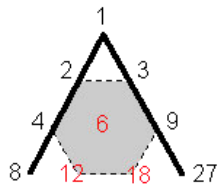


Figure 335. Letters and Tetractys:



$$\begin{aligned}
 &2480 \\
 &2480 \ 2480 \\
 = 2480 = &2480 \ 2480 \ 2480 \\
 &2480 \ 2480 \ 2480 \ 2480
 \end{aligned}$$

	points	lines	triangles	tetrahedra	Total
	1	0	0	0	1
	2	1	0	0	3
	3	3	1	0	7
	4	6	4	1	15
					<u>26</u>
					Total = <u>26</u>

Figure 7

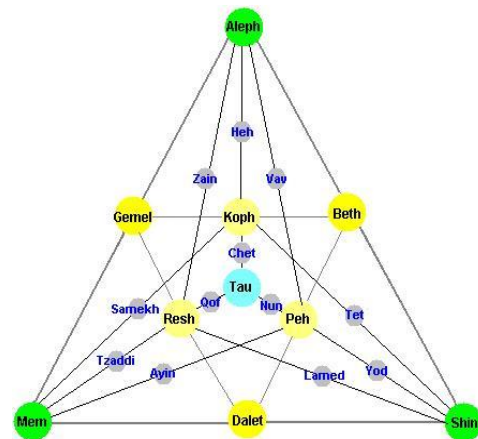
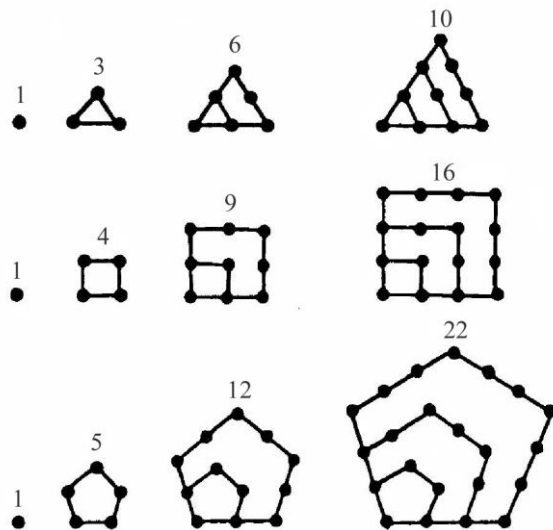
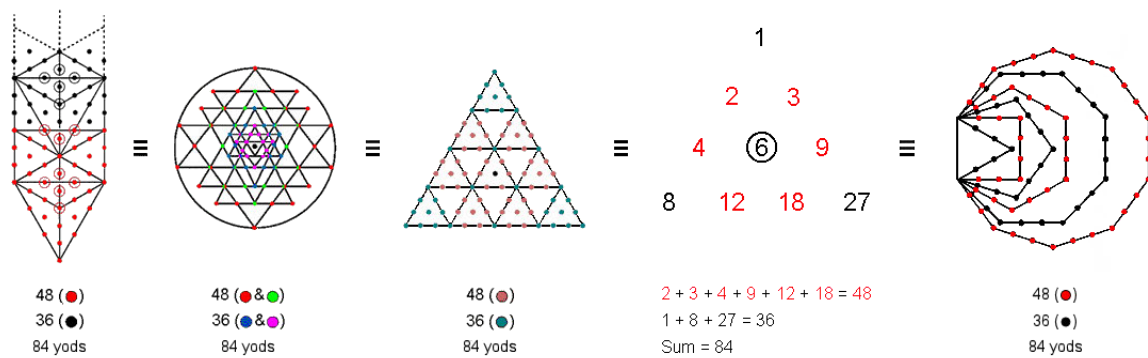
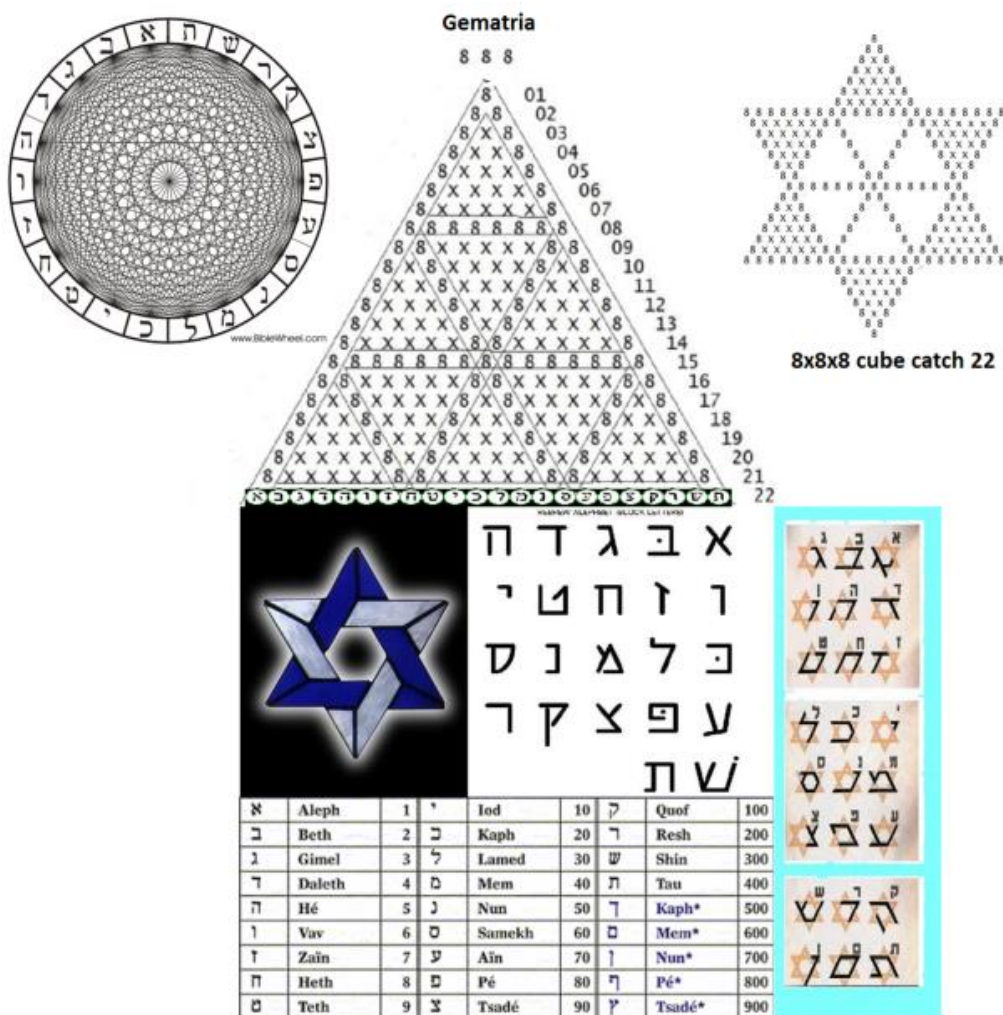


Figure 336. Tetractys, triangular, square and pentagonal numbers, numbers.



Equivalence of the 1-tree, the 3-d Sri Yantra, the 2nd-order tetractys,
Plato's Lambda Tetractys and the first six enfolded polygons

a.



b.

Figure 337 a-b.. Hebrew Gematria and geometry.

19	the earth, behold, manifestation, Eve
19	Yods, Spokes
$19 \times 2 = 38$	His Glory
$19 \times 3 = 57$	and
$19 \times 4 = 76$	Fullness
$19 \times 6 = 114$	Gracious, Logos Star
$19 \times 19 = 361$	Flesh, Boy, Child, Lamb
$19 \times 37 = 607$	and the earth
$19 \times 38 = 741$	the sufferings: Sum (His Glory)
$19 \times 67 = 1273$	and
$19 \times 79 = 1501$	Dwelt amongst us
$19 \times 146 = 1874$	and
$19 \times 187 = 3553$	and
$19 \times 242 = 4598$	as the only begotten of the father full of grace
$19 \times 254 = 4826$	and
$19 \times 372 = 7068$	Glory and Truth (Doxan kai aleithias) Id

Table 119. Hebrew associations of the number 19 in the Grace manifold hologram and John 1:14.

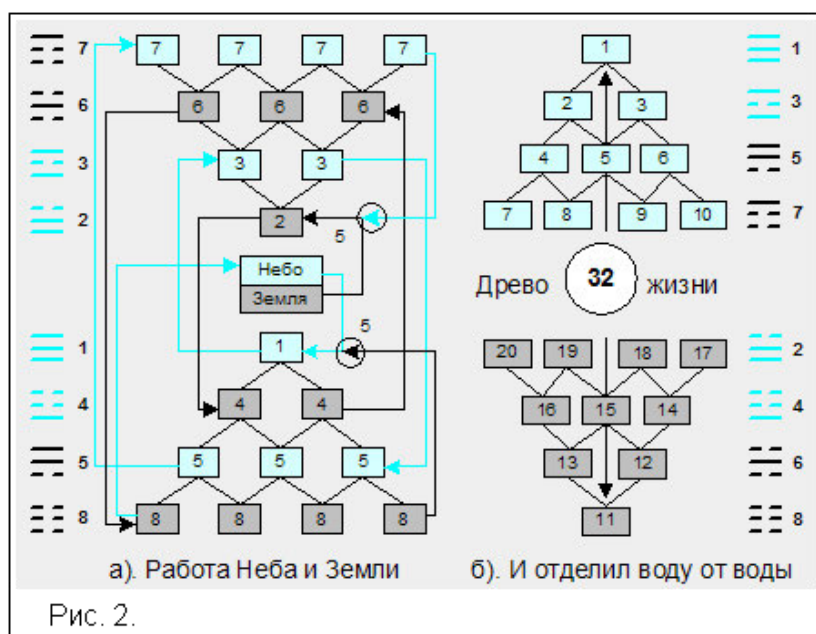
The harmonies of the numbers of gematria based on words create beautiful metaphysical patterns such as star/hexagon pairs, which are visible on the page but have no obvious correlation to physical observation in nature. The double letters which represent conceptual opposites relate to a conceptual cube of space, which bears no one-to-one relation to the physical space of the planets also represented by the same 7 letters.

More detailed studies by Phillips transform the tetractys into a complex field of sacred geometry. The tetractys becomes a starting point for a Type A triangle which has 19 dots or yods¹³³⁸ and a 2nd order tetractys with 85 dots.¹³³⁹ Interested readers are invited to study this in detail at his sacred geometry site. Our primary concern is to draw attention to this field (figure 336a-c). For our story of the alphabet, a few points are worth noting.

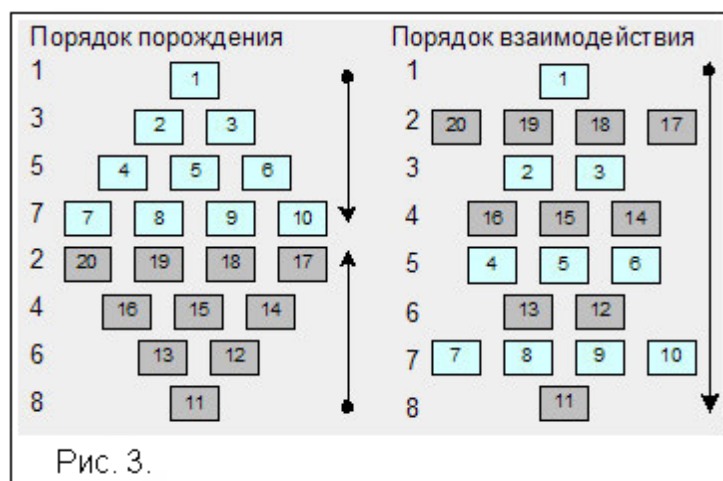
First, the number 19, associated with letter Qoph (Kuf) in Hebrew, and with the name of Eve, The Mother of All, has a profound mathematical significance. In Hebrew gematria, multiples of 19 such as $6 \times 19 = 114$ lead to 6 hexagons surrounding an hexagonal space associated with the grace manifest holograph¹³⁴⁰ (figure 331b. cf. table 119). In symbolic terms, 19 becomes the number of manifestation. 19 also relates to the regular polygons. This leads to a 19 sided polygon and sacred numbers: e.g. $19^2 + 19^2 + 19^2 + 19^2 = 1444$.

Second, the triangular, square and other figurate numbers associated with the tetractys lead to a series of numbers in sacred geometry: 494, 1330, 2470. Third, the total numbers of points, lines, triangles and tetrahedra in a tetractys is 26 (figure 336d). In Hebrew, 26 becomes one of the numbers of life. Sanskrit letter 26: ya of the yavarga is also connected with life.

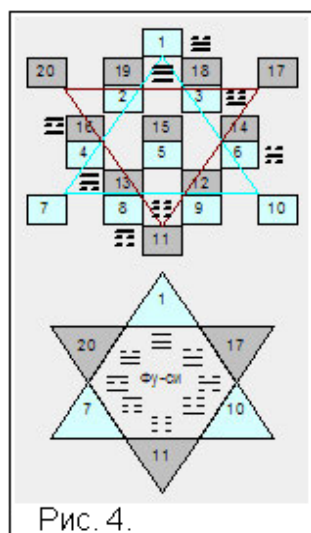
Third, as Phillip's sets out to demonstrate,¹³⁴¹ there are cross cultural numerical harmonies: the equivalence of the 1-tree, the 3-D Sri Yantra, second order tetractys and Plato's Lambda tetractys (figure 337a). Seen strictly in terms of the Hebrew alphabet, yod, is letter 10. In Phillip's analysis, yod is a dot underlying both numerical ratios and patterns of figurative geometry. Yods become a mathematical building block. Phillips demonstrates, for instance



a.



b.



c.-d.

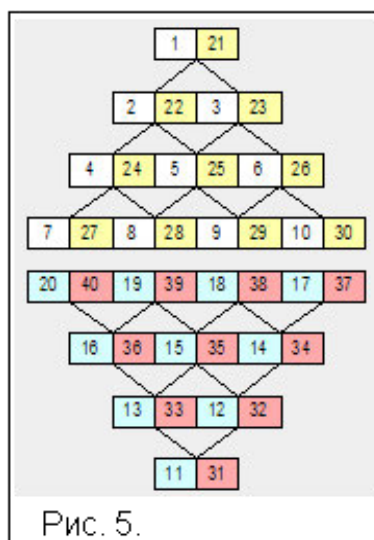


Figure 338. Taoism and numbers

how the “the seven enfolded polygons of the inner tree of life have 260 yods outside their shared root edge.”¹³⁴² A second order tetractys has 84 yods surrounding its centre:

84 is naturally expressed as a tetractys array of 10 integers. Moreover, the central integer 8 denotes the innermost eight vertices of the first layer of triangles and the nine surrounding integers add up to **76**, which is the number of vertices surrounding them. **76** is the number value of YAHWEH ELOHIM, Godname of Tiphareth, the centre of the Tree of Life. The number value **26** of YAHWEH is the sum of the integers at the corners of the tetractys and the number value **50** of ELOHIM is the sum of the six integers arranged in a hexagon. This is a remarkable conjunction of sacred geometry and number. The sum of either diagonal row of integers is **49**, which is the number value of EL CHAI, the Godname of Yesod.¹³⁴³

If the spelling of words affects their gematria, then the harmonic patterns of numbers in figurative geometry also have implications for the names of beings and objects.

In modern Hebrew, the 22 x 21 connections of the original 22 letters that produce 231 gates within a circle remain. The 22 letters have also been expanded to 27 and are associated with an 8 x 8 x 8 cube and number 888. A matrix of hexagons serves as a starting point for the shapes of the letters. In other versions (figure 336f) the three mother letters (Aleph, Mem, Shin) form an equilateral triangle. Within this the double letters Beth, Gimel, Daleth form an inverted equilateral triangle. Within this, the double letters Qoph, Peh, Resh again form an upright equilateral triangle and the final double letter Tau marks a centre. Within this framework the 12 simple letters are positioned.

These mathematical links between letters and numbers have obvious roots in Greek mathematical traditions associated with Plato and Pythagoras, which sought the origins of musical and cosmic harmony in square and cube numbers in conjunctions with a lambda tetractys (table 111). Others explored multiples of 2 3 4 5. Greek figurative geometry entails the same basic figures important in alphabet theory, namely, triangle, hexagon, square and diagonal square to form an octagonal figure. In this octagonal figure, the number 1 (cf. letter 1: A and God) is on top, while number 15 is below (cf. letter 15: ksi, samekh, rune 15: Ing; and Devil). The first triangular, square and pentagonal numbers entail the numbers 10, 16, 22 also important in early alphabets (figure 336f). The same type A square of 19 dots mentioned above, is linked with the numbers of dots of all the regular polygons.¹³⁴⁴

Meanwhile, a Russian scholar has explored how these same numbers relate to Taoism (figure 338). He claims that 1 is the maximum number of yang (Ian) and 11 is the maximum number of yin (In). He also claims that sky and earth interact in 32 states or 32 ways. An extended quote introduces his ideas:

After separation of water from water on the structure of the development of the states of the forces of creation the order of trigrams became by other (see Fig. 2, b and Fig. 3), since here of trigram became to reflect not the order of the appearance of forces from the nonexistence, but the order of their manifestation - cyclic interaction. Now one - this is maximum Yang, and eleven - this is maximum [Yin]. Moving towards each other, Yang loses its states, and [Yin] - its. Everything returns to the initial state of [takovosti] from where, everything began.... we see that sky with the Earth connect 32 states or 32 ways: $1 + 5 + 15 + 11 = 32$. this is the way of wisdom, with which deals the discussion in the book of creation and to which the book of changes is dedicated. About which this does speak? About the fact that in the world only 32 oppositions of the essences: the light- dark, arrival- withdrawal, increase- fading so forth at first glance seems that such oppositions it is possible to count more, but this only seems, since speech it goes about the sources, but not about the nuances.¹³⁴⁵

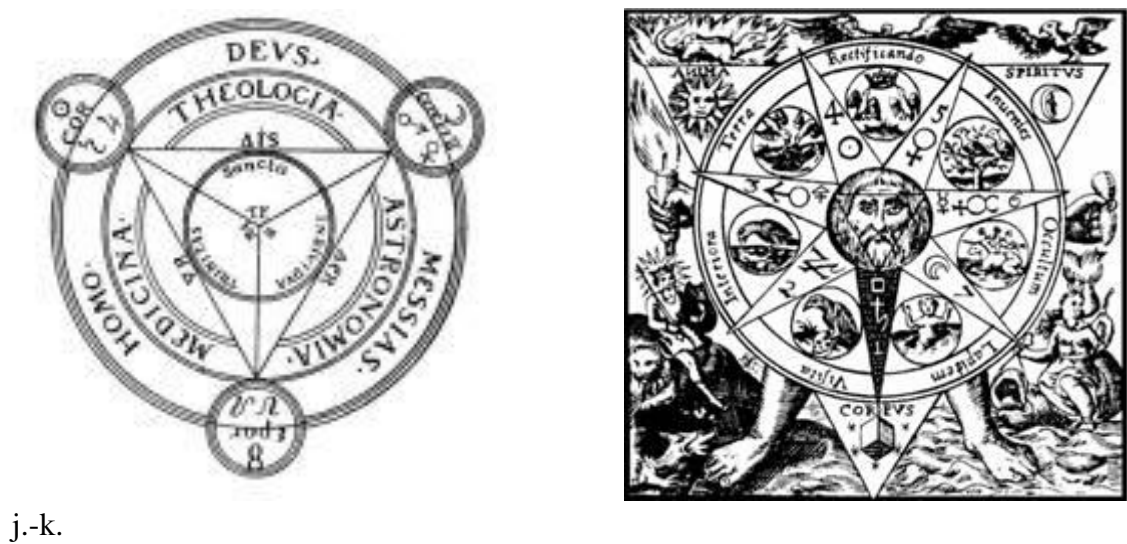
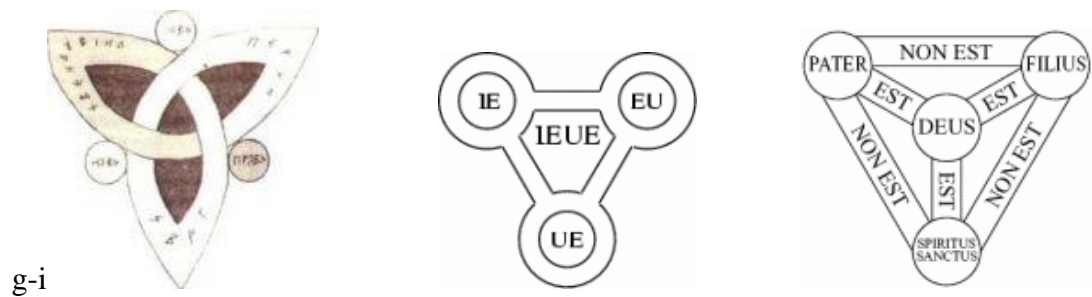
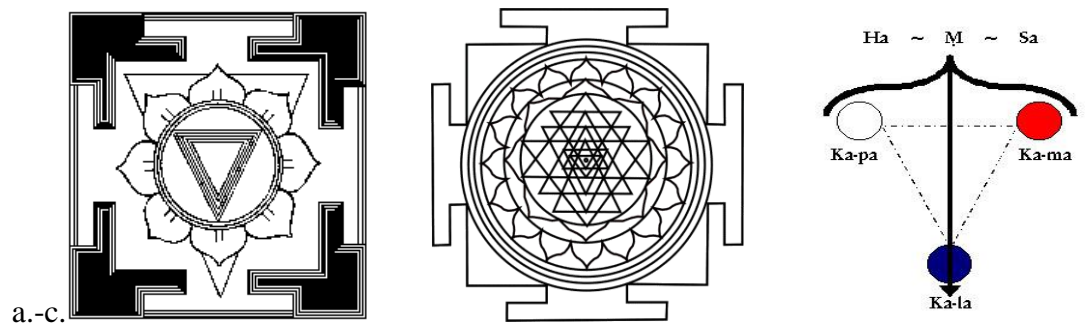


Figure 339 a-k. Triangles, triplicities, letters and metaphysics.

11.4. Letters, Regular Polygons and Solids

Chapter 6 explored how simple numbers linked with letters become a starting point for sacred geometry. Chapter 9 outlined some associations of letters and simple numbers. Here the focus is how these same letters become linked with regular polygons and regular solids. Inevitably there will be a slight overlap as we explore links with triangles, squares and other figures.

11.4.1. Triangles, Triplicities and Tetragons

Three is the 3 phases of the moon, 3 seasons of the year, 3 phases of life, 3 goddesses of the sacred thread, 3 threads, 3 fates, the triple goddess. This leads to the trivium and the trinity, themes of such depth and complexity, that they could entangle us forever. In India, three (tri) leads to 3 dots of origin (tribindu),¹³⁴⁶ the trident (trishula), 3 qualities (tri-guna: sattva, rajas, tamas); 3 bodies (trikaya: body, speech and mind), which link the 3 worlds (triloka) with the 3 gods (tri-murti).

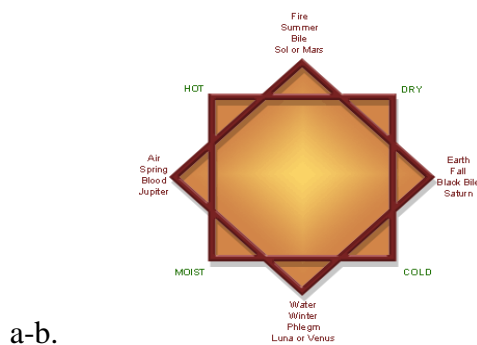
This threefold symbolism becomes central to goddesses and gods. “Goddess Kali Ma is the supreme feminine manifestation of compassion.”¹³⁴⁷ She is the Kal of Kala and a mother of the alphabet letters. Often described as a goddess of death, she is primarily concerned with death to the body. She kills the I am of the ego to help us achieve liberation (moksha). The Kali yantra represents her as the downward triangle of the feminine (figure 339a), symbolising also the yoni, the 3 gunas and, in the tantric tradition, the 3 bindus.

The threefold is also the source for the Sri Yantra, which shows the cosmos as 43 interlocking triangles framed by 9 enclosures (figure 339b). It has two basic forms, Bhu (2-dimensional, flat) and Meru (3 dimensional). A special rite brings life to the Sri Yantra:

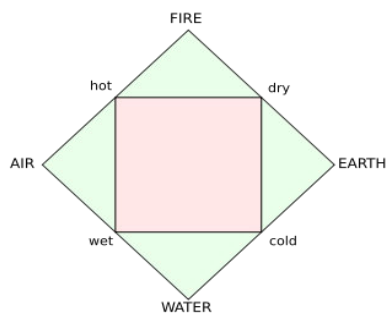
The rite installs the [35 tattvas](#) into the yantra. It also gives the yantra the full set of senses and the Antahkarana, or subtle body. It is said that engraving a Shri Yantra on gold is said to hold good for life, on silver for seven years. The process also imbues the yantra with the matrika, the letters of the Sanskrit alphabet which are the goddess as sound.¹³⁴⁸

So the alphabet, linked with creation, continues its life-giving role through fundamental symbols. In India, 3 also leads to 3 powers or 3 energies: the power of desire, will, love; the power of action; the power of wisdom, knowing (icchha, kriya, jnana shakti) represented by the trisula (trident). “From these arise the five powers of revealment, concealment, dissolution, preservation and creation.”¹³⁴⁹ Hence, one leads to three and three leads to five: cf. the 1 3 5 7 sequence. In terms of our story, the concept of three also leads to three names of god, a principle found in many cultures (table 34). We noted earlier that downward triangle connects the sounds ka-pa, ka-ma, and ka-la to begin a matrix of sound creation (figure 339c).

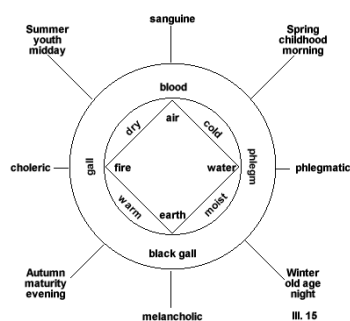
In Slavic countries, this threefold fascination links with the tryzub (figure 19 e-h, 339g) and becomes the symbol of the Ukraine, linked with the the triglav and the threefold Prav, Jay, Nav discussed earlier. In Medieval Christianity, a form of the tryzub is called the Tetragrammaton Trinity Diagram. Here, three vowels, I E and U are combined to produce IE, UE, EU and IEUE (figure 339h). The 3 consonants of the Hebrew tetragrammaton are now replaced by 3 vowels. Variants use Father, Son and Holy Spirit (Pater, Filius, Spiritus Sanctus



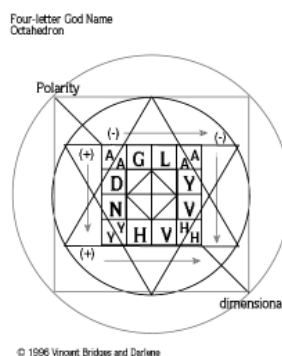
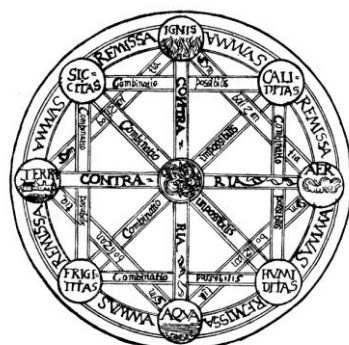
a-b.



c.-d.



e.-f.



g.-h.

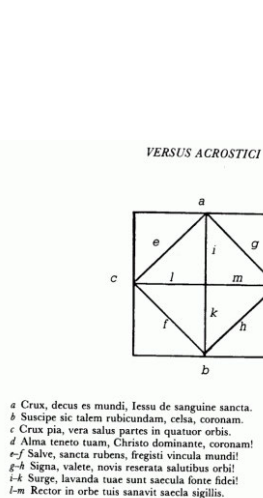


Figure 340 a-h. Squares, letters and metaphysics.

as tri-fold symbols of God (Deus). A similar logic leads to a Shield of the Trinity and triangles that combine a) God, Messiah and man, b) Theology, Astronomy and Medicine or c) body, spirit, soul (corpus, spiritus, anima, figures 339j-k). Hence, the trinity, fundamental to Christianity, follows older principles of vowel combinations. Christian symbols of the trinity are linked with Slavic and other traditions. The vowels of creation are now central symbols of a religion, and the trinity symbols are linked both with alchemical symbolism and images of religious disciplines.¹³⁵⁰ (cf. figure 532)

11.4.2. Squares, Quadruplicities and Cubes

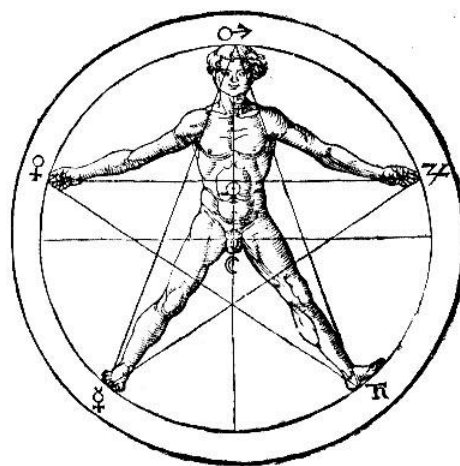
Mastery of triplicities (cf. trivium) led to quadruplicities¹³⁵¹ (cf. quadrivium). The cosmic taming that brought a fundamental structure to the universe imposed an X on the heavens in the form of the fixed signs: Taurus, Leo, Scorpio, Aquarius. Winter was between Scorpio and Aquarius. Summer was between Taurus and Leo. In terms of runes, we have seen how this led to various alignments of Gar (figure 88). In terms of symbols, each of the 4 fixed signs was given a symbolic animal: bull, lion, eagle and angel. Astronomically, these become the 4 royal stars: Aldebaran, Regulus, Antares and Formalhaut. In different traditions, these become associated with the 4 Tribes of Israel, the 4 Living Beings, the 4 Faces of the Hayyot, the 4 Evangelists, the 4 Archangel Stars, the 4 Archangels¹³⁵² and linked with the 4 directions, although the names and even the directions vary with different schools. Three sets of 4 zodiac signs become the cardinal, fixed, and mutable signs (figure 193).

Four points produce a square, linked with 4 cardinal directions. A second square at 45 degrees produces 8 points. Together these become linked with 8 directions, 8 principal feasts and various combinations. Implications of such sets of squares for architecture were explored earlier with respect to the star of Lakshmi (Asthalakshmi) and Rub el Hizb (figure 168). They also become linked with 4 elements of nature, 4 qualities, 4 humours. A framework of combinations of four inspires systematic experiments in arranging and combining letters and basic concepts: e.g. Aristotle, Raymond Lull, John Dee and Leibniz. Just as Hebrew tradition condenses the essence of meaning of multiple letters into 4 letters of the tetragrammaton, mediaeval Christian philosophers condense the essence of meaning of multiple elements (tattvas linked with letters), into 4 elements.

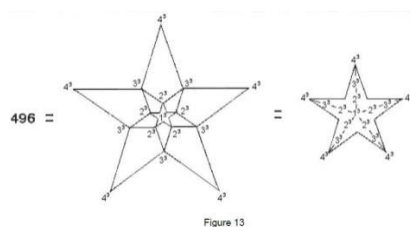
With Alcuin, the square and inscribed diamond shape become a starting point for theological acrostics of letters. Sometimes individual letters represent sentences, sometimes the sequences of individual letters produce sacred words. Combinations of geometrical shapes and letters now produce an alternative kind of sacred, figurate geometry (figure 340).

Basic implications of four letters were explored in chapter 9. A number of alphabets use combinations of 4 vowels.¹³⁵³ Many use a pattern of four letters. In Arabic, the sequence of A B J D (alif, be, cim, dal) is typically called an abjad. Contemporary authors refer to this sequence as something peculiar to syllabaries.¹³⁵⁴ But as noted earlier, there is more to the story. The 72 magic alphabets have 4 variants: ABGD, ABCD, ABTθ and ABVG (table 71). These again entail further variants. For instance, A B C D (Latin, English); is linked with Ogham which has Ailm, Beorc, Coll, Duir; cf. Alphabet of the Genii which has Agiel, Belah, Chemor, Din. A B G D (Phoenician, Hebrew), has variants such as A B J D.

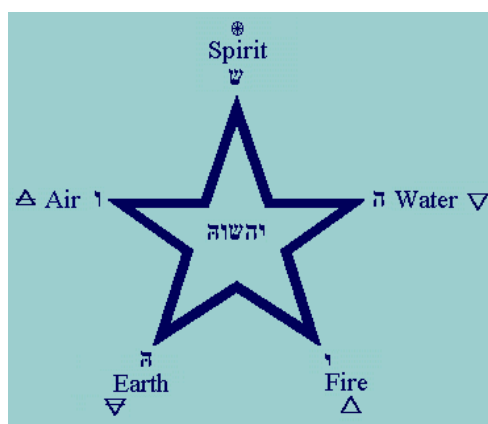
a.-b.



c.



d.-e.



f.g.

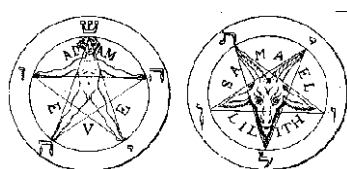
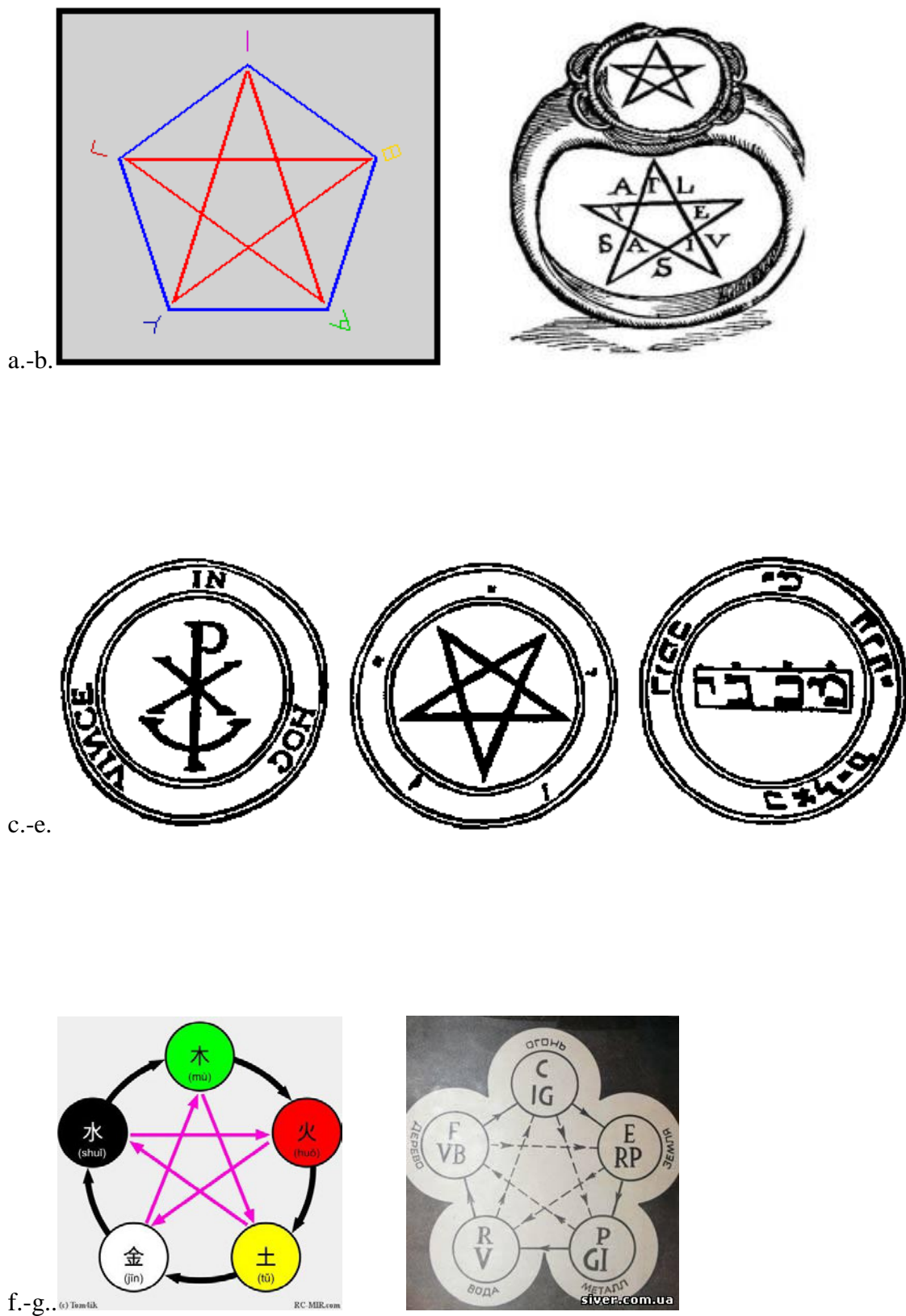
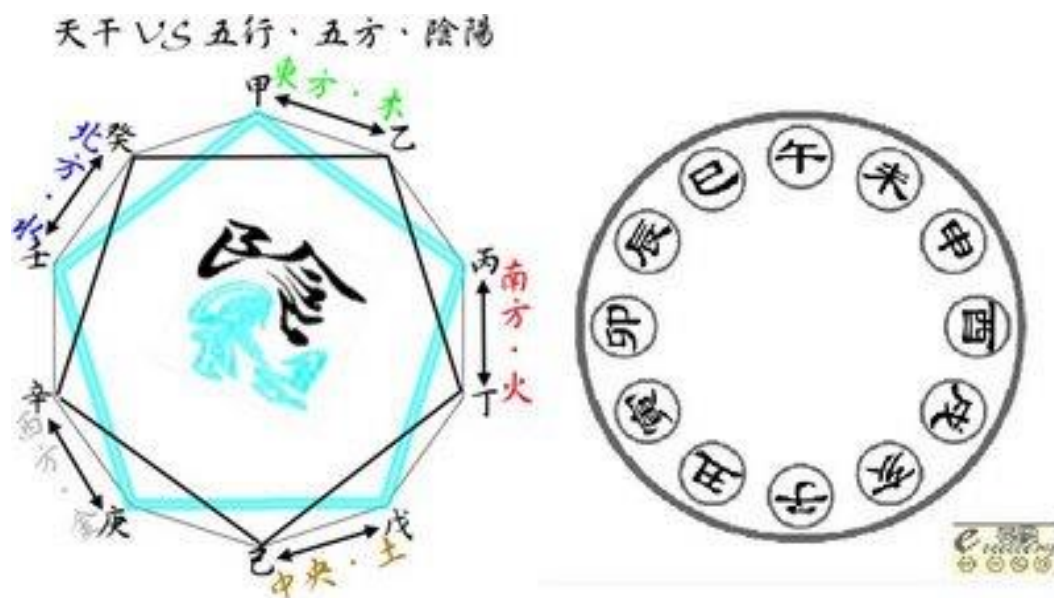
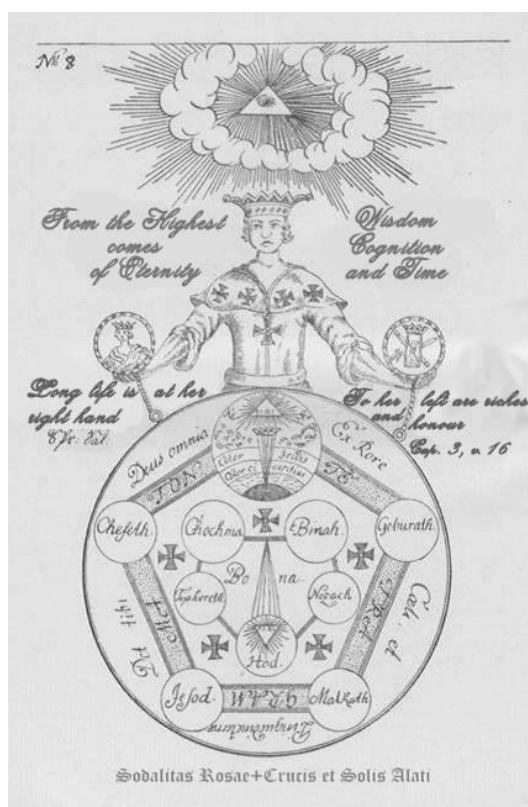


Figure 341 a.-g. Pentagrams, letters and metaphysics.





a.-b.



c.-e.

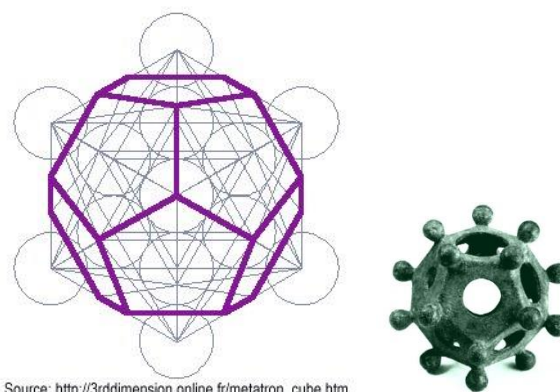


Figure 343. Pentagons and dodecahedra

One hypothesis why these four letters became so important for many languages is that they also have a geometrical, constructive function in early systems. Returning to our early comments about linking the three worlds: A is a descent from a point in heaven via an intermediate stage to earth. In geometrical terms, B links the three worlds through two adjacent squares. Two Bs create four squares. D functions as an encompassing square for these four smaller squares. C in its round form inscribes a semicircle and two round Cs inscribe a circle in the square. An angular C is the equivalent of a K and as we have already noted two Ks facing each other produce a diamond shape within the D square. Alternatively a “square” version of C, which is essentially a square with one side left open is also associated with the letter G. All three versions of C are associated with the moon (cf. figures 545-546, cf. 561). In this logic, names such as ABEL, create a square space which is then “killed” by the inscribed geometry of CAIN. In any case, as shown in chapters 8 and 9, the organizational patterns of the four letters of abjads with the 4 3 3 4 4 4 “code”, reflect a system that was partly in place by the third millennium B.C. and is also found in the primeval Vattan alphabet.

11.4.3. Pentagons and Dodecahedra

Not surprisingly the search for order was linked with regular polygons and related shapes. Triangles and squares are useful. So too are pentagons/pentagrams, hexagons/hexagrams, heptagons/heptagrams and so forth. In the Celtic tradition, the pentagram becomes linked with basic symbols of the male and the female, and stages of initiation.¹³⁵⁵ Pentagrams inscribed in pentagrams are also linked with the gematria. In the Hebrew tradition, the pentagram becomes linked with the tetragrammaton and with the five elements. The pentagram also becomes linked with Adam and Eve and with Samael and Lilith (figure 341). In the Greek Pythagorean tradition, the pentagram is associated with 5 vowels (of which one is diphthong) U G I EI and A, which together form the Greek word, Hugieia, meaning health in the sense of soundness and wholeness (cf. Hygiene).¹³⁵⁶ These letters are linked with five Greek words for water, earth, idea/form, sun’s warmth and air (Hudor, Gaia, Idea, Heile, Aer). The pentagram also leads to a pentagram array of the cubes of the integers 1, 2, 3, 4 (figure 342 c)¹³⁵⁷

In other arrangements, the five vowels are arranged as A EI G U I and represent a series of fivefold combinations: 5 elements (air, fire, water, earth, spirit), 5 qualities (wet, hot, dry, cold, divine), 5 phases of moon (first quarter, second quarter, third quarter, fourth quarter, new moon) 5 phases of year (spring, Summer, autumn, winter, terror time), 5 phases of life (child, youth, maturity, old age, death). Or the 5 vowels can be re-arranged as 5 elements (spirit, fire, air, water, earth), linked with 5 functions of self (self, intuition, feeling, sensation, thinking), 5 planets (Mercury, Jupiter, Venus, Saturn, Mars) and 5 gods (Mercury, Jupiter, Hera/Aphrodite, Neptune, Ceres/Minerva. The Crotona Ring (525 B.C.), confirms that this idea also made its way to the Roman world where the Greek U G E I A is now intertwined with the Latin SALUS (figures 342 g-h). We find analogous combinations of letters in the Chinese and Russian traditions (figure 342j-k). The ordered vowels/letters of the alphabet are now both tools for spatial organization and starting points for elemental terms.

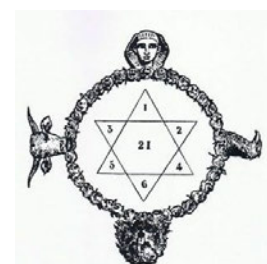
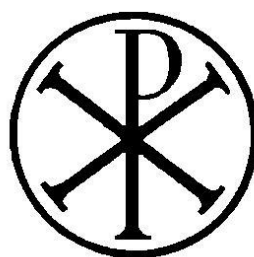
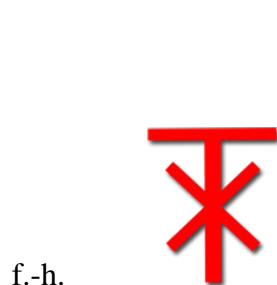
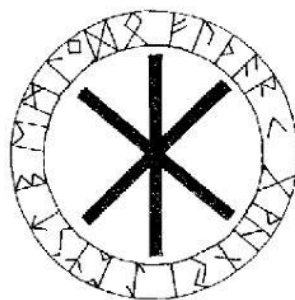
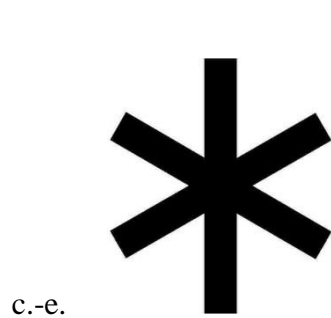
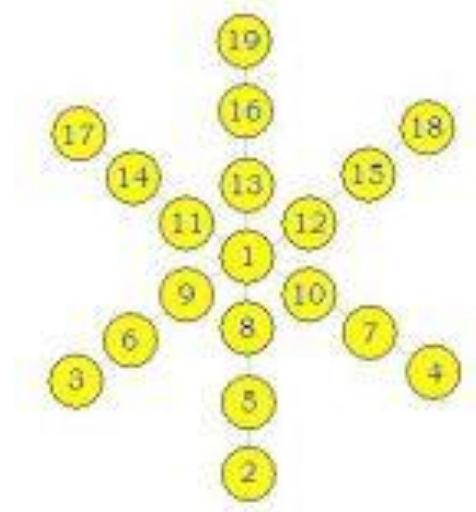
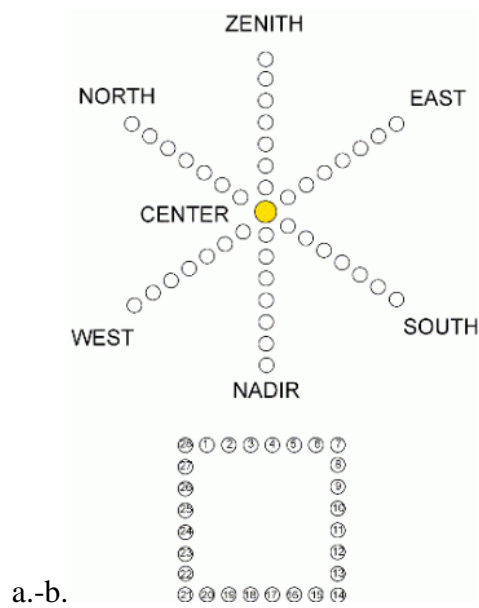


Figure 344. Six pointed star, runes and cosmology: a. 7 steps of Buddha, b. Magic star, c. Hagal Rune, d. Hagal Rune and Runes, e. Ea Rune (Ogham), f. Hall of Harmony, g. Chi Rho, Seal of Solomon as Hexagram and 4 Royal Stars

Within the Christian tradition, we find unexpected combinations of symbolism. Cornelius Agrippa, a Renaissance author on magic, has a section on “yet another fashion of characters, and concerning marks of spirits which are received by revelation.” Here he shows three examples. The *In hoc vince* symbol revealed to Constantine, the *ugieia* symbol revealed to Antiochus Soteris and the tetragrammaton symbol associated with Judah Maccabeus: “äääé íéiää êâê éí [MI KMVD BALIM IHVH] *i.e.* Who is there amongst the strong as *Jehovah*. ”¹³⁵⁸ (figure 342i).

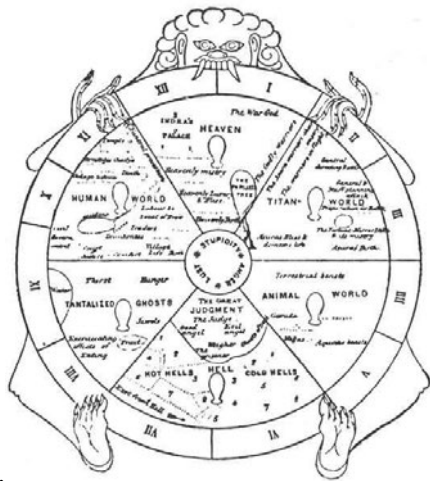
Elsewhere in Agrippa, we find six figures of human proportion of which one is a man in a pentagram, with the five points again linked with five planets (figure 341b).¹³⁵⁹ A Nordic runic version was noted earlier (figure 88e). Our story is not concerned with the magical dimensions of these configurations or even with the debates as to which was the correct, true or most efficient arrangement. Rather, the concern is with understanding how study of regular numbers, figures, polygons, solids, is inextricably connected with systematic arrangements of letters of alphabets.

Combinations of two pentagons are found in China in relation to the 10 heavenly stems (figure 343 a). A combination of an upward pentagon within which is inscribed a downward pentagon, linked with the 10 Sephiroth, is found in the Rosicrucian tradition (figure 343b). In the Hebrew tradition, the dodecahedron is linked with Metatron’s cube. While some associate this form with Pythagoras, early forms have been traced back to prehistoric times (figure 343 c-d).

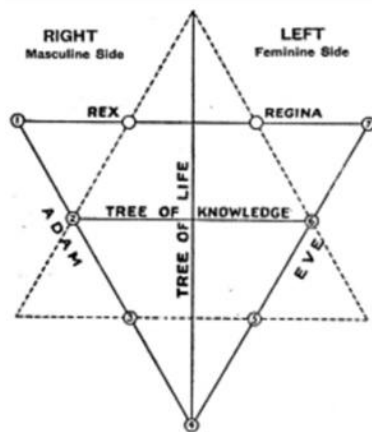
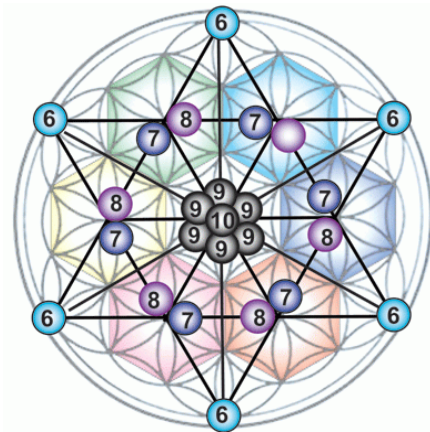
11.4.4. Six Pointed Stars and 7 Steps

In simple terms, a hexagram combines an upward and a downward triangle. In India, this is typically called a Seal of Vishnu, associated also with the Father principle and Mother principle (figure 74). In the West, it is often called a Seal of Solomon or a Star of David. The sixfold division is found in Tibetan Buddhism (figure 345) where it is linked with the 6 worlds mentioned at the beginning of our story: heaven, Titan world, human world, animal world, tantalized ghosts and hell reflected in 6 chakras of the body and 6 sounds of the alphabet: Om Ma Ni Pa Dme Hum.

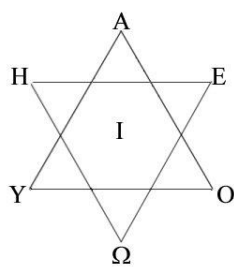
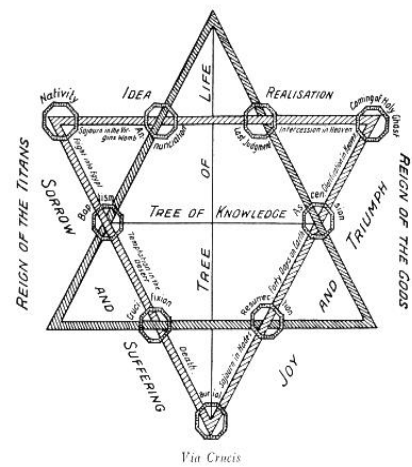
A related diagram called the 7 Steps of the Buddha is a deceptively simple summary of the cosmos (figure 344a). Here the 4 cardinal points are combined with the two directions of up and down: Zenith- Nadir meeting in a yellow point. Each of the 4 points of the compass has a row with seven circles (the 7 days of the week). So the spatial orientation is also a record of a month in time, summarized below by a square with 28 numbered circles. Here the Buddha’s steps are clearly much more than a peaceful walk. They summarize a cycle of space and time. The same basic configuration, now with 3 circles x 6 directions around a central circle defines a magic hexagon of 19 circles (figure 344 b).



a.-b.



c.-d.



e.-g

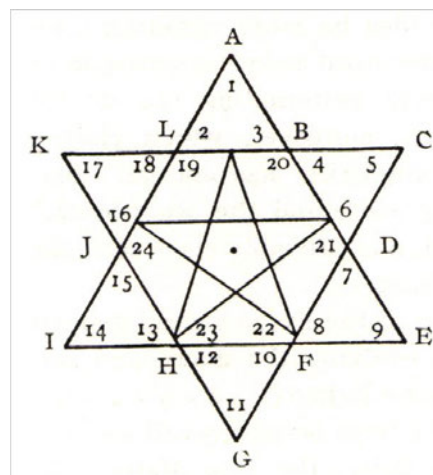
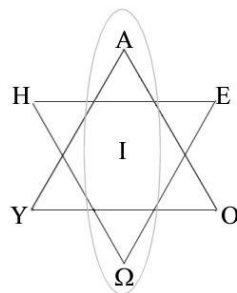


Figure 345. a.-g. Hexagon, letters and cosmology.

11.4.5. Isometric Cubes, Hagall

Simple variants of this approach lead to runic cubes (figures 113-114), used by some as a matrix for producing all basic runes, the scheme for the 9 worlds of Yggdrasil, the Christian Chi Rho figure, the runic letter ea, which is drawn as a 6 pointed star and relates to both the Russian Yarila and the Nordic Hagal, the six worlds of early Buddhism and Slavic versions of the Flower of Life (figure 110).

In the Christian tradition, this hexagonal construction leads to images of two trees: a vertical tree of life and an horizontal tree of knowledge. The right (our left in figure 345d), is masculine, the left is feminine. The upper intersections of the two triangles symbolize the King and Queen of Heaven (Rex, Regina). The lower intersections of the two triangles represent Adam and Eve. Seven points on the lower triangle are numbered, representing the seven days of the week. So there is again a cyclical descent and ascent.

A more complex version of the same schema makes the right side the Realm of the Titans and the Left side the Realm of the Gods. The descent is linked with Sorrow and Suffering. The ascent is linked with Joy and Triumph. In this version, there are 9 points beginning with Idea and ending with Realization. These 9 points are 9 moments relating to the Life of Christ: Annunciation, Nativity, Baptism, Crucifixion, Via Crucis, Resurrection, Ascension, Coming of the Holy Ghost (Pentecost), and the Last Judgement. Between these events are a further 8 episodes in the Life of Christ (figure 345e).

In India, the combination of an upward and downward triangle leads to a hexagram (shatkona) representing the union of Supreme Being and Mother Nature (Purusha and Prakriti), Shiva and Shakti, male and female (figure 74). In the grail tradition, these two triangles become associated with the sword and the chalice made popular in the Da Vinci Code. In Kabbalistic traditions, six planets around a central sun (Saturn, Jupiter, Mars, Sun, Venus, Mercury, Luna) are linked with the Hebrew letters Aleph, Resh, Aleph, Yod, Resh, Tav, Aleph.¹³⁶⁰ In other traditions, seven Greek vowels (six plus a central I) are arranged to spell the ancient god, AIO (cf. AIO) and linked with a series of pagan gods. In the theosophical tradition, these principles recur in the Panarion star. (figure 345 f- g).¹³⁶¹ Of interest is the principle of linking vowels and letters with regular polygons.

11.4.6. Regular Solids and Metatron's Cube

In Chapter 1, we explored how the Hagal Cube as a six pointed star has a long history linked with Perun's star (figure 22). It is linked with 7 stars in the heavens and in Scandinavia it is called the cross of Odin (figure 346a-d). By the 19th century, it recurs as item six in the drawing of regular solids (figure 346f) which includes: tetrahedron (pyramid), hexahedron (cube), octahedron, dodecahedron, icosahedron, six pointed star (isometric lines), isometric cube, frontal dodecahedron, stellated tetrahedron (here called Stein der Weisen or the Philosopher's stone) and Der Wirbelkörper (or eddy body). The philosopher's stone is identified as the geometrical origin of the 18 Skaldic Futhark runes.

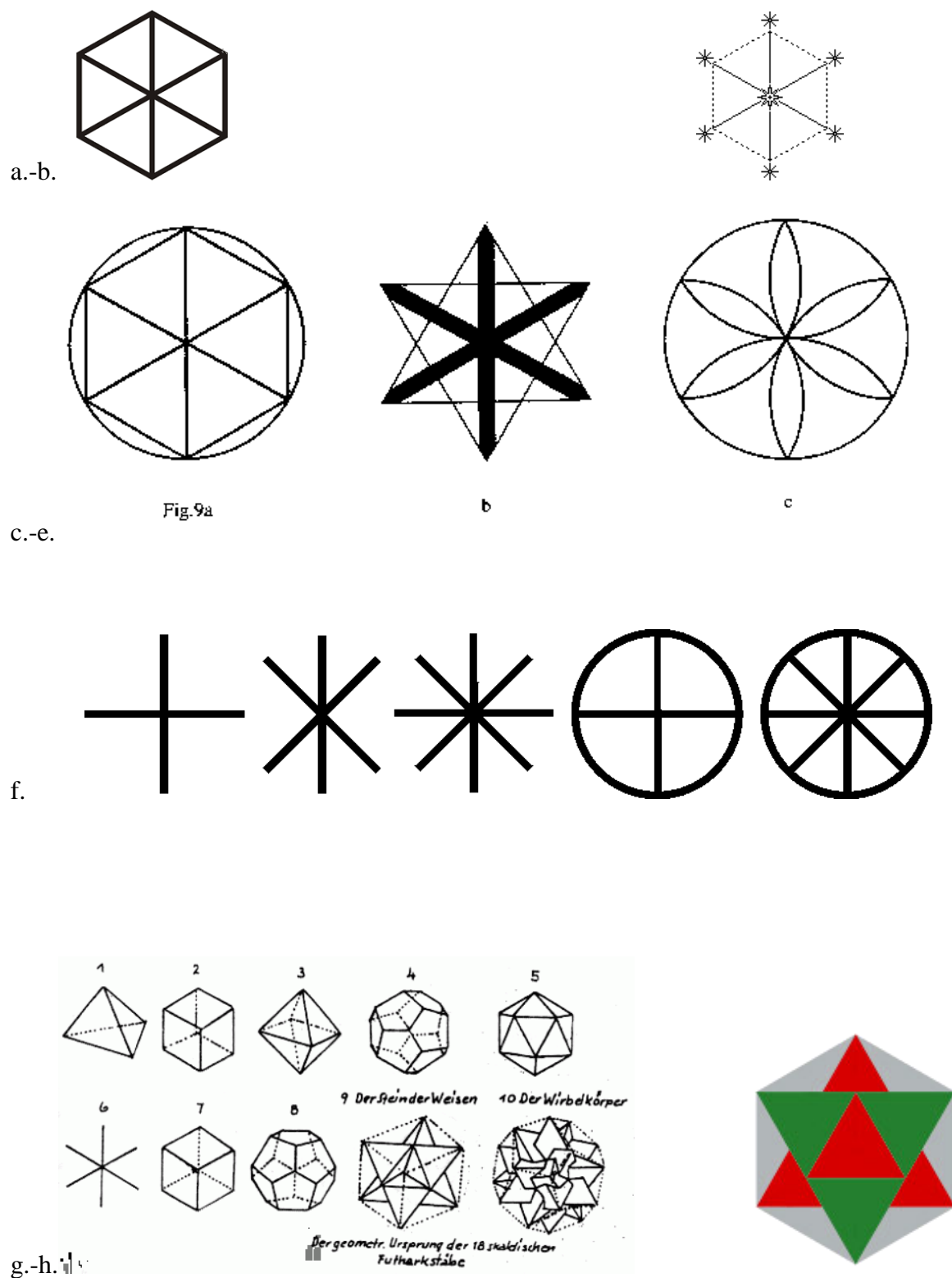


Figure 346. Hexagon, regular solids and Philosopher's stone.

The positioning of the 5 regular solids, often called the Platonic solids, varies. They are frequently organized around a central sphere (figure 346 a –b). Alternatively, they become associated with a series of 12 concentric circles and Metatron’s cube (figure 347c). This configuration is linked with flower of life symbolism discussed earlier (figure 110). In this symbolism, 1 concentric circle surrounded by 6 concentric circles leads to a holographic expansion. 1 concentric circle surrounded by 18 concentric circles or 19 circles in all become connected with images of life and manifestation. In some cases the circles are replaced by hexagrams, but the principle remains constant. In the Hebrew tradition, the 18 and 19 of Adam and Eve have a basis in verbal/numerical gematria. In the Slavic tradition, the 18 and 19 of Adam and Eve have a geometrical basis.

11.4.7. Stellated Tetrahedra, the Philosopher’s Stone and Merkaba.

The stellated tetrahedron associated with the Philosopher’s stone is further linked with the mysterious Merkaba (figure 348 - 349). In the New Age literature, there is a Mer-Ka-Ba Meditation entailing Light, Spirit, Body and its meaning seems almost straightforward:

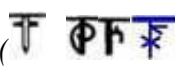
There is a chakra at each tip of our Tetrahedrons. Note where the Sun and Earth Tetrahedrons merge. the Tetrahedrons are often larger than many people realize. The circle centered at the Heart Chakra is the Sphere of Leonardo as referred to in the MerKaBa Meditation, and is a major key to the Christ Consciousness.¹³⁶²

Other sources link this to a specific kind of light and with a breathing technique introduced in Egypt between 16th and 14th c. B.C.¹³⁶³ In the Pythagorean system, a person has 18 breaths a minute, leading to 25,920 breaths a day. In the Hebrew tradition:

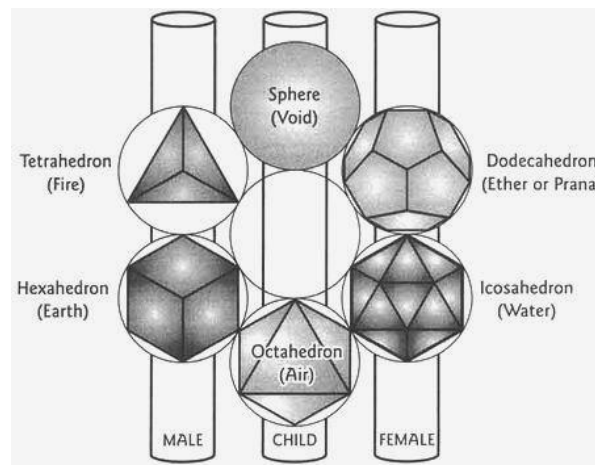
There are 17+1 breaths, where the first six are for balancing the polarity, the next seven for proper pranic flow through the entire body. The further breaths are for shifting the consciousness from 3rd to 4th dimension and finally the last three breaths is for re-creating the rotating Merkabah within and around the body. The last breath is not taught. Once each day, enter into this meditation, until the time comes when you are a conscious breather, remembering with each breath your intimate connection with God.¹³⁶⁴

There are clearly mystical dimensions to this technique. Some speak of a living fire with a threefold flame.¹³⁶⁵ Others relate it to a Merkabah Chariot:

The Hebrew word Merkabah (“chariot”, derived from the consonantal abjad root r-k-b with general meaning “to ride”) is used in Ezekiel (1:4-26) to refer to the throne-chariot of God, the four-wheeled vehicle driven by four “chayot” (Hebrew: “living creatures”), each of which has four wings and the four faces of a man, lion, ox, and eagle – the archetypes through which we have passed in our previous lives yet which still provide our Base as in Base Chakra.¹³⁶⁶

In the ancient Slavic tradition, the Runes for Merkaba or *Mep-Ka-Exa* () represent the [Formula of Concentration of Celestial Harmony](#). The Mer contains the Ra Rune found also in Ra-M-Ha (cf. figure 23m) and Ve-Ra: “Ra- M -Ha ([Ramkha]) - united God-creator, unrecognizable essence radiating The [zhiznrodyashchiy] light and the primary fire of the universe ([Ingliyu]), from which appeared all existing universes and inhabited peaces [Russian:mir].”¹³⁶⁷ This etymology is significant because it links Merkaba with the oldest

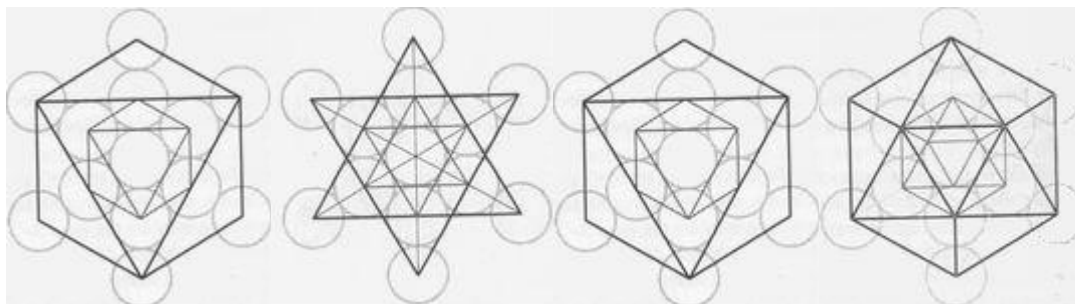
a.



b.-d.



e.



f.

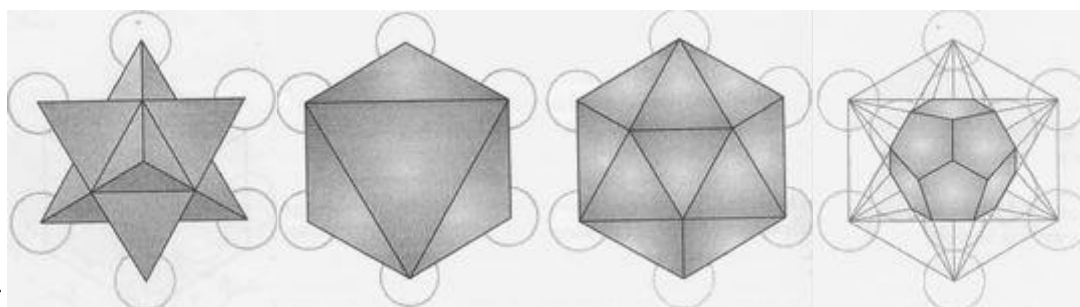
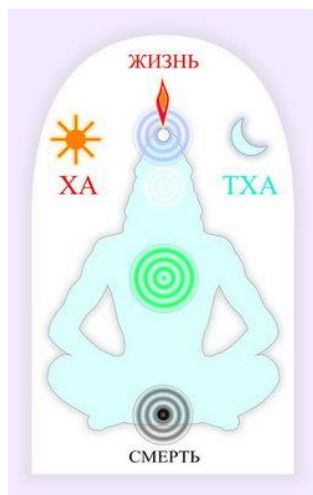
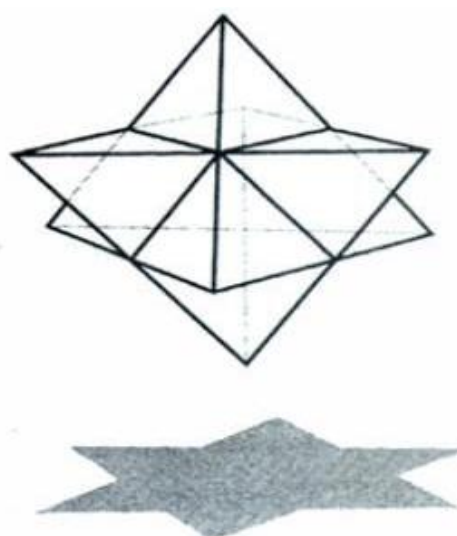


Figure 347 a.-f. Regular solids and Metatron's cube



a.-b.



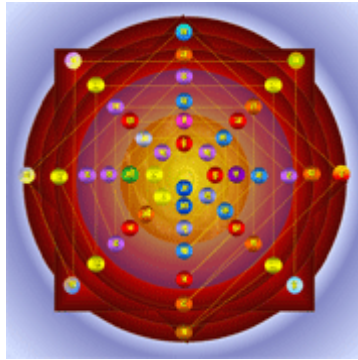
c.-d.



е. народном

Рис. 8. Структура энергетической сущности человека

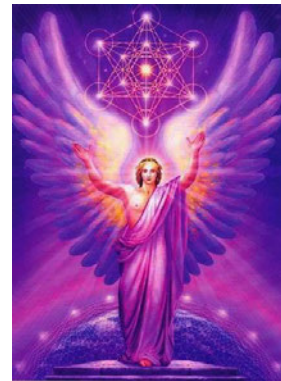
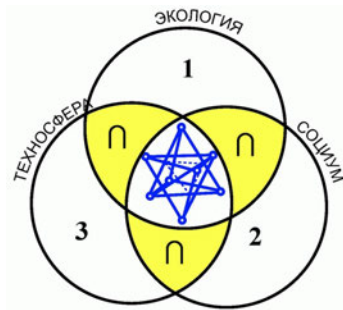
Figure 348. Natha yoga, Merkabah and stellated tetrahedron.



a.



b.-d.



e.

Figure 349. a.-e. Merkaba.

Russian runic tradition and with Vedic symbolism, which is all the more interesting because Indian and Tibetan traditions speak also of merkaba (figure 349a):

If we chant in concentric circles around the body's central axis, the sounds of Sanskrit form a Mandala, which in Tibetan tradition is known as the ཁོ་ལོ་དམ་ཅོག *Khor-Lo-Dem-Chog* and in Sanskrit, *Chakrasambharam Mandala*. Now the center, in which is inscribed the sound ओम् Om, corresponds to the Crown Chakra, and the outgoing eight circles represent the rest of our (energy-) body. If you imagine a person sitting in Lotus posture, seen from the top, the Mandala will actually form a Pyramid or a [Merkaba](#).¹³⁶⁸

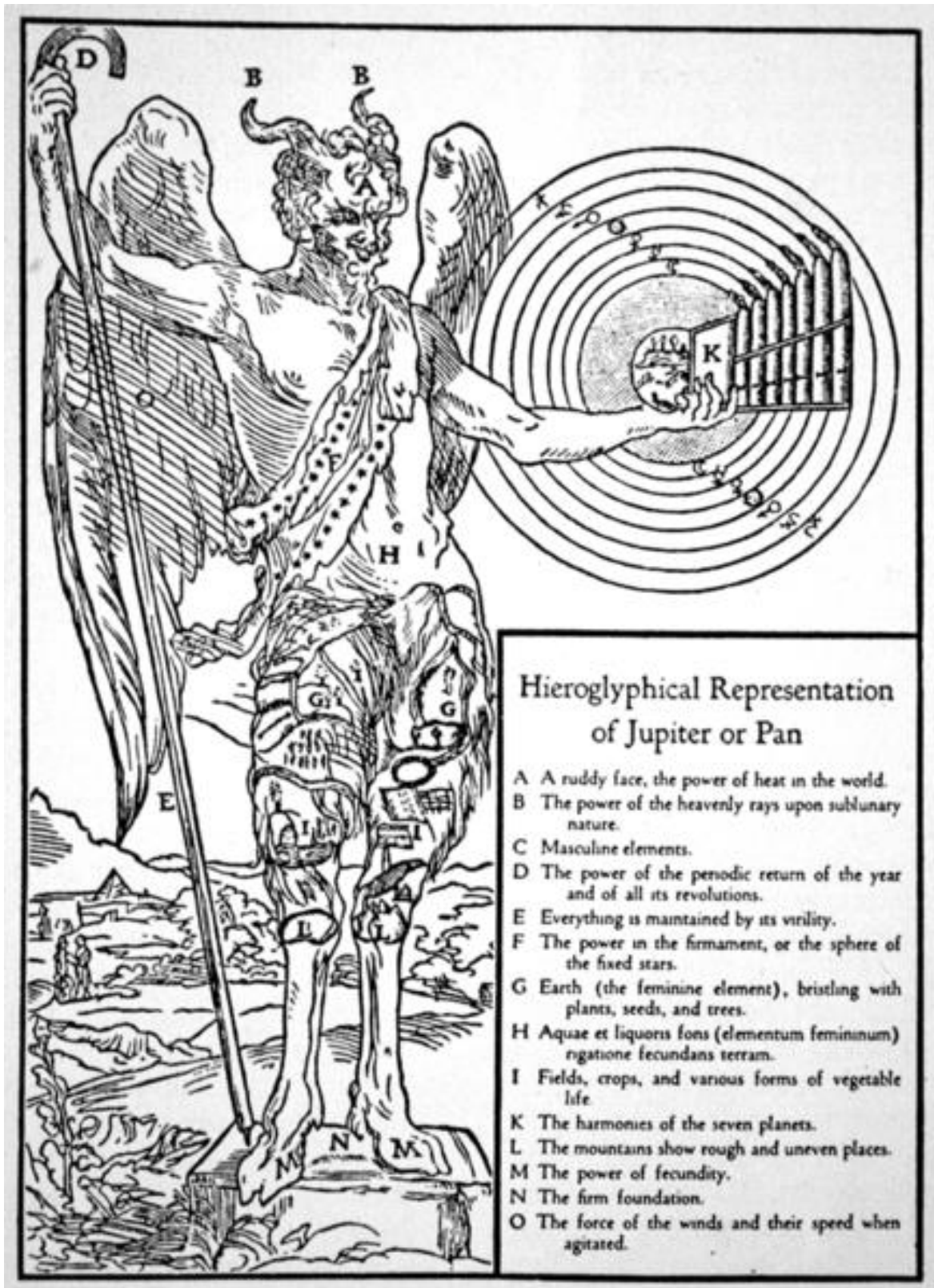
Others relate this to Hatha Yoga (figure 348a) or refer more generally to the two 2 intersecting tetrahedrons as the energy essence of man and relate them to a meeting of male and female.¹³⁶⁹ Geometrical analyses relate this to 8 apexes, 12 edges, 24 faces and linked to 24 Slavic runes. It is generally accepted that the merkaba is linked with Tarot trump 7: The Chariot (figure 28h):

The Chariot has many allusions to the kabbalistic [Ma'asei Merkavah](#). According to Waite, the figures on the charioteer's shoulders are supposed to be the [Urim and Thummim](#) which were divinatory tools often used by the Israelites for guidance during times of war. Waite describes the charioteer as *conquest on all planes* — in the mind, in science, in progress, and thus able to reply to the riddles of the sphinx, even though he is not of priest and thus unable to answer to the [High Priestess](#).¹³⁷⁰

The charioteer bears on his head an eight sided star associated with Regulus. In chapter 6 it was suggested that the Giza sphinx entails a spiritual integration via Regulus, 4 royal stars and 4 beasts. The connections between philosopher's stone, merkaba, and the yogic traditions of Egypt, the ancient Slavs, Tibetans and Hindus suggest that the Tarot card alludes to something much deeper and more international than generally suspected. If the sounds and letters of the alphabet are about the energy essence of man, then the deeper meanings of the jing (cf. ki, chi, ching) of the Yi Jing, Arabic jiim and shiin, Hebrew Shin, are integrally connected with a key to cosmic awareness. The philosopher's stone is a metaphor for something much more than golden results. The letters of the alphabet responsible for creation, when properly breathed and expressed, become the keys for re-creation into life eternal.

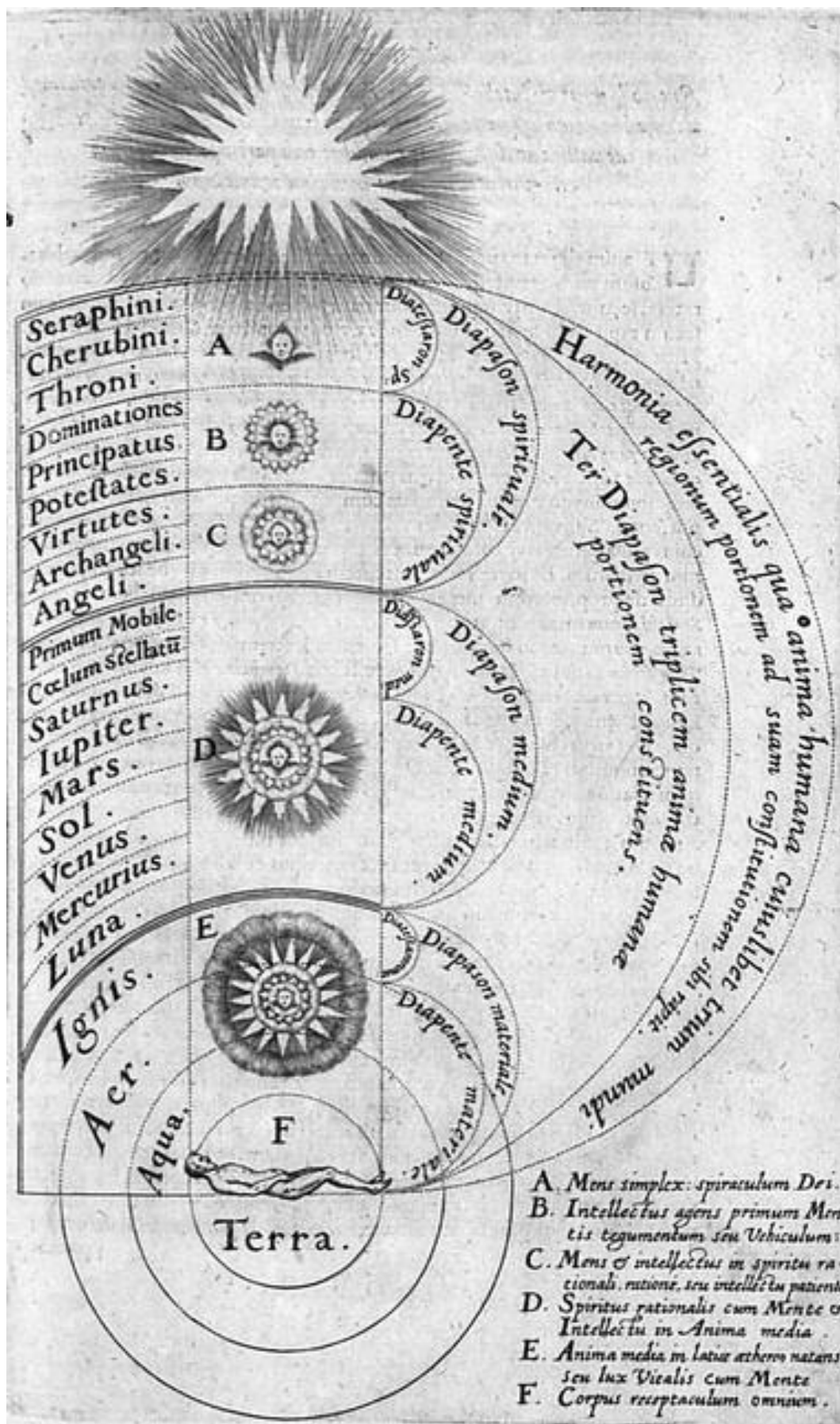
11.5. Harmony and Letters

There is a vast chapter in our story to which we merely allude. It could readily be another book entitled: alphabets in the history of music. Two emblematic images illustrate this dimension. A first shows a hieroglyphical representation of Jupiter or Pan (figure 350). The figure is marked with letters of the alphabet. Pan holds a pan pipe in his left hand marked K with the caption: the harmonies of the seven planets. Chapter 6 explored how K as Jupiter became part of the 7 double letters B G D K P R T assigned to the 7 planets (figure 173, table 18). The Pan figure points to an earlier model where the harmonies of the heavens and all the planets were covered by a single letter. This suggests that the famous contest between Apollo and Pan entailed considerably more than a shift from wind instruments (pan pipe, flute) to strings (lyre). Apollo represented a new stage wherein the planets acquired new significance and each received their own letter. This new stage is linked to a shift from 360 day year to a year with 365 days.¹³⁷¹



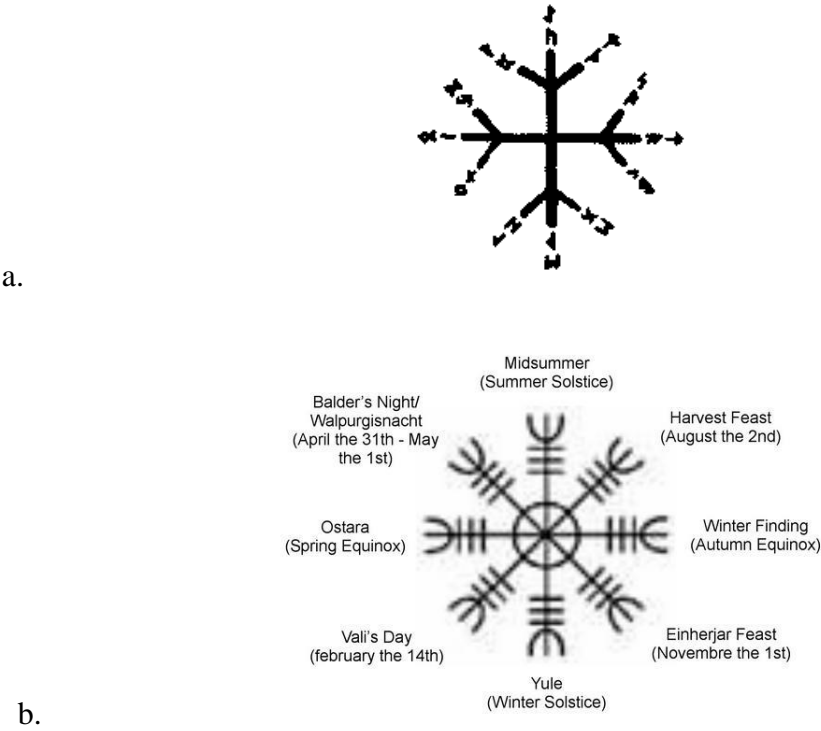
a.

Figure.350 a. Hieroglyphical representation of Jupiter or Pan.



a.

Figure 351 a. Harmony and letters.



	Annunciation day / spring equinox
	Virgin Mary
	Michael mass / first day of the winter-half of the year / autumn equinox
	Golden number of 18
	Tiburtius day, 13 april
	Number 5
	Number 15
	Golden number of 16

c.-d.

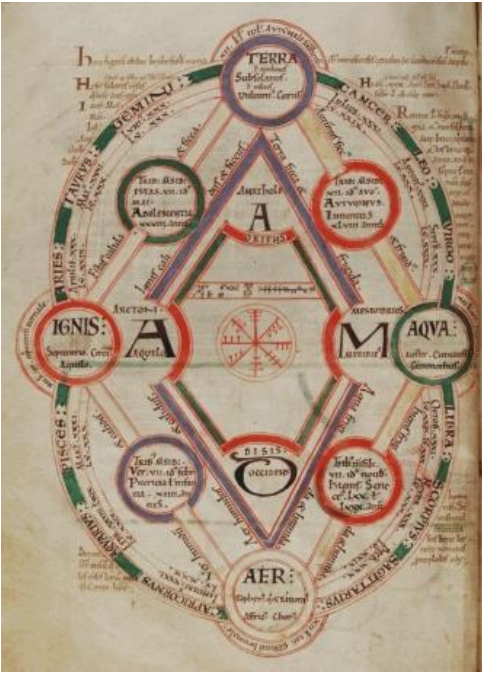


Figure 352 a-d. Eight Directions and feasts.

A second diagram shows a six phase descent from mind to body at the cosmic level (figure 351): A: Mind, simple as a little breath of God; B: Active intellect the first shell or vehicle of mind; C: Mind and intellect in a rational spirit. Reason, with passive reason or intellect; D: Rational Spirit with mind and intellect in middle soul; E: Middle soul swimming in ether or vital light with mind; F: Body the receptacle of all. In this image A B C are aligned with the 9 orders of angels. D is aligned with planets. E is aligned with fire. F is aligned with earth. Another diagram offers alternative alignments (figure 45). Phillips has explored connections between 7 musical notes and the tree of life.¹³⁷²

One dimension of this untold musical dimension is in the seven musical notes linked with the 7 armed candelabrum (figure 173) and the rich history of 7 and heptagons. Interestingly 7, which plays such a central role in Babylonian and subsequently in Hebrew cosmological models, has no links with regular solids. As a model of the universe involving all five solids evolved, the cosmological centrality of seven diminished.

11.6. Eight Directions

A Tengri symbol has 4 directions culminating in 12 points. In some versions these have 2 runes at the extremities (figure 352a). Just as a double 3 leads from the triangle, to the hexagon, a double 4 leads from the square to the octagon. If 4 is often the symbol of earth, 8 becomes the symbol of heaven. Accordingly, 8 and the octagon¹³⁷³ play a fundamental role in the construction of basic cosmological figures. In Hindu cosmology, an eightfold lotus with Mount Meru in the middle is used as a symbolic map of the universe (figure 379). In Hinduism, there are 8 directions (dik), linked with 8 weapons, 8 phases of moon (tithi), 8 zodiac signs (rasi), 8 animals, 8 yonis,¹³⁷⁴ and 8 forms of Vishnu. These eight directions are also fundamental to Indian Astrology: e.g. Aaya Prakarana. In Buddhism, 8 is the 8 petalled lotus of the Eightfold path. This eight petalled lotus of the cosmos relates to various lotuses within the microcosmos of the human body, where chakras are linked with 4, 6, 10, 12, 16 and 2 petalled lotuses, which align with the parts of the Sanskrit alphabet (cf. figure 41).

In the West, the names differ, but 8 remains a fundamental number in structuring the cosmos. Both the Nordic and the Celtic traditions use the 8 directions in their wheels of the year. 4 quarter days (cardinal directions) are combined with 4 cross-quarter days (diagonal directions) to create 8 points, linked with 8 major feasts of the year. As noted earlier, these 8 points/directions/feasts are also linked with 8 runes of the futhark. Predictably, in the Christian tradition, these eight feasts become linked with Christian feasts. We find also that modified runes become linked with the eight basic points. The spring equinox, summer solstice, autumn equinox and winter solstice become linked with the Annunciation, Virgin Mary,¹³⁷⁵ Michaelmass and the Golden Number of 18 (i.e. the Tvimadur rune of the Metonic cycle, figure 352c). In more complex diagrams, the 4 elements in a diamond shape are aligned with the 4 ages of man and with 12 zodiac signs (figure 352d).

Hence, the history of alphabet letters is intimately connected with the history of figurate numbers, the history of regular polygons and the history of regular solids which, as seen earlier (figure 161) also extends into architecture.¹³⁷⁶

a.

2	3	5	7	11	13	17	19	23	29	31	37	41	43	47	53	59	61	67
71	73	79	83	89	97	101	103	107	109	113	127	131	137	139	149	151	157	163
167	173	179	181	191	193	197	199	211	223	227	229	233	239	241	251	257	263	269
271	277	281	283	293	307	311	313	317	331	337	347	349	353	359	367	373	379	383
389	397	401	409	419	421	431	433	439	443	449	457	461	463	467	479	487	491	499
503	509	521	523	541	547	557	563	569	571	577	587	593	599	601	607	613	617	619
631	641	643	647	653	659	661	673	677	683	691	701	709	719	727	733	739	743	751
757	761	769	773	787	797	809	811	821	823	827	829	839	853	857	859	863	877	881
883	887	907	911	919	929	937	941	947	953	967	971	977	983	991	997			

b.

Harmonic numbers under 1000:						
1	3	9	27	81	243	729
2	6	18	54	162	486	
4	12	36	108	324	972	
8	24	72	216	648		
16	48	144	432			
32	96	288	864			
64	192	576				
128	384					
256	768					
512						

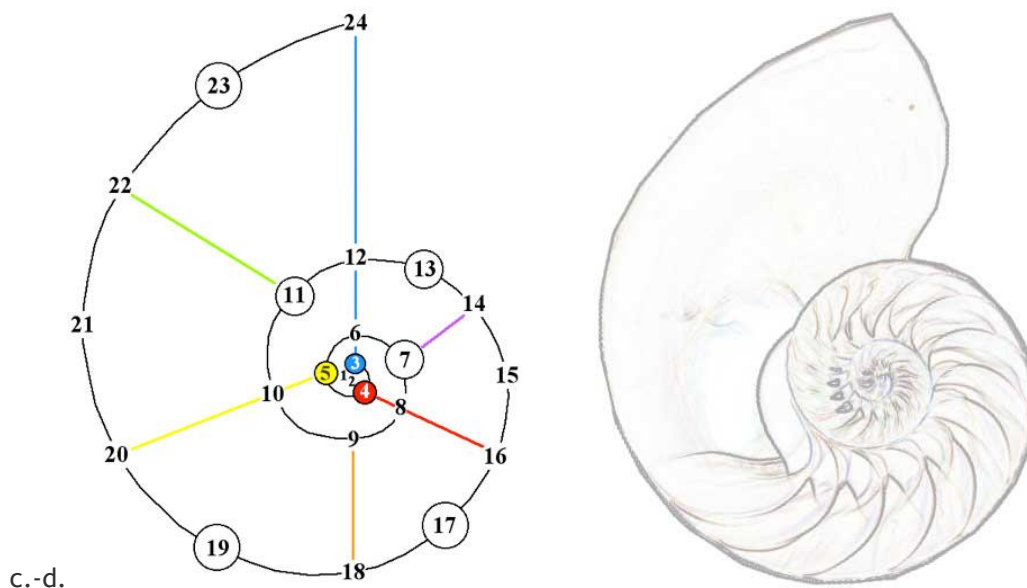
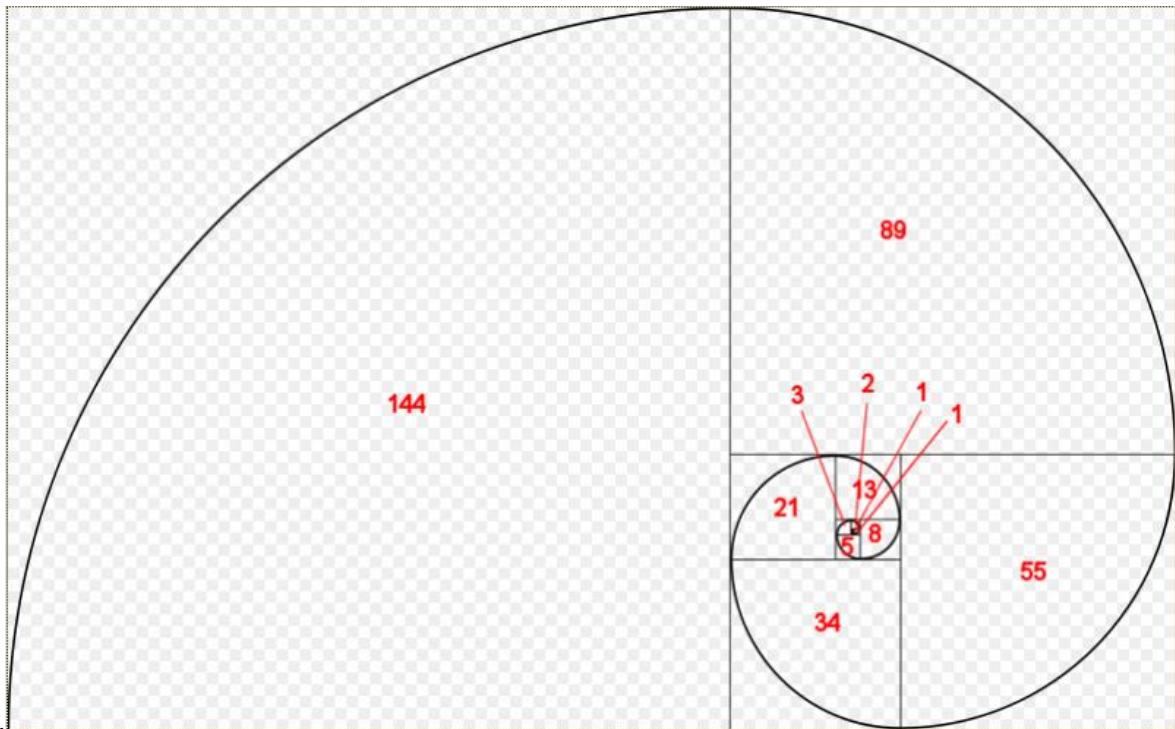


Figure 353a.. Prime numbers under 1000; b. harmonic numbers under 1000;c.-d harmonic numbers and spiral.



a.



b.

Figure 354 a. Beginning of life: Shalagram shila, ammonite, nautilus, koru, fern frond,
b. Fibonacci spiral.

11.7.Cosmic Numbers

While the numbers of arithmetic are myriad, the numbers of sacred geometry are relatively small. In the story of letters and alphabets, prime numbers, harmonic numbers, Fibonacci numbers play a special role, often in combination with figurate numbers (e.g. squared and cubed numbers). Individual numbers in relation to alphabets and letters have been considered elsewhere. Here the concern is to identify clusters of numbers in relation to letters, alphabets and cosmology. In the next section, we can then explore fundamental shifts in alphabets with respect to the great religions.

11.7.1.Prime Numbers

“A prime number (or a prime) is a natural number greater than 1 that has no positive divisors other than 1 and itself (figure 353a).”¹³⁷⁷ As seen in the discussion of Hebrew gematria, prime numbers such as 13, 17, 19, 37, 73, play an important role in their figurative geometry with hexagon/star pairs (cf. figure 331a). These primes also lead to shapes defined by surrounding figures (negative shapes, figure 331b) as well as the usual positive ones.

11.7.2.Harmonic Numbers

There are 40 harmonic numbers under 1000 (figure 354b). They entail cubed numbers (3, 9, 27) along the upper horizontal axis and squared numbers along the left vertical axis (2, 4, 8). Hence, this relates directly to Plato’s lambda tetractys (figure 337a) and Pythagorean musical theory. The list entails many of the key numbers in early cosmologies linked with letters and alphabets. The left column culminates in 512, which is the number of an 8 x 8 x 8 meta-cube. The horizontal column culminates in 729, which is the number of a 9 x 9 x 9 meta-cube.

The 9 column generates 18, as in breaths in a minute and as in the years of the Metonic cycle; 36 as in the number of decans in an annual cycle, 72 as in the number of years for 1 degree in precession of the equinoxes, 144 as a key number in breathing and chronology in India, 288 as in the 288 lost sparks of the Hebrews and 576, a key number in Indian chronology, which is also the gematria for pneuma (breathing). Similarly, the 27 column leads to the 27 mansions of the moon (nakshatras) and the centrally sacred number 108.

11.7.3. Fibonnacci Numbers

The spiral sequence of number (1 1 2 3 5 8 13 21 34 55 89 144) now associated with Fibonacci, was known in Greek antiquity by Diophantes and in India by Brahmagupta. In narrow terms, these numbers are important because they relate to the Greek letter, Phi. In the larger picture, the spiral is linked with the beginning of life through natural objects such as the shalagram shila, ammonite, nautilus,¹³⁷⁸ koru, fern frond (figure 354). Spirals lead to a focus on numbers such 7, 11, 13, 17, 19 (figure 353c) which, as we have seen, play an important role in early alphabets.

Square/Magic Square	Planet	Line	Sum	C Letter	H Letter	Day	Metacube
1							1 x 1 x 1 = 1
2							2 x 2 x 2 = 8
3	Saturn	15	45	T	B 2	Sabbath	3 x 3 x 3 = 27
4	Jupiter	34	136	R	G 3	Sunday	4 x 4 x 4 = 64
5	Mars	65	325	P	D 4	Monday	5 x 5 x 5 = 125
6	Sun	111	666	K	K 20	Tuesday	6 x 6 x 6 = 216
7	Venus	175	1225	D	P 80	Wednesday	7 x 7 x 7 = 334
8	Mercury	260	2080	G	R 200	Thursday	8 x 8 x 8 = 512
9	Moon	369	3321	B	T 400	Friday	9 x 9 x 9 = 729
10							10 x 10 x 10 = 1000
11							11 x 11 x 11 = 1342
12							12 x 12 x 12 = 1728
13							13 x 13 x 13 = 2197
14							14 x 14 x 14 = 2744
15							15 x 15 x 15 = 3375
16							16 x 16 x 16 = 4096
17							17 x 17 x 17 = 4913
18							18 x 18 x 18 = 5832
19							19 x 19 x 19 = 6859
20							20 x 20 x 20 = 8000
21							21 x 21 x 21 = 9681
22							22 x 22 x 22 = 10648
							22 x 21 = 231

Table 120. Squared numbers, magic squares, cubed numbers and metacubes . cf. table 14.

11.7.4. Squared and Cubed Numbers

Early alphabets often have 22 letters. In Babylonia, 7 letters become linked with 7 planets (figure 128-129, table 26). In Hebrew, these become the 7 double letters B G D K P R T linked with the 7 planets. In the Christian tradition, these become linked with magic squares, an association that is still in place in the Virga Aurea (1616, figure 158). Squares and cubes of the first 22 letters also play a role (table 115) in early cosmologies, as do slight variants: e.g. $22 \times 21/2 = 231$ gates in the Cabala (figure 369c). Sanskrit offered a framework for alphabets based on systematic sounds. Hebrew transformed a subset thereof based especially in figurative numbers and opened a realm of conceptual space. Christianity expanded this subset to include both visible and invisible relations. Increasingly it shifted towards visible relations as a criterion for study and knowledge.

11.7.5. Cosmic Numbers and Key Alphabets

Chapter 9 offered a survey of alphabets with letter numbers ranging from 10 to 10,000. Here we focus briefly on a survey of how cosmic numbers interact with some key alphabets.

11.7.5.1. Number 22 (11, 33, 44, 66) Vattan, Sanskrit, Babylonian, Phoenician, Hebrew

As seen in chapter 9, 22 letters is the model for over 80 early alphabets and goes back to the languages of Adam (figure 66) and to Vattan in India (figure 378), which have been called the original alphabet. The number 22 is twice 11, the maximum yin number in Taoism (figure

338), which is linked with 11 worlds of desire (kama-rupa) in Buddhism (tables 148, 159) and becomes linked with earth in Hebrew (table 191).¹³⁷⁹

In China, there is an age old distinction between heaven and earth as 10 heavenly stems and 12 earthly branches (12 animals of the zodiac). In a variant, 0 + 10 becomes heaven, while 11 becomes earth. In cards, the 0 becomes the magician and joker linked with the lemniscate or infinity sign (∞), which becomes letter 34 (laa) in Sanskrit. In the Christian tradition, this infinity sign becomes the letter Omega in the Chi Rho images (figure 399). Multiples of 11 lead to the numbers of other older alphabets (33, 44).

11.7.5.2. Number 24 (6, 8, 25, 576) Sanskrit, Greek, Latin

Basic associations of 24 were reviewed earlier (table 193). 24 letters are attractive for both spatial (geometrical) and temporal reasons. Geometrically, the number 6 (linked with Hagal and six pointed star) is one of the natural numbers for dividing a circle. So too is the number 8 (linked with the 8 pointed star), the eight spoked wheel of the year, the 8 fold wheel of the law (Dharma). 24 integrates both alternatives. Temporally, 12 becomes the number of hours of daylight and 24 becomes the number of hours in the day. 24 also becomes the number of tattvas (elements, principles) in the Hindu Sankhya school, linked with 24 consonants. 24 letters becomes a basic version of Greek and Latin. In Hebrew, 24^2 and 24^3 are important in Biblical gematria. In a variant, the 24 letters are expanded to 25 elements thus allowing 5 x 5 squares. India also has a tradition of Pavitraropana, which entails 9 strands, 24 knots and 108 twists. Here, 9 and 24 become linked with the integrating number 108.¹³⁸⁰ If 3 x 3 leads to 9 threads that begin and end life, other combinations of threads become integrating metaphors for alphabets, life and cosmology.

11.7.5.3. Number 26 (13, 52) English

26 letters is especially linked with temporal and chronological criteria (table 194). The Celtic tradition has 13 moons in a year. Divided into waxing and waning moon this becomes 26 segments per year. 26 multiplied by 2 gives 52, the number of weeks in the year. In terms of numbers, 26 alphabet letters means that one can maintain the pattern of 22 letter alphabets and simply add four crossing/transitions letters at the end: U/V/W, X Y Z.

11.7.5.4. Number 28 (14, 56, 112, 29) Arabic

28 letters is again linked explicitly with temporal criteria (table 197). The Arabic tradition links the 28 days of the moon with the 28 lunar mansions (manazil) and 28 letters of the alphabet. A variant added a 29th letter, Laam-alif, which was again a crossing letter, in this case by reversing the order from A-L to L-A.

11.7.5.5. Number 32 (33, 36, 99) Sanskrit, Cyrillic

Basic associations of 32 are reviewed elsewhere (table 202). In both the Hebrew tradition and in Taoism, the number 32 is linked with paths of wisdom (figure 260). In Sanskrit, the kavarga-cavarga, Tavarga-tavarga, pavarga, yavarga and a 3 letter version of the savarga add

up to 32 consonants. These become aligned with tattvas (elements), which are then expanded to 35 or 36 in different schools. In early Hindu cosmology, there are 14 worlds, 14 constellations and 14 parts of cosmic man. The vowels AUM, linked with vibration, belong to higher world 4. Maharloka. The complete vowels, consonants, linked with Kal, Kala (time), belong to higher world 3. Svargaloka (table 209).

Gradually the 32 letters and elements are also aligned with 32 realms/worlds, and 32 gods, specifically: 8 elements (vasus); 11 destroyer gods (rudras), 12 preserver gods (adityas), 1 creator god (prajapati). In a variant, the number of letters is increased by 1 (letter 33: ha) to make 33 letters. Accordingly, one god in the form of 1 Divine conqueror is added to make 33 gods. In Buddhism, the 33 gods live at the top of Mount Meru (Sineru) in the Trayastriṃśa or Tavatimsa world/heaven as sensuous world 7 (table 210):

The second of the six deva-worlds, the first being the [Cātummahārājika](#) world. Tāvātimsa stands at the top of Mount [Sineru](#) (or Sudassana). [Sakka](#) is king of both worlds, but lives in Tāvātimsa. Originally it was the abode of the [Asuras](#); but when [Māgha](#) was born as Sakka and dwelt with his companions in Tāvātimsa he disliked the idea of sharing his realm with the Asuras, and, having made them intoxicated, he hurled them down to the foot of Sineru, where the Asurabhavana was later established.¹³⁸¹

Here the war in heaven is described as if it entails little more than asking some tenants in an apartment to move from the penthouse floor to a lower level. How this relates to the Persian, Hebrew and Christian wars in heaven will be discussed later (Appendix 2).

In India, there are 33 levels of gods (cf. table 210), and 33 levels of heavens. There are 33 stars in the Babylonian astronomical text on the path of Enlil (God of the Sky). There is a famous meteor shower with a peak every 33 years.¹³⁸² There are 33 vertebrae in the human spine. 33 plays an important role in the construction of Angkor Wat.¹³⁸³ In Japan, there are 10 sets of 33 Kannon pilgrimage sites (table 121).¹³⁸⁴ Leonardo da Vinci develops 33 different ways of making rectilinear quadrates equal in quantity to circles.¹³⁸⁵ All the sides on Josep Maria Suborach's magic square on the Sagrada Familia in Barcelona add up to 33 which, as Zimmerman has noted is also the number of years in the life of Christ.¹³⁸⁶ There are 33 cards in the Tarot des Heroes, 33 Cantos each in the Inferno, Purgatorio and Paradiso of Dante's Divina Commedia.¹³⁸⁷ There are 33 levels of the Sephiroth and 33 levels in the York Rite of freemasonry.¹³⁸⁸

These numbers lead to further combinations. In Cambodia (Myanmar), 33 consonants combine with 23 vowels for a 56 letter Cambodian alphabet. Twice 32 (also 8 x 8), leads to 64, one of the sizes of the Sanskrit alphabets. In India, there are 64 practical arts, 64 secret arts and numerous other associations with the number (table 180). 64 constituent cubes (4 x 4 x 4) become linked with the symbol for truth (Aletheia). A 64 cube matrix is used in the construction of runes. There are 64,000,000 yoginis in the nine sub-mandalas of sri yantra.¹³⁸⁹

In a further variant, there are 36 letters and there are 36 gods (33 gods plus the trimurti of Brahma, Shiva, Vishnu). We come closer to understanding the underlying logic when we recognize parallels between number of letters, divisions, pieces (cf. parts of body), knots.¹³⁹⁰ Stories about cutting bodies into pieces are often linked directly with chronological and

astronomical divisions. For instance, the week is divided into 7 days. Gods such as Mithra, Dionysius (Bacchus) are divided into 7 pieces, which is also the number of stages for initiation into their rites. The moon has a 14 day cycle. Osiris is cut into 14 pieces.

11.7.5.6. Number 72

72 becomes one of the key numbers in chronology. In the Pythagorean system, there are 72 beats of the heart in 1 minute, 72 breaths in 4 minutes, 72 days in a season x 5 seasons = 360 days. There are also 72 years in moving through 1 degree of precession of the equinoxes. Accordingly, Marduk, Seth and various wicked men have 72 wicked assistants. In balance, the forces of good also have 72 chieftains, 72 elders, 72 geniuses, 72 illuminates, 72 rulers and 72 spirits. There are also 72 scholars. One version of Cambodian has 72 letters. One version of runes has 72 runes (cf. table 213).

In Zoroastrianism, the interwoven connections between letters of texts, knots and cosmology acquires new meaning. Zoroastrians wear a 72-thread [Kushti](#) girdle, known as the Pathfinder, representing the 72 chapters of the Yasna texts of the Avesta.¹³⁹¹

The kusti, being prepared from the wool of a lamb, which is considered to be an emblem of innocence and purity, is held to remind a Zoroastrian of the purity of life which he has always to observe. The 72 threads composing the kusti, symbolize the 72 has or chapters of the Yasna. The 24 threads, which make up each of the three tassels at each end of the kusti, symbolize the 24 Kardahs or sections of the Visparad, a part of the liturgical prayer; the six strands, each of twelve threads, into which the 72 threads of the kusti are divided at the time of weaving, are said to symbolize the six religious duties³³ of a [186] Zoroastrian; the twelve threads in each of the six strands symbolize the twelve months of the year; the six tassels symbolize the six season festivals (Gahambars) of a Zoroastrian year; the hollow of the thread symbolizes the space between this world and the next; the doubling of the thread in the beginning symbolizes the connection between the present corporeal world and the future spiritual world; the turning of the kusti inside out symbolizes the passage of the soul from the corporeal to the spiritual world; the final uniting of all the threads into one symbolizes universal brotherhood or union. Though we have not the authority of Avesta books for an explanation of the symbolism of all the parts of the kusti, there is no doubt, that its structure had some symbolic signification from very ancient times. It symbolizes some moral precepts or ideas, just as the *Janôî* or the sacred thread of the Brahmins and the cord worn by the Franciscan fathers round their waists do. The Sudre and Kusti of the Parsees may remind one of the white garment and girdle of the Essenes, a Jewish sect...¹³⁹²

In this description, the girdle and its knots do much more than hold the garments in place. Symbolically they tie together all the key numbers and symbols of a religion. By comparison the 3 x 3 knots of Gayatri and her sisters, of the 3 Fates, the 3 Norns and their counterparts appear almost elementary.

There are 72 monuments and 72 stupas. In the West, 72 becomes one of the synonyms of multiplicity. There are 72 sacred languages in 72 lands with 72 translators. 72 is a bridge to larger cosmic numbers, e.g. 108, 360 (72 x 5) degrees in a circle, days in a year; and 576.

11.7.5.7. Number 108

108 becomes perhaps the most important single mystical number in the East. The 36 gods become the 36 heavenly gods, who then combine with 72 earthly gods to arrive at a pantheon of 108 gods, who are under Marichi, the Goddess of the Dawn. There are 108

Avalokiteshvaras (goddesses of mercy), 108 Buddhas, deities, gods, gopis, names. $54 \times 2 = 108$ Sanskrit letters. There are 108 divisions, beads, steps, temptations to be fought, virtues to be achieved (table 183).

11.7.5.7. Number 576

576 is an integrating number for most of the key numbers of alphabets: $2 \times 288 = 4 \times 144 = 18 \times 32 = 576 = 24 \times 24 = 36 \times 16 = 144 \times 4 = 576$. In Sanskrit, 16 vowels \times 36 consonants = 576. In Hindu philosophy, the 36 tattvas (elements) multiplied by the 16 Nityas (phases of the moon) produce 576 which is a key number in determining the Yugas (eras of time in India).

In the Hebrew tradition, 24^2 is 576, a symbol of the camp of the Israelites, pneuma, vesica piscis. It is the sum of the 288 sparks and 288 fallen sparks (table 186). Multiples include the 576,000 ways to understand Peshat. As so often in this outline our purpose is not a comprehensive, encyclopaedic list in many volumes. The goal is a cool outline of a much larger, much colder iceberg of connections with hot implications. The so-called primitive mind used anthropomorphic imagery as a kind of memory device in linking a surprisingly small array of cosmic numbers among which were: 8, 16, 24, 32, 33, 64, 72, 108, 288, 576.

11.8. Alphabets, Worlds and Religions

We are now in a position to trace what happened to alphabets in relation to cosmology as they travelled from India to Europe. The Hindu vision entailed 14 worlds: 7 higher worlds and 7 lower worlds (table 115a). The Nazorean Essenes, influenced by the Tibetan Bon model, reduced these worlds to 6. Each of these has a trinity (father, mother, child), where the child has five children ($3 + 5 = 8 \times 6 = 48$ gods). Of these, one was a world of primordial purity numbered 0. So there were effectively 5 worlds: gods, devas, angels, man, demons. Of these, only the gods of the first 4 worlds were numbered. Hence there were $3 + 5 = 8 \times 4 = 32$ gods, which could then be aligned to 32 realms/worlds, and 32 letters (cf. tables 114 - 115), and Appendix 10). In Taoism, there were also 32 gods linked to 32 realms. As in India, the 32 was increased to 33 and 36 gods, realms, concepts. In China, the Hindu, Indra who becomes Sakra, the 1 Conqueror god heading the 36 gods, becomes the Jade Emperor who lives in Trayatrimsa (33) heaven.¹³⁹³ The alphabet which served in creation of the universe now serves in organizing its divisions.

11.8.1 Buddhism

The Buddhist tradition (table 100) decreased the basic divisions to 3: immaterial world, fine material world and sensuous world. These were then subdivided into 4, 16 and 11 realms respectively to arrive at 31 realms of existence. These could again be aligned with letters of the alphabet.

11.8.2. Hebrew

The Hebrew tradition focussed on the realms of gods, devas, angels, man. It was as if their covenant of circumcision cut off world 5: Demons of the worlds of darkness. There were now 4 worlds. The Christian tradition continued with the Eastern tradition of 6 worlds but gave

them slightly different names: original or exemplary world, intellectual world, celestial world, elemental world, lesser world, infernal world (cf. table 122).¹³⁹⁴ These shifts in divisions transformed the domains of the alphabet letters.

In the Hebrew tradition (figure 355 and table 122), Hindu higher world 4. Maharloka becomes Hebrew world 1. Aziluth (force, emanation), linked with the Sephiroth. Hindu higher world 3. Svargaloka, which had been linked with the whole alphabet, becomes Hebrew world 2. Briah (pattern, creation) linked with 12 simple letters. Hindu higher world 2. Bhuvaloka, becomes linked with Hebrew world 3. Yetzirah (activity, formation) associated with 7 double letters. Hindu higher world 1. Bhuloka becomes Hebrew world 4. Assiah (form, our world of shells). In the Sepher Yetzirah, the letter Shin is moved to fire in heaven (Nazorean world 1), Aleph is moved to air (Nazorean world 3) and Mem is moved to earth (Nazorean world 4).

11.8.3. Hinduism

Hence, in terms of alphabet letters, India linked vowels with higher world 4 and consonants with higher world 3 (heaven). In Hebrew, 1 mother letter Shin is linked with the highest heaven, 12 simple letters are linked with the zodiac, 7 double letters are linked with the 7 planets, Aleph is linked with air, and Mem is linked with water and earth. Hebrew brings the alphabet of life closer to life on earth.

Implicit in this framework are paradoxes. The Indian system offers an account of creation, but focuses on a framework that prepares for a return to the source of creation, a reunification with the eternal forces above, or more precisely a reunification with the universal soul (atman). It acknowledges time, but sees time also as a goddess to help overcome and kill the ego dimensions of being so that the soul can return to its universal source. Although the letters lead to a time-bound earth, they provide a context for a return to the timeless heavens.

In India, Kal (time) is linked with kala, Kali, the goddess of time. There is also a “Virat purusha or the primordial being who is the motive power behind the mathematically precise universes which keep doing its function as ordained by him....the purusha (male entity) who is beyond time and who rules over the all destructive time is known as Kaala purusha.”¹³⁹⁵ This kala purusha (kaalpurush), also called a cosmic man, also linked with Vishnu, has 12 body parts linked with 12 signs of the zodiac. Some claim that there is a male and a female kaalpurush.¹³⁹⁶

The split in Hinduism,¹³⁹⁷ that led some to leave India and go westwards (cf. Zoroaster) entailed new emphasis on the magical influence of stars and planets, and led to a new emphasis on time. Kaalpurush now became Zurvan, the spirit of time and human destiny who “symbolizes the ‘eternal eternal’ (Universe), from the depths of which there are Light and Darkness (Good and Evil), forming its fight for existence of our world.”¹³⁹⁸ In Zurvanism, or Zurvanite Zoroastrianism, this first principle (primordial creator deity) is: “the god of infinite time (and space) and is aka (‘one’, ‘alone’) deity of matter. Zurvan is the parent of the two opposites representing the good god Ahura Mazda and the evil Angra Mainyu.”¹³⁹⁹

As these ideas go West, the timeless world of Hindu philosophy gains new adjectives; eternity, eternal time, infinite time, limitless time, omnitemporal. The former emphasis on the eternal Kaalpurush (Zurvan) turns to the children: one light, the other dark; one good, the other bad. In the West, the good child becomes Aion, Phanes (literally appearance), Kore, Kyrion (one of the names of Christ). Another of the forms associated with Zurvan (cf. Mithra, Khronos) is a tetramorph as symbol of totality (figure 467-468).¹⁴⁰⁰ Four animals (man, lion, bird, snake), connected with the 4 cardinal signs, are combined to create a standing being (cf. Adam Kadmon, figures 481, 59). The Egyptian tradition shifts the orientation of the tetramorph so that it is aligned with the 4 fixed signs (Taurus, Leo, Scorpio, Aquarius); alters the animals involved and also shifts the meaning from a universal symbol of totality, to a more individual symbol of the reasonable soul:

Four animals, that bear chariot, were the means of the [vladychestvennykh] forces of reasonable soul. As eagle it reigns above the birds, lion - above the wild beasts, ox - above gentle animals, and man - above all creatures: so in the reasonable soul are kinglier forces, i.e., will, conscience, mind and force of love. By them is governed the sincere chariot, in them rests God.¹⁴⁰¹

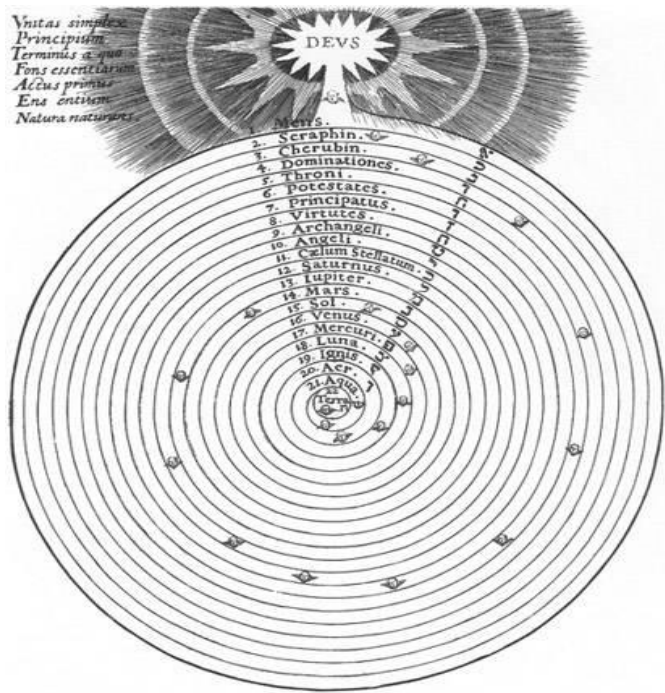
In Babylon, the fascination with time and chronology becomes part of the building programme of ziggurats, reflecting a new emphasis on the planets as the source of influence over human beings. The planets were not just heavenly bodies: they were seen as rulers of cosmic harmony. The Hebrews, who are said to have written the Bible during the Babylonian captivity, were deeply influenced by this new approach to time, which explains why they allot 7 double letters to this domain.

The Hebrew narrative of the Bible also gives time a new emphasis. The opening line of the Old Testament begins with a creation that is an entry into time. The story begins with higher world 1. bhuloka. earth. It is as if the 6 other higher worlds did not exist. This makes the biblical story very much "down to earth". A corollary is that earlier stories of mind born sons of god as kumaras and prajapatis are left aside. Another corollary is that the story is all about descent. Yes, there is talk of a future Messiah, a future saviour of mankind, reminiscent of Vishnu avatar 10: Kalki: a promised one, an ultimate saviour of mankind variously described as: Mahdi, Maitreya, Mashiach, Mashiha, Masiha, Messias, Messiah, Yeshua Hamashiach. But the hope of reunion with the universal source has been transformed into a delayed promise, like the pensions of retirement, except on a scale of thousands or millions of years.

In practice, the Hebrew tradition introduces a division of labour. The Bible, or more precisely the Tanakh, focusses on the physical world from the level of the stars down to earth. The mystical tradition of the cabala continues to study the higher dimensions. In terms of Buddhist categories (tables 97, 88), the Bible focussed on the sensuous world (realms 1 -11), while the cabala addressed the fine-material and immaterial world (realms 12-31). One strand of the Bible inspires visual metaphors based on the physical world, while the cabala explores conceptual spaces that often compete with the physical. The cabala also develops its own terms beginning with distinctions between: point, spectrum, figure (nekudah, sefirah, partzuf):

These three stages correspond in Kabbalah to: "point" (*nekudah*), "spectrum" (*sefirah*), "figure" (*partzuf*). The initial point, the essential power of the *yud*, is the "little that holds much." The "much" refers to the simple Infinity of G-d hidden within the initial point of revelation, which reflects itself as

the Infinite potential of the point to develop and express itself in all the manifold finite phenomena of time and space.¹⁴⁰²



a.

Hindu		Bon, Nazorean Essenes		Hebrew	Christian
7 Higher Worlds or Heavens		6 Worlds		4 Worlds	6 Worlds
7.Satyaloka God	Anam	Olam 1.Primordial Purity	World 0		Original World
6.Tapaloka Holy Spirit	Agam				
5. Janaloka Sons of God	Akasha				
4.Maharloka Above Polar Star	AUM (Vibration) Vowels	Olam 2. Gods	World 1:Gods	1. Atziluth Force	Intellectual World
3. Svargaloka Heaven	Kal (Time) Consonants	Olam 3. Demigods	World 2:Devas	2. Briah Pattern	Celestial World
2.BhuvaLoka Atmosphere	Desh (Space)	Olam 4. Angels	World 3:Angels	3.Yetzirah Activity	Elemental World
1.Bhuloka Earth	Atomic Form	Olam 5. Man	World 4: Man	4.Assiah Form	Lesser World(Microcosm)
7 Lower Worlds or 7 Hells		Olam 6. Darkness	World 5: Demons		Infernal World (Hell)
1.Patala					
2. Atala					
3. Rasatala					
4. Mahatala					
5. Talatala					
6. Vitala					
7. Sutala					

Figure 355 a. Robert Fludd. Hierarchies of heavens and letters. Table 122. Hindu, Nazorean , Hebrew and Christian. Worlds.

Nazorean Essenes					
World 0	World 1	World 2	World 3	World 4	World 5
Living Ones, Halut, 1	Gods, Lalut, 8	Creation, Jaburut, 12	Angels, Malakut, 7	Human World Nasut 5	Demons
Hebrew	Emanation Force Shin	Creation Pattern 12 simple	Formation Activity Aleph, 7 Double	Our World of Shells Form Mem	
Original Christian	Intellectual Letter 1 A	Celestial Letters 2 -10 BGD, HWZ,HTY	Elemental Letters 11 -18 KLMN,SAFS	Lesser World Letters 19-22 Q R S T	Infernal World
Arabic		Letters 1-8 Universal	Letters 9 -17 Ultimate Sphere 7 th Heaven Planets	Letters 18 -21 Elements	Letters 22 -28 Minerals -

Table 123. Nazorean, Hebrew, Christian, Arabic worlds and letters.

In the popular literature, the point and the figure are obscured by the spectrum of the Sefirah or the Sephiroth. The Sephiroth become a framework for emanations recalling the earlier Uthras of the Essene and the Bon traditions, but now as abstract categories.

If the “practical” narrative of the Bible is mainly about life on earth and revelations of a future salvation, the mystical tradition links the alphabet with magical angelic alphabets. Angels acquire new roles. In the Bon and Nazorean Essene traditions (table 115), the Hindu devas become uthras (emanations) linked with world 2 (Jaburut), while the angels are linked with world 3 (Malakut, cf. Sanskrit: malakuta, a southern mountain of the Buddhists, and Hebrew Malkuth). In some versions of the Hebrew cabala, four key angels function as devas or uthras and guard over each of the 4 worlds: i.e. they are no longer limited to world 3 (or 2, cf. figure 355). In other versions, these devas or uthras are called archangels, of whom there are 9, forming an enneagram surrounding the soul of Christ, namely, Metatron, Gabriel, Michael, Raphael, Raziel, Samael (Uriel), Haniel, Tzabkiel (Japhiel) Tzadkiel.¹⁴⁰³ This enneagram is sometimes linked with the Sephiroth.¹⁴⁰⁴ In such examples, the archangels have again moved from a physical to a conceptual space.

11.8.4. Christianity

In the Christian tradition, “the 7 planets are enthroned as kosmokratoras or potentates of this world and arbiters of human fate”.¹⁴⁰⁵ The planets which Hebrew had linked with 7 letters are now linked with 7 negatives: deception, strife, fate, distress, error, power, the worst. As described by Paul in the New Testament there is now an ongoing war in heaven:

For we are not contending against flesh and blood, but against the principalities, against the powers, against the world rulers of this present darkness, against the spiritual hosts of wickedness in the heavenly places. (Ephesians 6:12. RSV) ¹⁴⁰⁶

In the Renaissance Christian tradition, God (Deus) is simple unity, beginning, terminus from which, fountain of the essences, first act, being of beings, nature naturing.¹⁴⁰⁷ Below him an alphabet extends to earth. Letter 1 (aleph) is linked with mind. The deva world of the Nazorean Essenes (world 2) is now transformed to 9 levels of emanations linked with letters 2 to 10 culminating in angels. The angel world of the Essenes (world 3) is now linked with the stars and 7 planets as letters 11- 18. The human world of the Essenes (world 4) is now linked with the 4 elements and letters 19-21 (figure 355 and tables 113, 114).

11.8.5. Islam

In the Arabic tradition, the spatial applications of the alphabet undergo a further shift. There is also a new level of complexity. The Arabic tradition continues the Hindu association of letters with mansions of the moon (except that nakshatras are now called manazils, figure 184), each with their fixed stars correlated with the zodiac signs. At the same time, this chronological and spatial passage through the heavens in 28 mansions is correlated with a series of 28 stages of descent from the universal. Letters 1-8 deal with the universal (table 123, figure 184). Letters 9 – 17 cover the range from the ultimate sphere to the 7th heaven of the planets. Letters 18 – 21 cover the elements. Letters 22 -28 cover minerals and metals (letter 22), plants (letter 23), animals (letter 24), the angels (letter 25), the Jinn (letter 26), humanity (letter 27) and the hierarchy of the degrees of existence, not their manifestation (28).

In Babylon, the 7 planets in the heavens (Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon) are aligned with the building programmes of ziggurats (figures 165-166, tables 23, 27). In the Hebrew tradition, these planets are linked with 7 double letters B G D K P R T. In the Arabic tradition, the corresponding 7 letters are Arabic letters 11 to 17: Yâ (y/î)a, Dâd (stressed d), Lâam (l), Nûn (n), Râ (r), Tâ, (stressed t), Dâl (d). These 7 planets are further aligned with 7 abodes of 7 “prophets”: abode of Ibrahim (Abraham), abode of Musa (Moses), abode of Harun (Aaron), abode of Idris (Enoch, Hermes), abode of Yusuf (Joseph), Abode of ‘Isa (Jesus), Abode of Adam. In addition to their stories on earth, Adam and Christ are now part of stories of the sky.

Angels which had been linked with higher world 2.bhuvaloka. desh (space) in India; olam 4. worlds of angels amongst the Essenes and world 3:angels. Yetzirah (activity) in the Hebrew model are reduced to a single Arabic letter, 25: Fâ (f), while the Jinn are reduced to Arabic letter 26: Bâ (b). In this context, the A- L- Fa- Ba of alfabet (and alphabet) is reduced to Arabic letters 1, 13, 25, 26. Paradoxically, as the application of the alphabet letters to space becomes more explicit, the imaginative dimensions become more confined.

This is especially evident in the Hebrew mystical tradition. In the Slavic traditions, for instance, the range of Sephiroth and gods is multiple. One source refers to 384 gods and Sephiroth trees (figure 356a). Mystical diagrams show a whole range of complex emanations (figure 356b). As a next stage the four worlds, each linked with one concept: force, pattern,

activity, form are linked with the four letters of the tetragrammaton in a descending hierarchy (figure 357a). Next, the four worlds are aligned with three basic elements of life: neshema (intuition of the Divine), ruach (rational soul), nepesh (animal soul, figure 357b). The four worlds are now called: emanation, creation, formation, our world of shells.

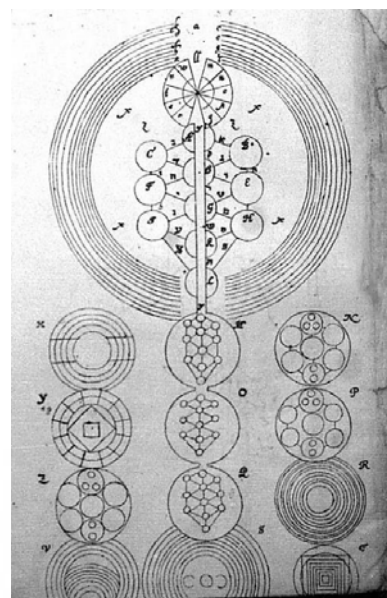
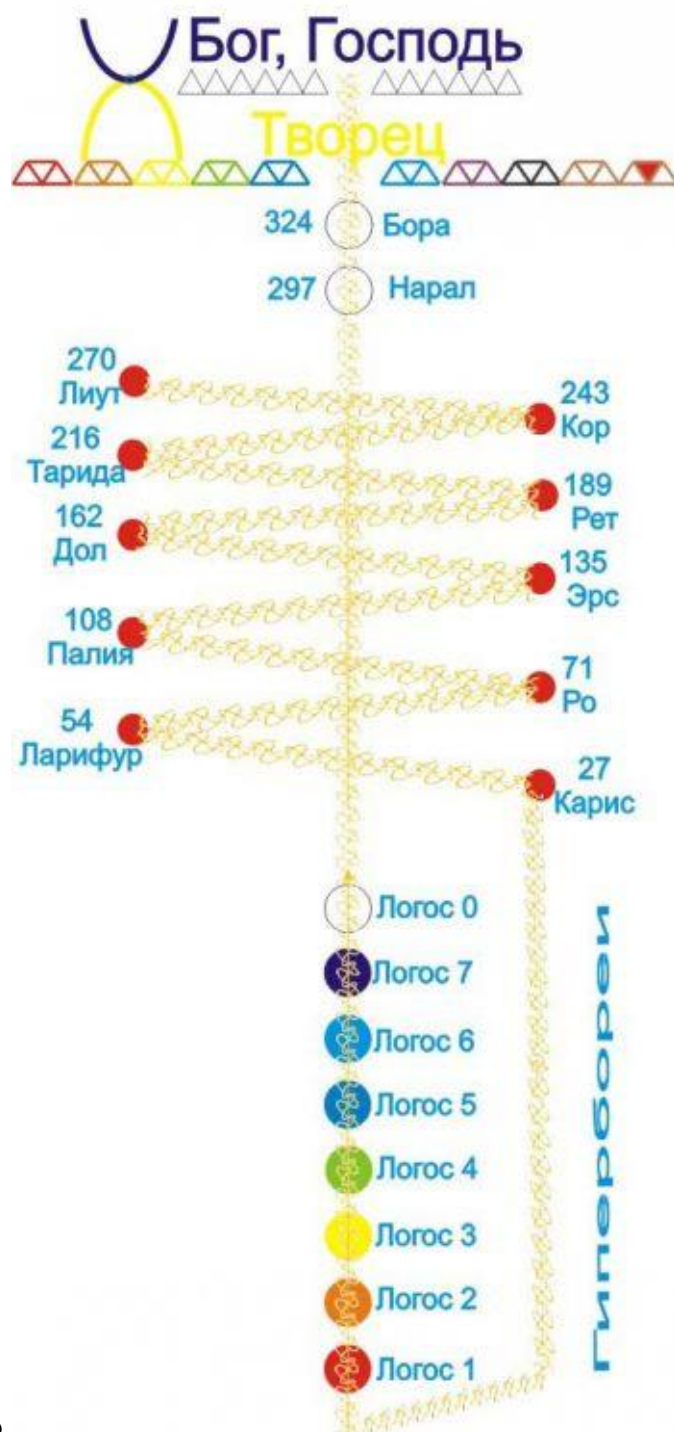
Hindu higher world 3. Svargaloka linked with Kal (time) is at the level (table 115) of Bon olam 3. Demigods; Essene World 2:Devas; Hebrew world 2. Briah (creation, pattern) and the Christian, celestial world. In India, creation is linked with the root *br* as in Brahma, Brghu (cf. Hebrew Briah). In India, the entry into the elemental world (world 3) is associated K and Kh as in Krishna and Khrishna. In Christianity, the entry into the elemental world is Kristos, Khristos, Cristos, Christos.

Next the four worlds appear in parallel fashion each with a letter (iod, heh, vav, heh) in a parallel sequence from left to right (figure 357d). In the cabala, the four letters are aligned with 4 angels, Uriel, Raphael, Gabriel, Michael (figure 358a ff). Different vocalizations of the 4 letters are linked with each of ten Sephiroth. 64 variants of the four letters (I H V H) now acquire ontological dimensions. Like the Greek vision of elements which gradually shrank from 24 letters as elementa to 4 elements, the 22 letters of Hebrew gradually become subsumed by 4 letters of the name of G_d, which lay claim to the whole of reality.

The full consequences of this reduction process find their culmination in the theosophical movement of the late 19th century (figure 359). The upper worlds of the Hindu tradition have now become an eye, the ain of ain soph and the eye as in the American dollar bill. The intellectual world appears as an intermittent circle. An upward triangle, of fire, water earth, Dan Brown would say the blade, marks the male. A downward triangle marks what Dan Brown links with the chalice and the eternal feminine. In the centre is Adam Kadmon androgyne. Below this, is the “unequilibrated or the world of darkness: Hell. The abode of the Devil or Spirit of error. The Objective World called Earth.” In this model, Hell on Earth is more than a metaphor. It is supposedly an objective world.

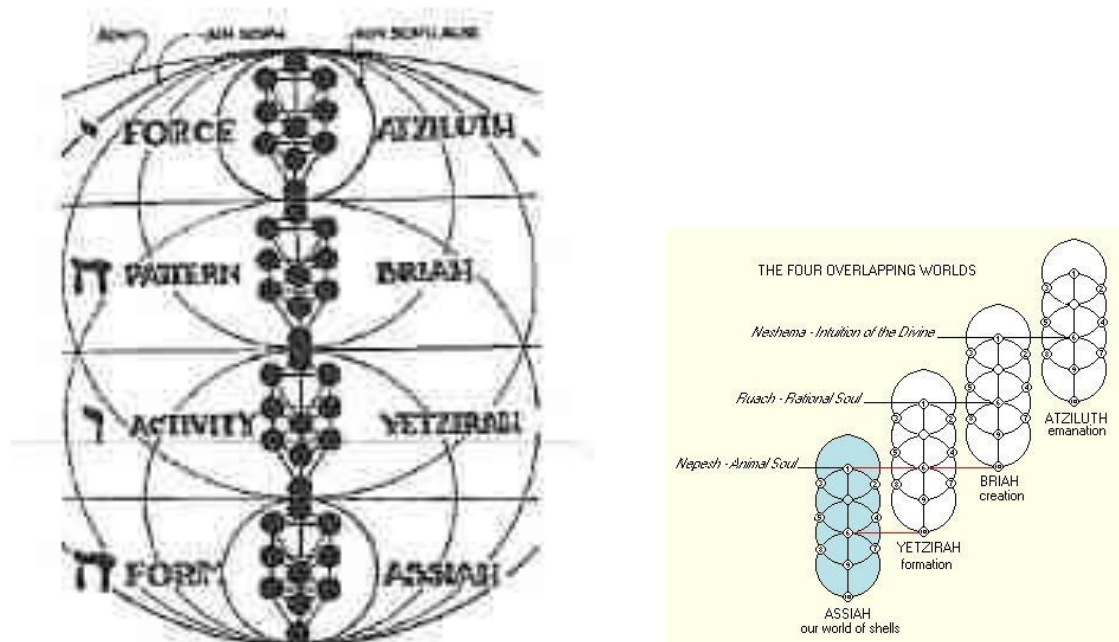
The quest to find simple metaphors for reality has crystallized into an image of three worlds where the highest is an unknown darkness, the lowest is the devil and error while androgynous man is somewhere in between. The homo triplex of Bureus is now in a world where the female is absent and the Great Mother in the tradition of Durga, Sarasvati, Parvati, Kali, Inanna, Demeter has disappeared. The links between the Lalita Tripurasundari, the moon, the moon’s nityas and the consonants in creation, breathing and in the organization of yugas seems forgotten.

Indeed, the vision of an alphabet as a key to the marvels of creation and simultaneously a key for a return to a higher world back to the source creation, has been replaced by a series of earthly steps of initiation that ensure worldly comforts without worrying about the larger challenges of eternal journeys. The West, which began with a quest to bring the alphabet and creation down to earth, is often faced with the dilemma of being stuck to earth, losing a vision of the many worlds beyond.

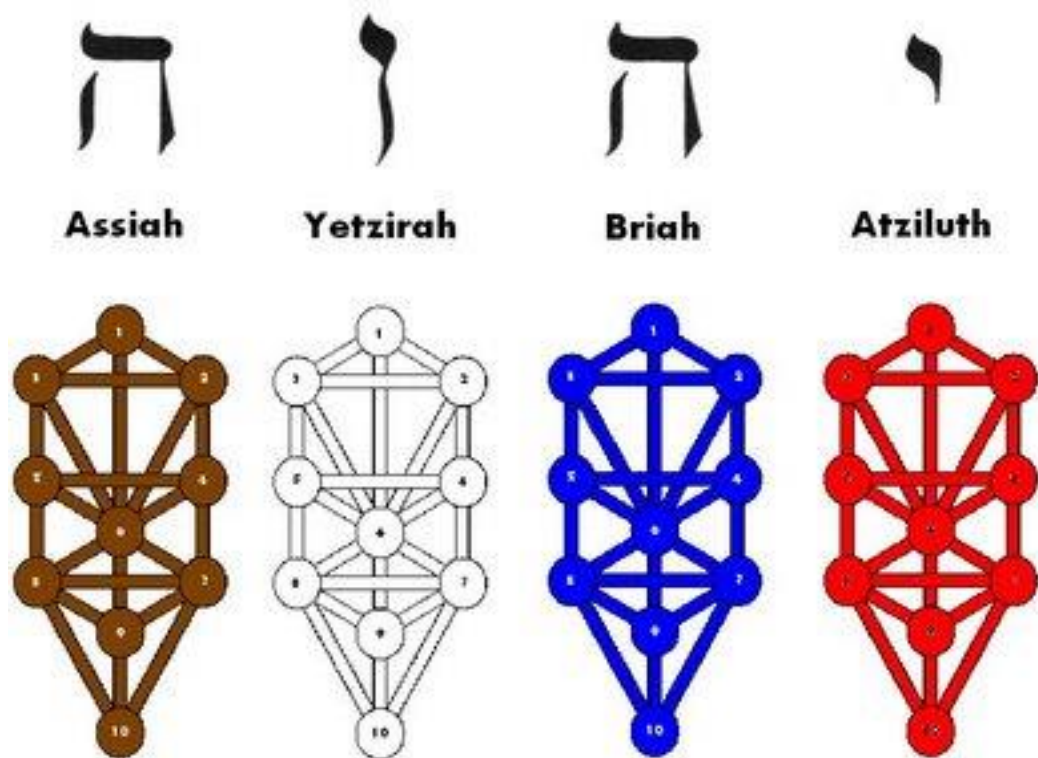


a.-b,

Figure 356 a.b.Sephiroth Trees



a.-b.



c.

Figure 357 a.-c. Sephiroth trees of 4 Worlds

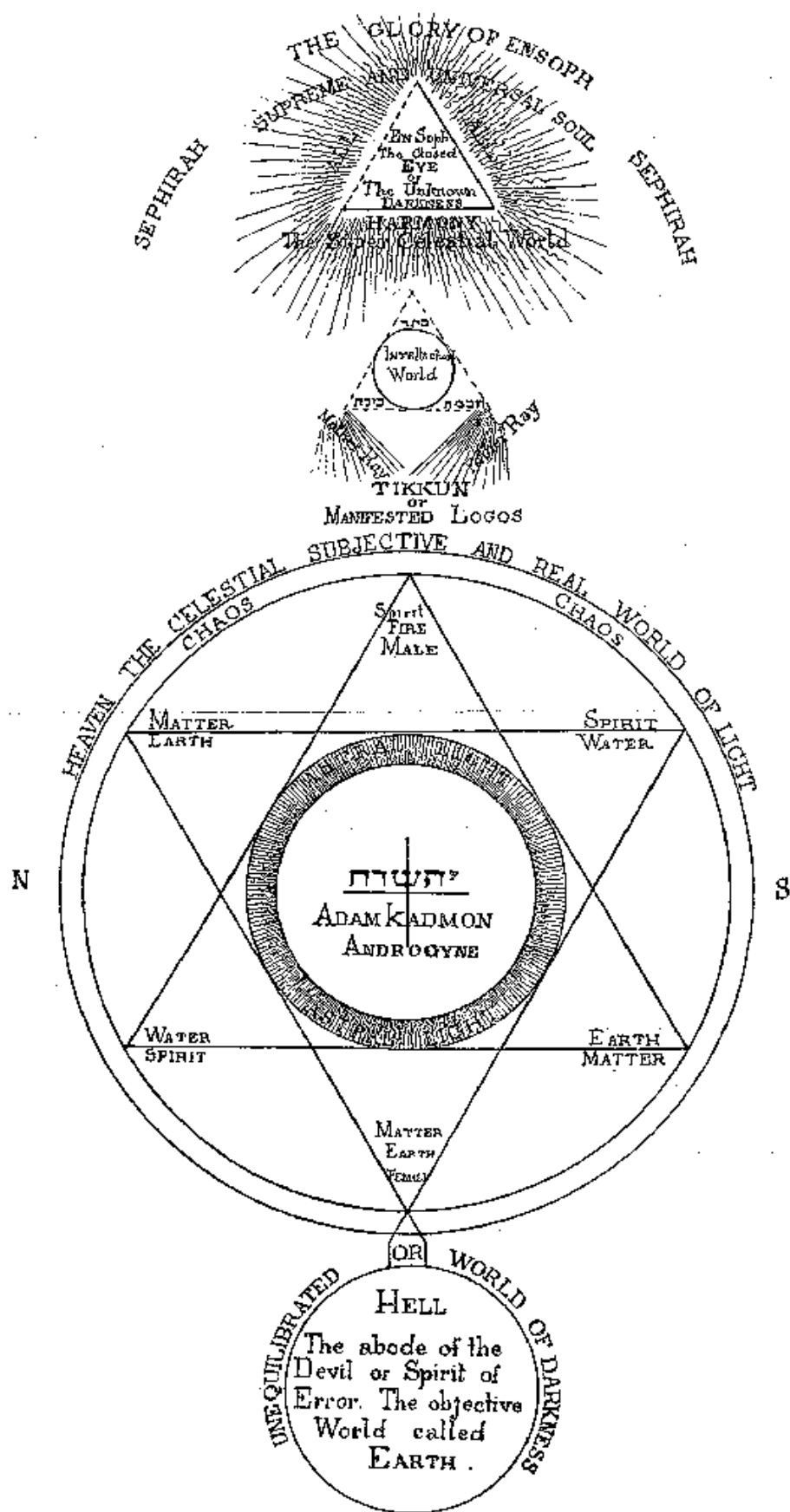
$\aleph(I)$	$\aleph(H)$	$\aleph(V)$	$\aleph(H')$
<i>Нуриэля</i>	<i>Рафаэля</i>	<i>Гавриэля</i>	<i>Михаэля</i>
Nurielya	Rafael	Gavrielya	Michael
Uriel	Raphael	Gabriel	Michael

1. Кетер – $H'VHI$ с огласовкой *камац*
2. Хохма – $H'VHI$ с огласовкой *патах*
3. Бина – $H'VHI$ с огласовкой *сеголь*
4. Хесед – $H'VHI$ с огласовкой *цейрэ*
5. Гвур – $H'VHI$ с огласовкой *шва*
6. Тиферет – $H'VHI$ с огласовкой *холлам*
7. Нецах – $H'VHI$ с огласовкой *хирек*
8. Ход – $H'VHI$ с огласовкой *кубуц*
9. Есод – $H'VHI$ с огласовкой *шурук*
10. Малхут – $H'VHI$ с огласовкой

$$\begin{array}{cccc}
 IH'VH & H'IVH' & V'IH'H & H'V'IH \\
 IH'H'V & H'IH'V & VH'IH' & H'VHI \\
 IVHH' & HH'IV & VH'HI & H'HVI \\
 IHVH' & HH'VI & V'IHH' & H'HIV \\
 IVH'H & HV'IH' & VH'IH & H'IVH \\
 IH'HV & HVH'I & VH'H'I & H'IHV
 \end{array} \quad (0.70)$$

1. $(IH'VH)_{00}$ $(IH'VH)_{10}$ $(IH'VH)_{20}$ $(IH'VH)_{30}$
 $(IH'VH)_{01}$ $(IH'VH)_{11}$ $(IH'VH)_{21}$ $(IH'VH)_{31}$
 $(IH'VH)_{02}$ $(IH'VH)_{12}$ $(IH'VH)_{22}$ $(IH'VH)_{32}$
 $(IH'VH)_{03}$ $(IH'VH)_{13}$ $(IH'VH)_{23}$ $(IH'VH)_{33}$
2. $(V'IH'H)_{00}$ $(V'IH'H)_{10}$ $(V'IH'H)_{20}$ $(V'IH'H)_{30}$
 $(V'IH'H)_{01}$ $(V'IH'H)_{11}$ $(V'IH'H)_{21}$ $(V'IH'H)_{31}$
 $(V'IH'H)_{02}$ $(V'IH'H)_{12}$ $(V'IH'H)_{22}$ $(V'IH'H)_{32}$
 $(V'IH'H)_{03}$ $(V'IH'H)_{13}$ $(V'IH'H)_{23}$ $(V'IH'H)_{33}$
3. $(H'IVH')_{00}$ $(H'IVH')_{10}$ $(H'IVH')_{20}$ $(H'IVH')_{30}$
 $(H'IVH')_{01}$ $(H'IVH')_{11}$ $(H'IVH')_{21}$ $(H'IVH')_{31}$
 $(H'IVH')_{02}$ $(H'IVH')_{12}$ $(H'IVH')_{22}$ $(H'IVH')_{32}$
 $(H'IVH')_{03}$ $(H'IVH')_{13}$ $(H'IVH')_{23}$ $(H'IVH')_{33}$
.....
24. $(H'V'IH)_{00}$ $(H'V'IH)_{10}$ $(H'V'IH)_{20}$ $(H'V'IH)_{30}$
 $(H'V'IH)_{01}$ $(H'V'IH)_{11}$ $(H'V'IH)_{21}$ $(H'V'IH)_{31}$
 $(H'V'IH)_{02}$ $(H'V'IH)_{12}$ $(H'V'IH)_{22}$ $(H'V'IH)_{32}$
 $(H'V'IH)_{03}$ $(H'V'IH)_{13}$ $(H'V'IH)_{23}$ $(H'V'IH)_{33}$.

Figure 358.a. $IH'VH$ and 4 angels, b and 10 Sephiroth, c. 24 variants, d. 64 variants .



a.

Figure 359 a. Hexagon and 3 worlds:

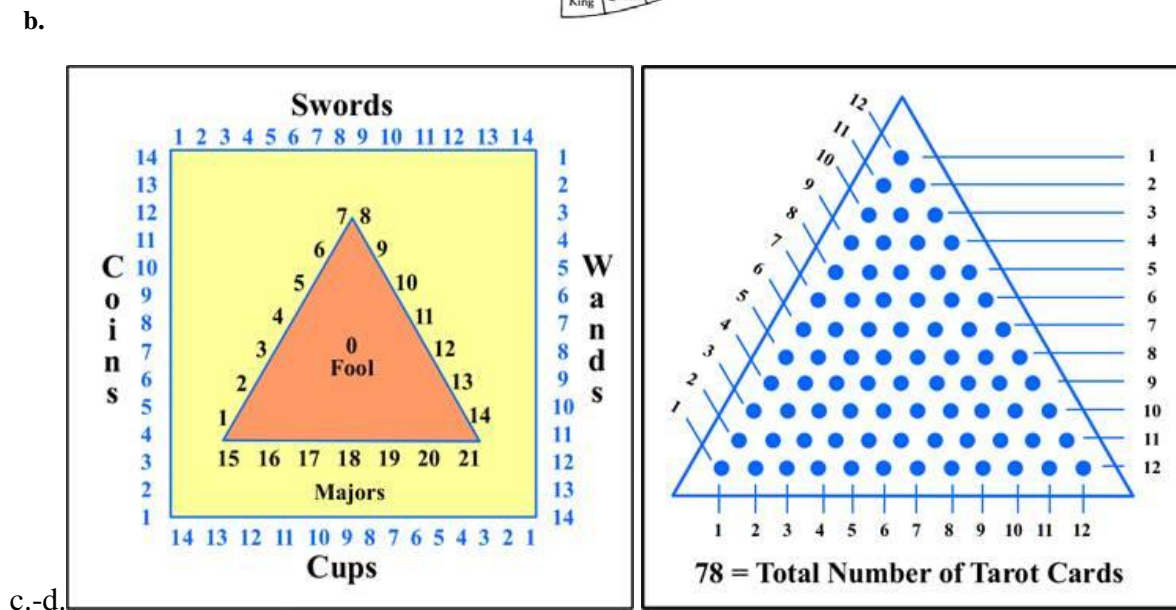
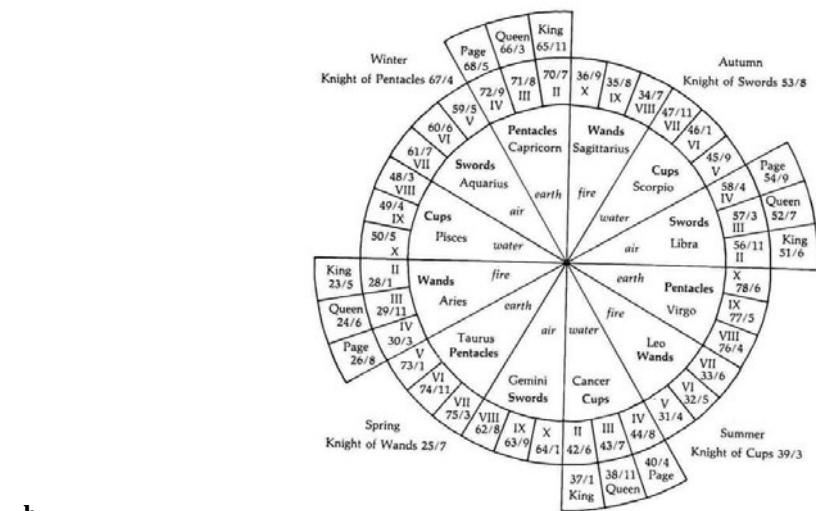
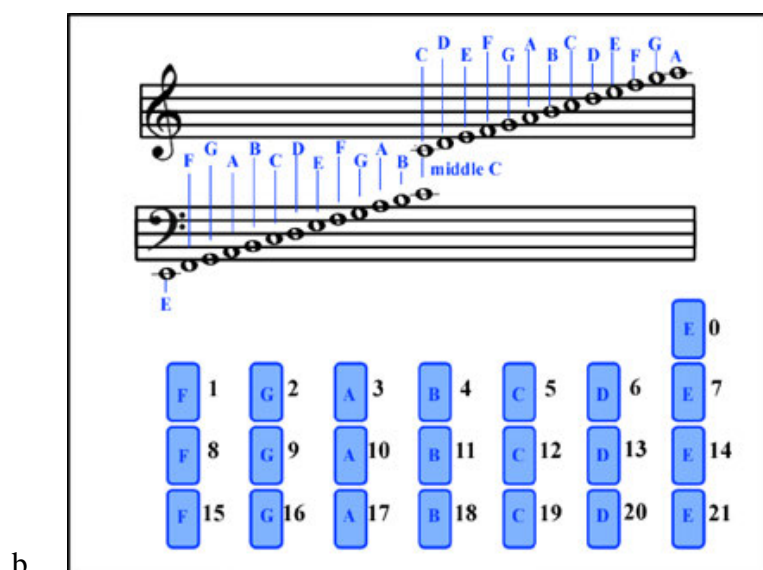
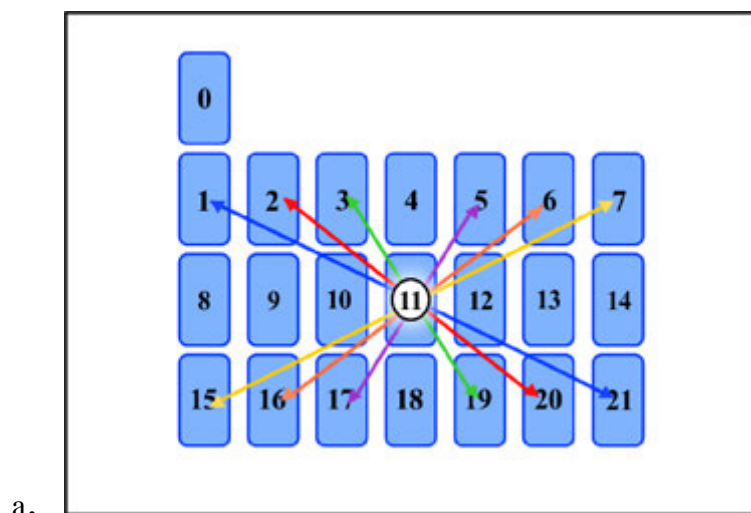


Figure 360 a.-d. 78 Tarot cards and geometry.

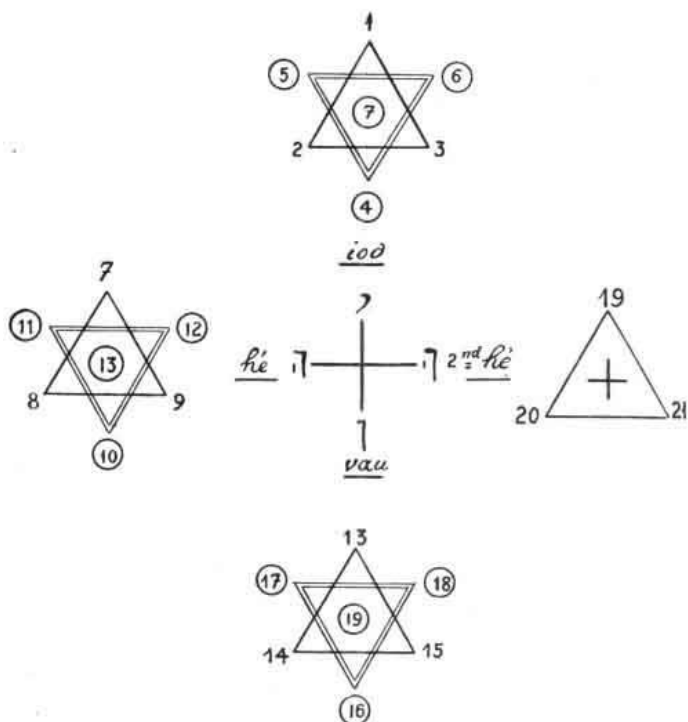


c.

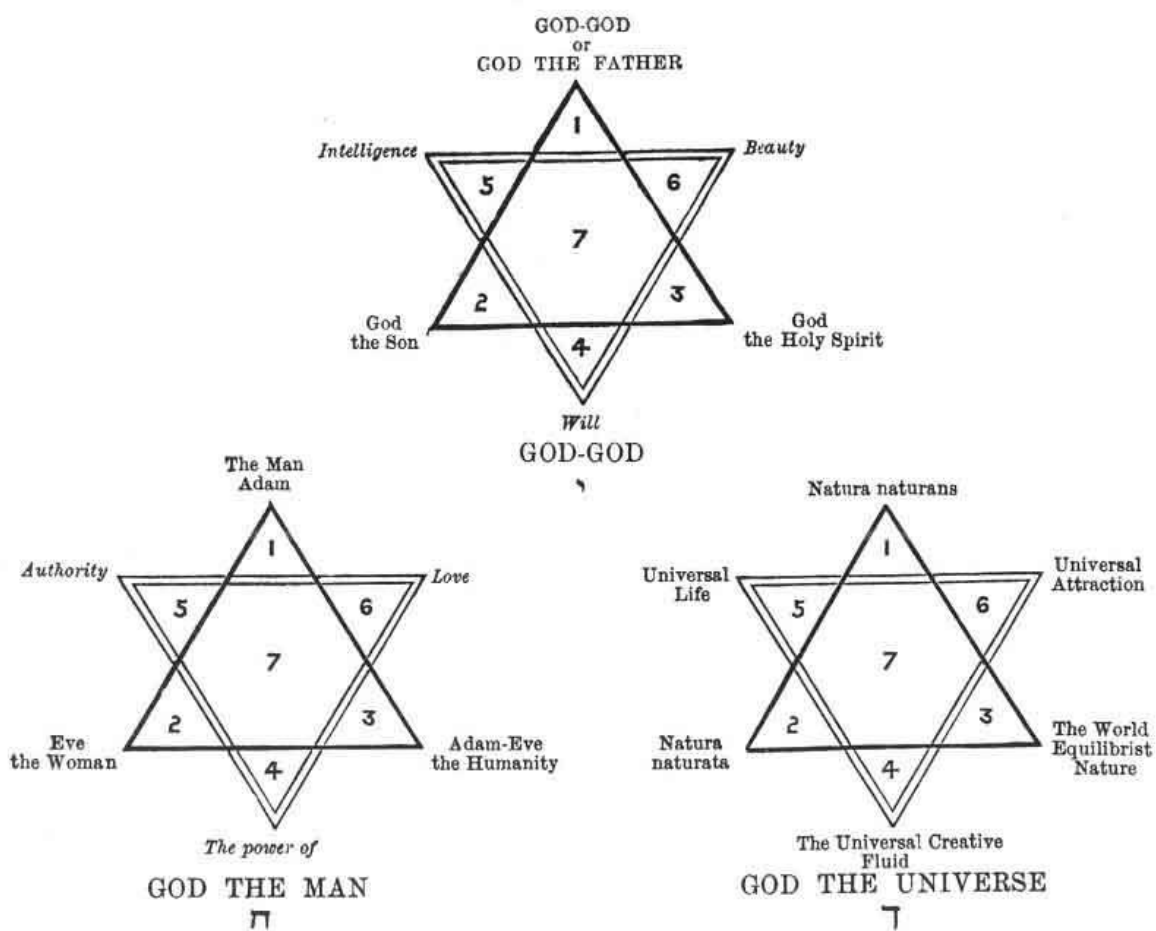
Hebrew Character	Numeric Value	Card Number
א	1	0
ב	2	1
ג	3	2
ד	4	3
ה	5	4
ו	6	5
ז	7	6
ח	8	7
ט	9	8
י	10	9
כ	20, 500	10

Hebrew Character	Numeric Value	Card Number
ל	30	11
מ	40, 600	12
נ	50, 700	13
ס	60	14
ע	70	15
פ	80, 800	16
צ	90, 900	17
ק	100	18
ר	200	19
ש	300	20
ת	400	21

Figure 361 a.-c. 11 as median, Tarot cards, musical scales

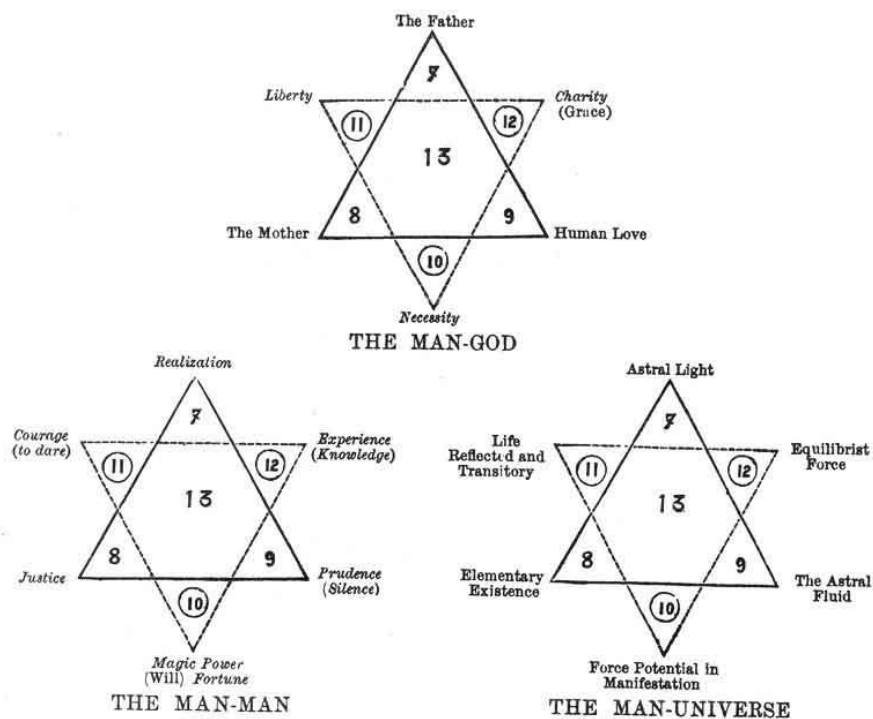


a.

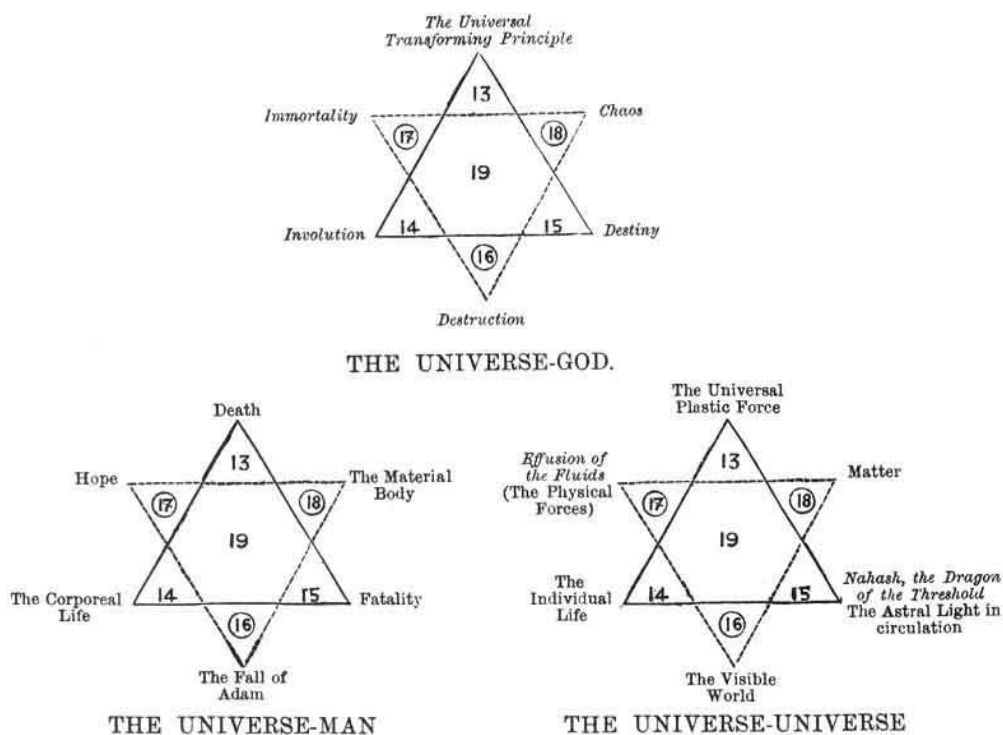


b.

Figure 362 a.-b. Hexagram, God and Tarot of the Bohemians.



a.



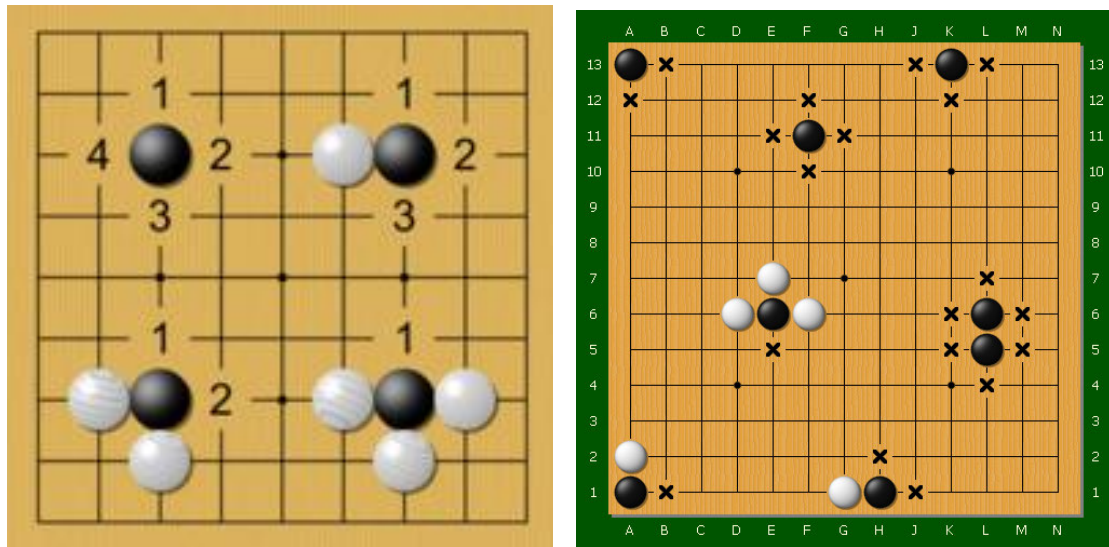
b.

Figure 363 a.-b. Hexagram, man and universe in Tarot of the Bohemians.



Figure 364a.-b. Chess Games ($8 \times 8 = 64$), Marostica, Indian Henri Pictou,

a.-b.



c.

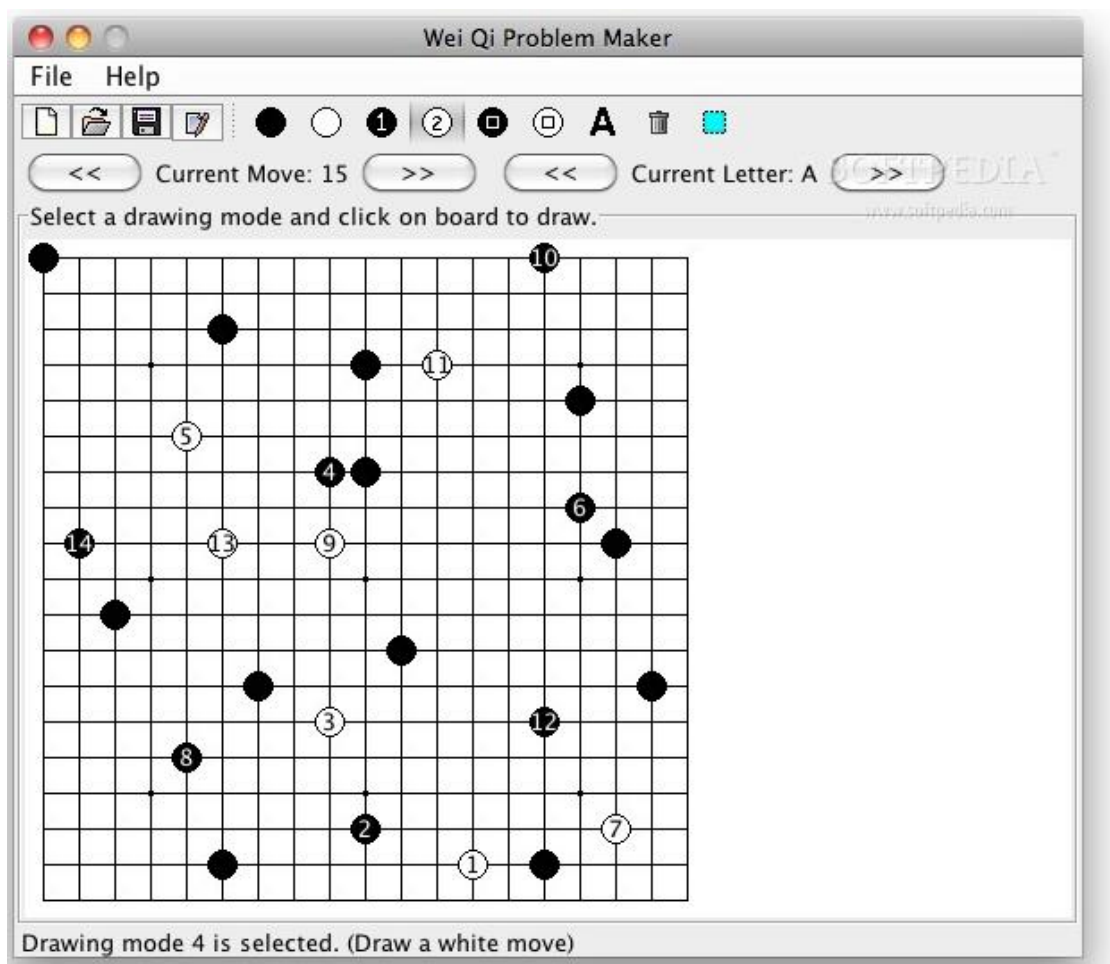


Figure 365 a.-c. Wei Chi (Go Game, $8 \times 8 = 64$, $13 \times 13 = 169$, $19 \times 19 \times 19 = 361$)

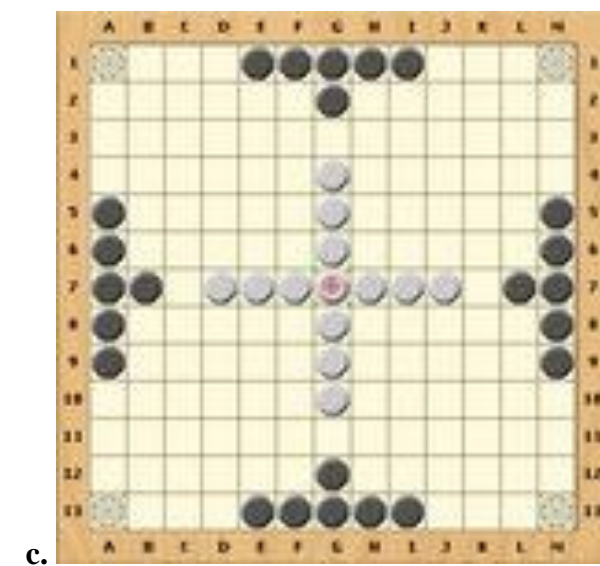
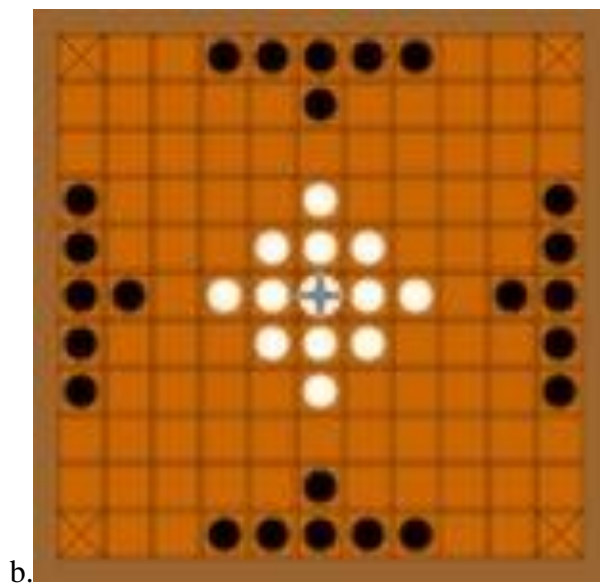
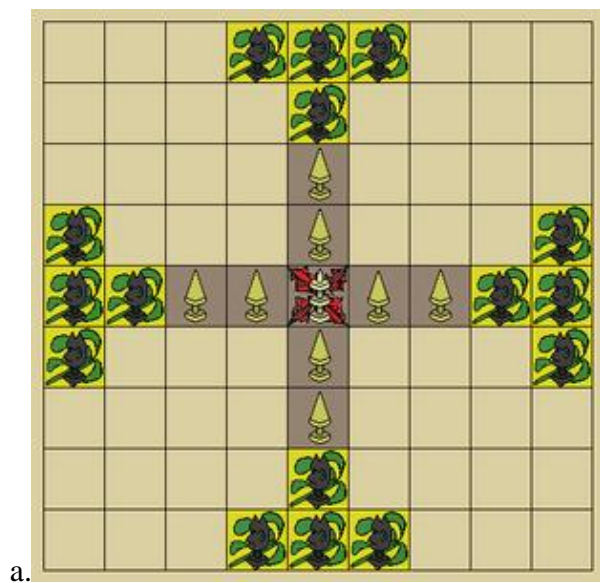


Figure 366 a.-c. Hneftafl (9 x 9, 11 x 11, 13 x 13).

11.9. Games

The same key numbers that define alphabets recur in major games. The most obvious example is the Tarot. Other major games entail: 8^2 (64), 9^2 (81), 11^2 (121), 13^2 (169), 19^2 (361) (cf. table 120). The same numerical proportions that organized the letters of life, speech, writing, and cosmology, are integrated into the playful dimensions of culture. Homo ludens, made famous in scholarship by Huizinga and in literature by Hermann Hesse's Glass Bead Game (Glasperlenspiel), acquires a numerical dimension in games. As so often in our survey, we offer only a few anecdotal examples of deep connections that link the history of alphabet letters, mathematics and games.

11.9.1. Tarot (22, 33, 56, 60, 70, 78)

Tarot cards are intimately connected with Western mystical traditions. Superficial alignments between 4 suits of cards, 4 seasons, 12 zodiac signs were considered earlier (figures 196- 198, cf. figure 360-363). Key numbers in Tarot cards relate to alphabets. The 22 trumps relate to the 22 letter alphabets of the alfabeti type. As there are many 33 letter alphabets, there are 33 Cards in the Tarot des Heroes (Des Aventuriers du Graal) and in the Tarot of the Le Livre du Destin. Some early sets have 56 cards in the minor arcana. There are 56 Letters of Old Slavic, 56 Letters of Syriac and 56 Letters of Telugu. Other versions have 60 cards. There are 60 letters of Adyghe. Or they have 70 cards. This is the number of languages said to have been invented by Adam.¹⁴⁰⁸ Earlier sets are thought to have been organized using $5 \times 14 = 70$ and $5 \times 16 = 80$.

The most familiar number, 78, incorporates several familiar numbers in the story of alphabets ($14 \times 4 = 56 + 22 = 78$). In the mystical tradition (figure 360c) the Fool becomes 0, surrounded by a triangle with divisions of 1-7, 8-14, 15-21 respectively. This is surrounded by a square, where each of the 4 suits is aligned with the numbers 1 - 14. Ouspensky links this with a variant on the tetractys approach, with a triangle having 12 dots on each side (figure 326d).

Such numerical symbolism is taken much further in the Tarot of the Bohemians.¹⁴⁰⁹ Here isolated examples are intended merely to offer a glimpse into this masterpiece of symbolic correspondences. The, by now familiar, 4 letters of the tetragrammaton (iod, hé, vav, 2nd hé) are aligned with the three hexagrams and a trigram containing the numbers: 7, 13, 19 and + (figure 362a). Each of three hexagrams becomes a starting point for a triad of hexagrams.

The 7 series leads to God-God, God-The Man, God-the Universe (362b). The 13 series leads to The Man-God, The Man-Man, The Man-Universe (figure 363a). The 19 series leads to The Universe-God, The Universe-Man, The Universe-Universe (figure 363b). This is a more complex version of the homo-triplex considered by Bureus in connection with the Alphabetum Scanzianum (figure 69).

The Masonic tradition has crystallized other numerical relations connected with the Tarot: how, for instance, the number 11 serves as a median number for the series of cards (figure 361a), relates directly to the musical scales (figure 361b), and aligns with the gematria of the

Hebrew letters such that letter 11, Lamed, (gematria 30) is also associated with taming, control, subduing and balance (figure 361c).

11.9.2. 8 x 8 = 64

The importance of 8 x 8 and 9 x 9 in the vastu diagrams connected with the vastu purusha and Hindu architecture were noted earlier (figures 159- 160). 64 as a number occurs in 64 Letters of Sanskrit and 64 letters of Brahmi and recurs as a potential number of letters in the Invisibles:

In Volume 2 of Grant Morrison's awesome Invisibles series (worth seeking out), he spends a bit of time tossing around the idea that the true alphabet has 64 letters. Because we've been limited to 26 letters, we can't comprehend certain concepts and thus fit into our roles in the machine so much better (this sounds a bit like *The Matrix*, right? Apparently the W Bros had copies of the *Invisibles* comic on set during the shooting of the first movie).

There's one scene where an Invisibles cell with access to the Real Alphabet starts dropping words on members of another cell. The "victims" start seeing things they've never seen before, and they can't handle it. It serves as psychological warfare because their brains aren't ready for these new language concepts. Later, in Volume 3, they've acclimated to the new letters and have begun to use it as a tool to free the minds of others.

Whether there really is a 64-letter alphabet is kinda irrelevant. The point is that our thinking is restricted by our language. A recent study indicated that people learning Chinese used a different geographic portion of their brain than those learning English.¹⁴¹⁰

8 x 8 = 64 is linked with the magic square for Mercury.¹⁴¹¹ It is also linked with the 8 x 8 squares of checkers and chess which, in mediaeval Europe was played and is still played with live painters in the town of Marostica, and later entered the painterly imagination as an image of orientalism (figure 364 a-b). It is also found in beginning versions of the Chinese game, Wei qi (Japanese: go game, figure 365a, cf. table 180).

11.9.3. 9 x 9 = 81

9 x 9 is associated with the vastu purusha, and with the magic square of the moon. In terms of alphabets, it entails the 81 Letters of Sanskrit and the [81 Letters of the Elvish Alphabet](#). In terms of games it is found in simple versions of Hneftafl¹⁴¹² (Tablica królów), the strategic board game of the Vikings (figure 366a):

1.Hneftafl Two players may participate. One player plays the white Swedish pieces, a king and eight drabants, while the other player plays the sixteen dark Muscovite pieces.

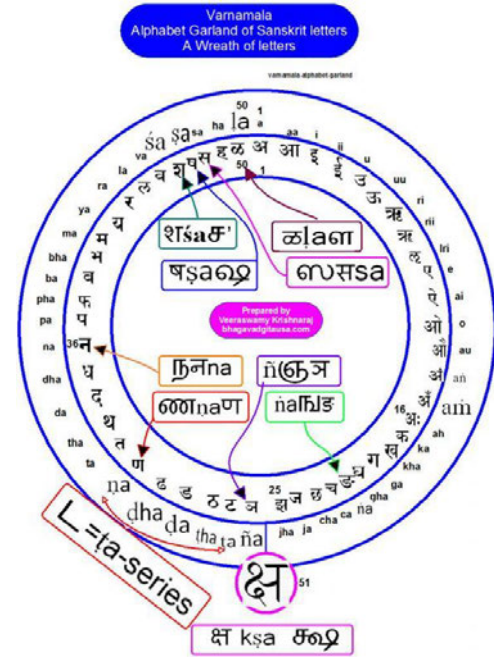
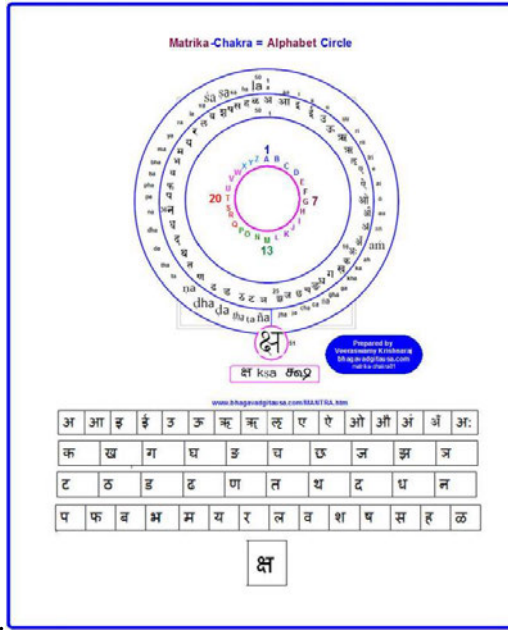
2.the game is played on a board with 9x9 squares (Fig. 1). Initially, the Swedish king is placed on the central square with his eight drabants on the two closest squares in each point of the compass. The sixteen Muscovites are placed in four T-shaped patterns along the edges.¹⁴¹³

In the context of our study of letters, there are striking parallels between the cross form of Hneftafl and the cross forms in decorations (figure 366b-c).

11.9.4 11 x 11 = 121

A more advanced version of Hneftafl (figure 366b), also called tawl-bwrdd, entails 11 x 11 squares.¹⁴¹⁴

a.-b.



c.-d.



Figure 368. Alphabet circles: Sanskrit, Hebrew, Christian via Arabic (Virga Aurea).

11.9.5 13 x 13 = 169

The next stage of Hneftafl entails 13 x 13 squares (figure 366c). In this version, the squares on the upper and lower sides are accompanied by the first 13 letters of the alphabet: A B C D E F G H I K L M, while the squares of the two sides are accompanied with numbers 1 through 13. The rich positive associations of 13 have been studied by others.¹⁴¹⁵

11.9.6. 19 x 19 = 361

The number 19 figures in the Egyptian game of Dogs and Jackals (figure 367d), where there is a central palm tree surrounded by 55 holes which descend from 1 – 19 and then ascend from 21 -29 (also the days in a lunar month).¹⁴¹⁶ 19 x 19 squares are used in the 9 stack Olympic game¹⁴¹⁷ (figure 367c). More significantly they are used in an advanced version of Hneftafl, also called Royal Table or Alea Evangelii (figure 367a). 19 x 19 has links to the I Ching and is connected with an ancient capital of China at Xian (figure 367b):

The father of Wu-wang, Wen-wang, applied a special arrangement of the 64 elements of the [I Ching](#), to lay the groundwork for his son's defeat of the Shang and establishment of the Zhou dynasty. The Zhou dynasty established its capitol at Xi'an, on the Wei River, and ordered its empire systematically.

For instance, land was divided into square frameworks with 9 belts of land surrounding the central capitol. The resulting pattern is a 19x19 grid of boundary lines, with the capital at the center, and 4 quadrants (SW, SE, NE, NW). Placement of Qi markers on the intersection points of the grid shows how to establish a good and stable government, and may be an early application of the ancient game [Wei-Qi](#), which has similarities to [Cellular Automata](#), [Ising Models](#), and [Feynman Checkerboard physics models](#), and whose moves might be determinable by the [I Ching](#).¹⁴¹⁸

The same number of 19 x 19 is used in advanced versions of Weiqi ("*igo*" in [Japanese](#), "*baduk*" in [Korean](#)):¹⁴¹⁹

Weiqi is better known as the board game:Go 圍棋 It is linked with Hsiu 6-7. Cf. I Ching: Wei Chi Before Completion 64 The most important of these consequences of the rules are the concepts of life and death. When a group of stones is mostly surrounded and has no options to connect with friendly stones elsewhere, we can describe the status of the group as either alive or dead. ... Life: This is the ability of stones to permanently avoid capture. The simplest way is for the group to surround two eyes (separate empty areas), so that filling one eye will not kill the group and therefore be suicidal. ¹⁴²⁰

To be sure many of the players of these games were probably simply that: players of games. But others will surely have been conscious that the numbers of those games, and the squares and cubes of those games, were hardly random. As they played, they were learning much more than the rules of the game: they were learning the grids and matrices, with which they understood reality, grids reflected in the alphabets, with which they expressed reality.

11.10. Alphabet Circles

Alphabet circles began as summaries of alphabets, sometimes as circles, spheres or garlands. Gradually they evolve into tools for creating new letters, new syllables, new combinations. Our concern here is simply to offer some clear examples.

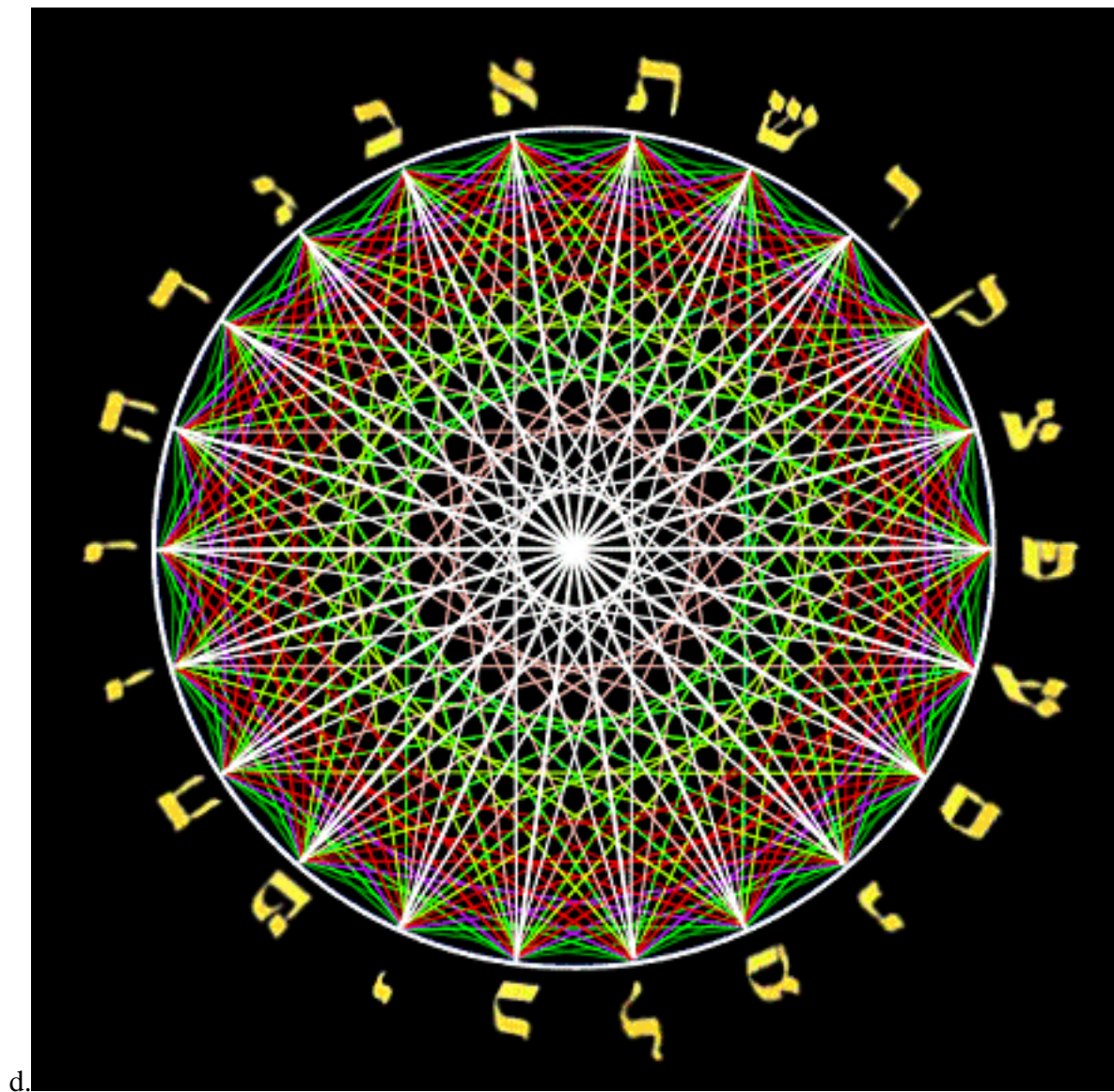
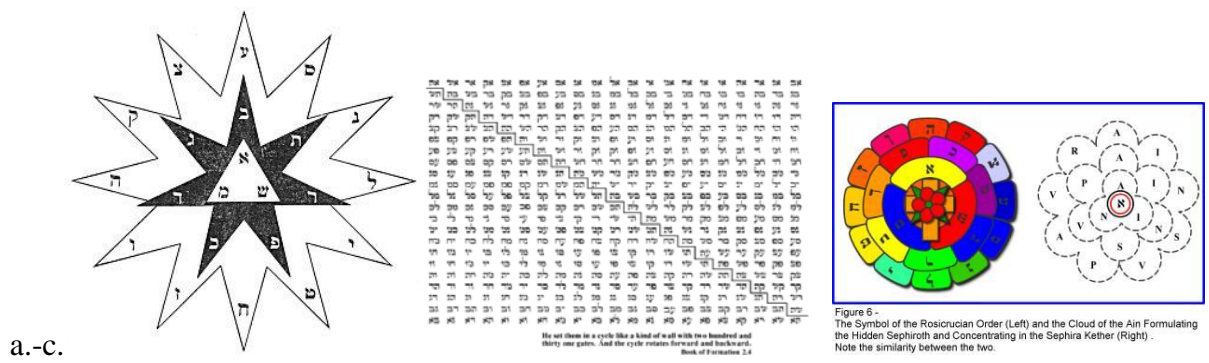
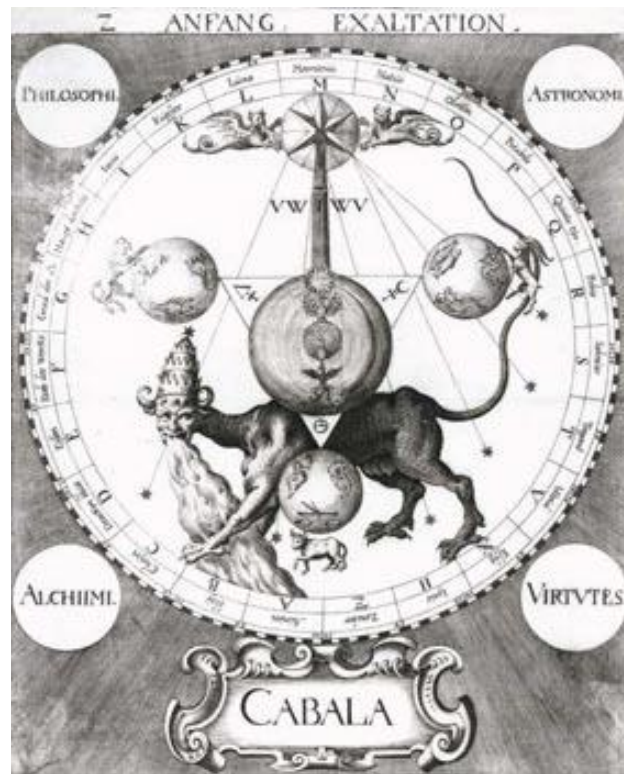
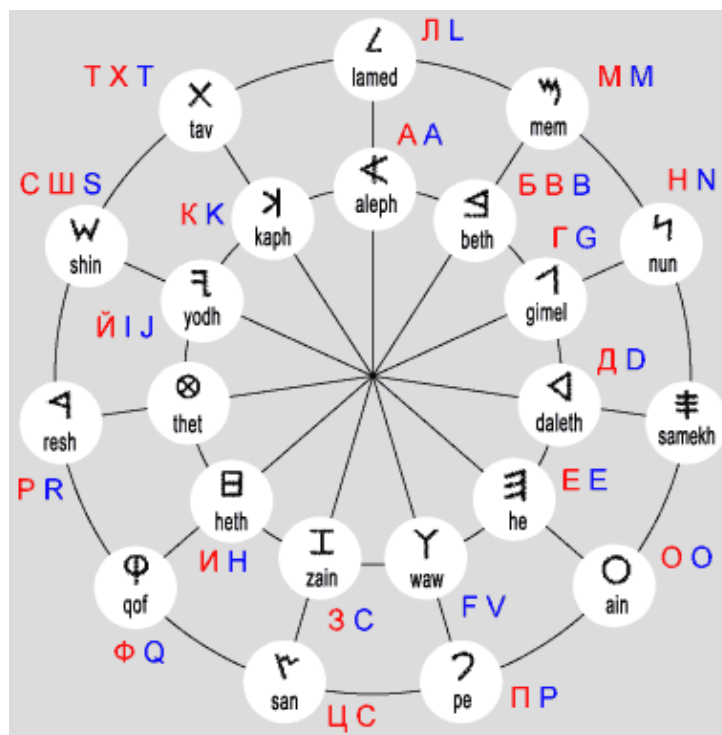


Figure 369. Hebrew letters: a. polygonal stars. b. cabala wall/rectangle, ,c. Rose-Croix, d. 231 Gates

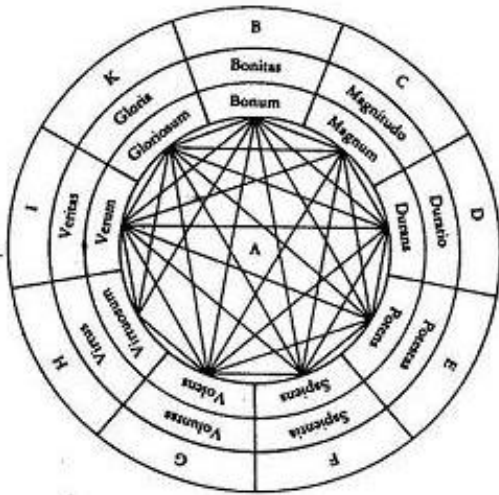


a.

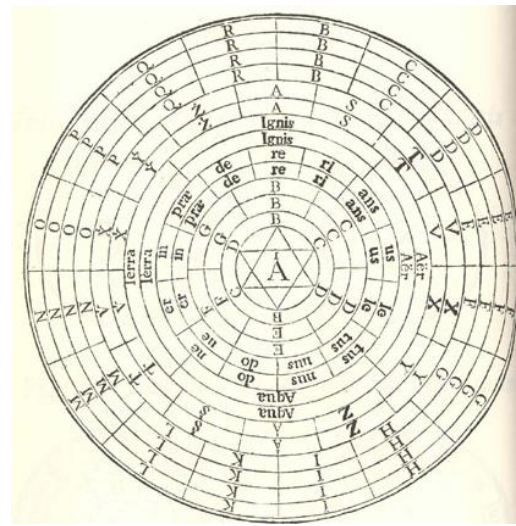
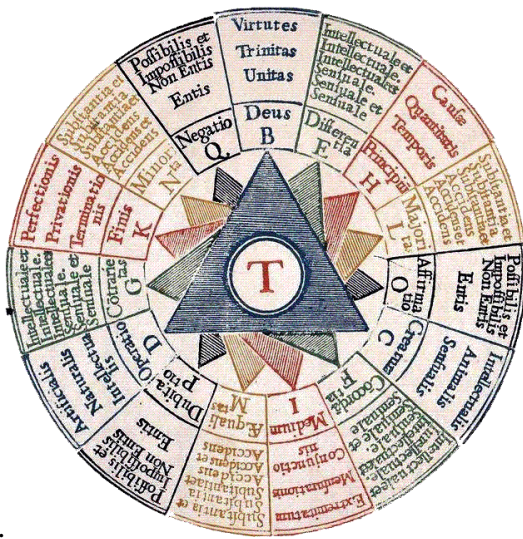


b.

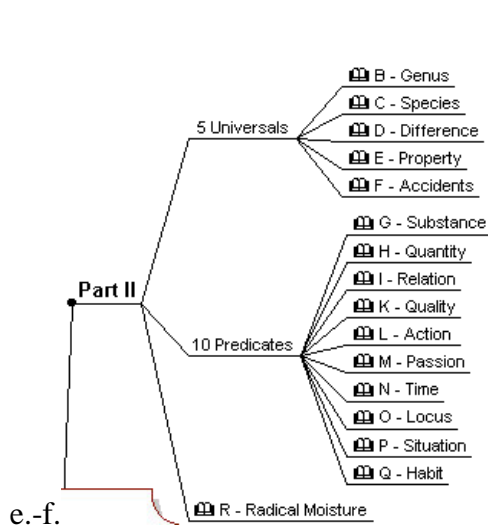
Figure 370. Alphabet Circles: German and Pheonician/Slavic.



a.-b.



c.-d.



e.-f.

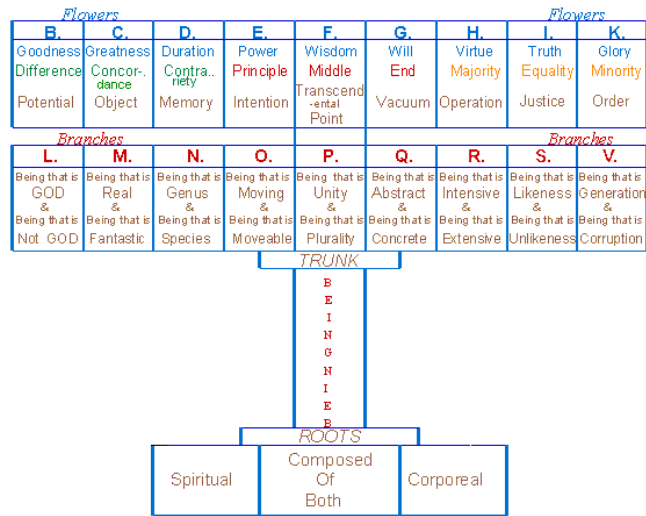


Figure 371. Raymond Lull, Alphabet circles and Liber Chaos, Desired Philosophy Tree.

11.10.1. Sanskrit

Sanskrit letter wheels begin as alphabet garlands (varnamala) associated with the Goddess Vac, with Sarasvati, Kali, Ganesha and Siva (figure 368 a- b). Some versions correlate the system to an English alphabet circle in which numbers 1, 7, 13 and 21 mark the four cardinal points. The final letters la and ksha are sometimes letter 49-50 or letters 50 -51,

11.10.2. Hebrew and Christian

A typical Hebrew alphabet tree of life (alfavita) literally shows a tree of life in which the letters are arranged in a circle in a counterclockwise sequence (figure 368 c). In the Virga Aurea, seven such alphabet circles are displayed within a hexagonal framework (e.g. figure 368d cf. figure 158). In the cabala tradition, several variants are found. For instance, the 3 mother letters are linked with an inner 3 sided star, surrounded by a 7 sided star for the 7 double letters and surrounded in turn by a 12 sided star for the 12 simple letters (figure 369a). Alternatively, letter combinations are displayed as a wall or rectangle of letters (figure 369b). The classic view of the 22 letters in the mystical tradition is in a circle where each of the letters is connected to produce $22 \times 21/2 = 231$ gates. Meanwhile (figure 369c, cf. 369d), the Rosicrucians link the 22 letters of the Hebrew alphabet with 22 petals of a Rosey Cross and relate this to “a cloud of the Ain formulating the Hidden Sephiroth and concentrating in the Sephirah Kether.”¹⁴²¹

11.10.3. Phoenician

A contemporary Russian scholar, Sergey Leonidovich Panphilov has offered an alphabet circle for Phoenician (figure 370b):

The alphabetic sequence of letters in the circular matrix forms a spiral where the first coil of a spiral is a prototype of the first circle, the second coil is a prototype of the second circle, the third coil is a prototype of the third circle that is shown on the right scheme.

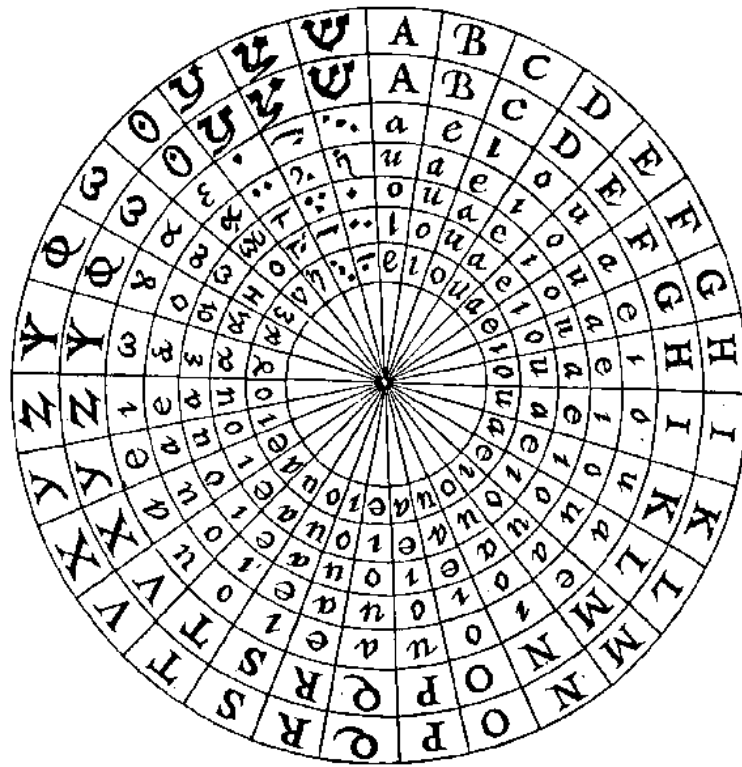
Similarly sequences of letters in other alphabets form spirals and can be presented in the form of circular numerological matrixes. For example, the following scheme shows the circular matrix of the ancient Phoenician alphabet in which 22 letters correspond with numbers of duodecimal numerology, as well as 33 letters of the modern Russian alphabet because numbers 22 and 33 are divisible to number 11. Letters of the Phoenician alphabet are formed with two coils of a spiral and two circles of the circular matrix which has eleven numerical axes.¹⁴²²

11.10.4. German

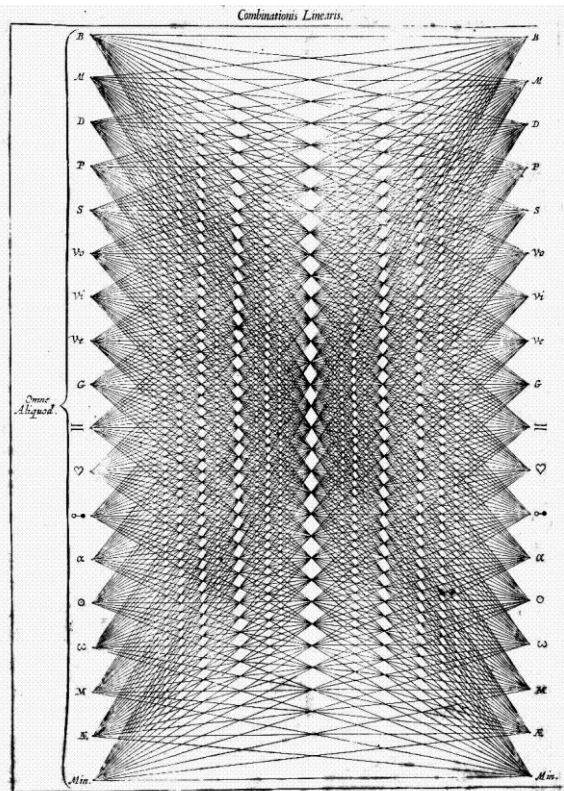
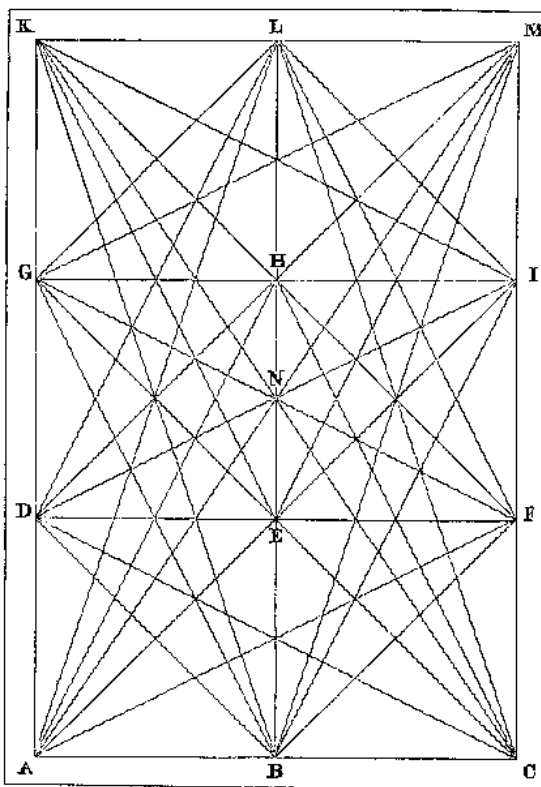
During the Renaissance and Baroque periods alphabet circles and wheels gained a certain popularity in Europe. Stephan Michelspacher's Cabala (figure 370a) offers a typical example.

11.10.5. Raymond Lull (c.1232-1315)

In addition to simple circles with lists of existing letters, a number of scholars explored possibilities of using letters to multiply letters, ideas and even knowledge. One of the most original of these was Raymond Lull. He develops a series of combinations of letters to define the truth of claims and increase knowledge. His simplest version begins with 9 letters (B C D E F G H I K) linked with 9 concepts: Goodness, Greatness, Duration, Power, Wisdom, Will, Virtue, Truth, Glory (figure 371a).¹⁴²³



a.



b.-c.

Figure 372. Giordano Bruno. a. Alphabet circle, b. Letter matrix c. Leibniz, Combinationis linearis.

A more complex version in the Liber Chaos, links these letters with 5 universals: Genus, Species, Difference, Property (B C D E F) and 10 predicates: Substance, Quantity, Relation, Quality, Passion, Time, Locus, Situation (G H I K L M N O P Q, figure 371b). A Desired Philosophy Tree goes further. The 9 letters are now linked with $9 \times 3 = 27$ principles (table 124)¹⁴²⁴ as flowers in the upper tree. Below these are 9 letters (L M N O P Q R S V) representing $9 \times 2 = 18$ kinds of being and below this are a trunk and roots (figure 371 e-f).

The most complex is his figura universalis with 16 rings or wheels (figure 372a). Rings 1 to 4, representing God, the figure of Theology, Law, Philosophy respectively, each have 16 divisions:

There are $16 \times 16 =$ possible combinations and $(16 \ 2) = 16 \times 15 / 2 = 120$ combinations of 2 distinct elements. .. There are $16 \times 16 \times 16 \times 16 = 256 \times 256 = 65,536 = 2^{16}$ possible combinations, and $(16 \ 4) = 16 \times 15 \times 14 \times 13 / 2 \times 3 \times 4 = 1,820$ combinations of 4 distinct elements.¹⁴²⁵

Rings 5 and 6 have two sets of 7 subdivisions, which leads to 14×14 combinations. Rings 7 and 8 each have 4 subdivisions. Rings 9 and 10 have 13 subdivisions, with 13×13 combinations. Rings 11 and 12 have 6 subdivisions. Ring 13 has 6 vertices corresponding to vertices of a Star of David. The details of precisely how each wheel functions are not really our concern. It is the principle: already the first four rings lead to 65,536 possible combinations. The tradition of letters in alphabets is now linked with an ever expanding world of words, concepts and knowledge.

11.10.6. Giordano Bruno (1548-1600)

In the 16th and 17th centuries this approach becomes associated with the Ars combinatoria. Giordano Bruno adopted the methods for his Art of memory. He used different techniques. One approach in the book On the Composition of Images simply used letters in combinations to create syllables and sounds (table 125).¹⁴²⁶ He also created letter matrices (figure 372b), an approach that was subsequently developed further by Athanasius Kircher (figure 372c). Bruno is most famous for alphabet circles that were studied in the last century by Aby Warburg, Gertrud Bing and Dame Frances Yates:

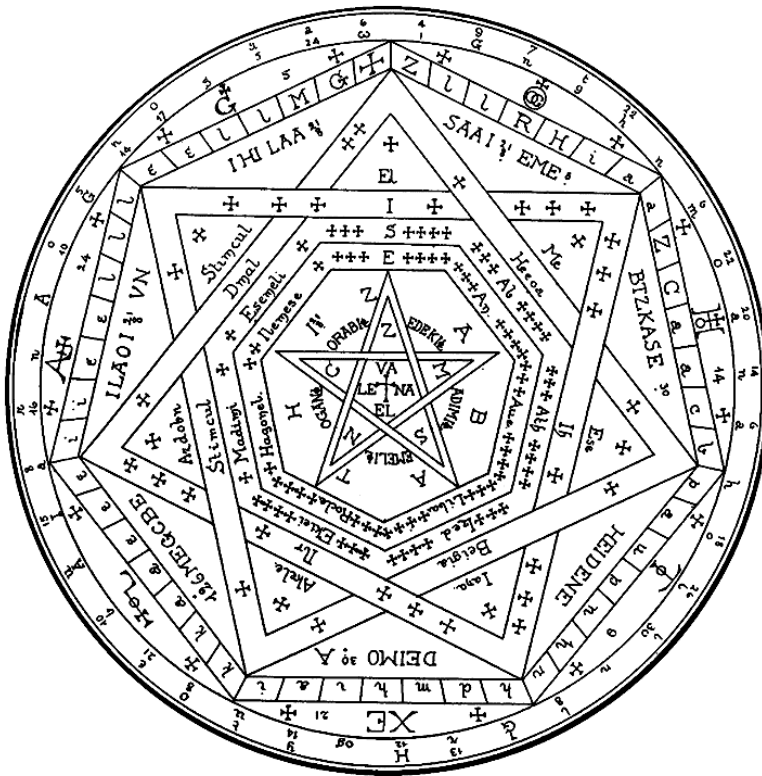
the system makes it possible to create combinations of letters representing words, acronyms or syllables to be remembered by means of animated images mixing the attributes and accustomed actions of familiar mythological figures.¹⁴²⁷

Scholars differ on the exact role of these techniques. Dame Yates saw them as part of the magical tradition. By contrast, Rita Sturlese, sees them as a kind of adult toy:

Here each ray corresponds to a set of syllables combining one consonant with one vowel. Thus reconstructing a word with its phonetic constituents amounts to combining the various elements of each section. The addition of the images described in the last ring before the hub creates in the end a mnemonic background by means of which new words can be remembered.¹⁴²⁸

11.10.7. John Dee (1527-1608)

Giordano Bruno's English contemporary as a practicing magician used a Sigil of Aimeth to protect himself from evil forces (figure 373a). The sigil contained letters, names of god, daughters of light, sons of light, daughters of the daughters, sons of the sons. Dee adapted the



a.



b.

Figure 373. John Dee, Sigil of Ameth, b. Harsdörffer, Alphabet circle.

methods of alphabet circles and squares as a method for producing names of angels. He used elemental tablets, a tablet of union and kerubic squares.

11.10.8. Philipp Harsdörffer (1607-1658)

Harsdörffer, a German playwright, adapted the alphabet letters to the ballet:

Around 1650, Georg Philipp Harsdörffer devised an ingenious ballet. It's simple: first, give each dancer a board inscribed with a letter of the alphabet; then watch as new words or phrases emerge from dance. The [very movement of the dancer's bodies](#) will act as a combinatory mechanism from which language springs.¹⁴²⁹

He also created an alphabet wheel (Denckring), whereby a user can spin the discs and generate up to 97,209,600 words (figure 373b):

The *Denckring* is a database of the German language composed of five predicate variables: prefixes (forty-eight values), initial letters or diphthongs (fifty values), medial letters (twelve values), final letters of diphthongs (120 values) and suffixes (twenty-four values). Instead of using a table structure, however, each variable is inscribed along the edge of a disc and nested with each of the other discs, forming a simple combinatory mechanism that can generate any information stored in the database.¹⁴³⁰

If the 16th and 17th centuries saw ever more elaborate ways of generating new letters, sounds, and words, they also brought a new fascination with discovering the original alphabet, the so called Alphabet of Adam (cf. figures 66). The 19th century brought an increasing passion to discover original principles of language.

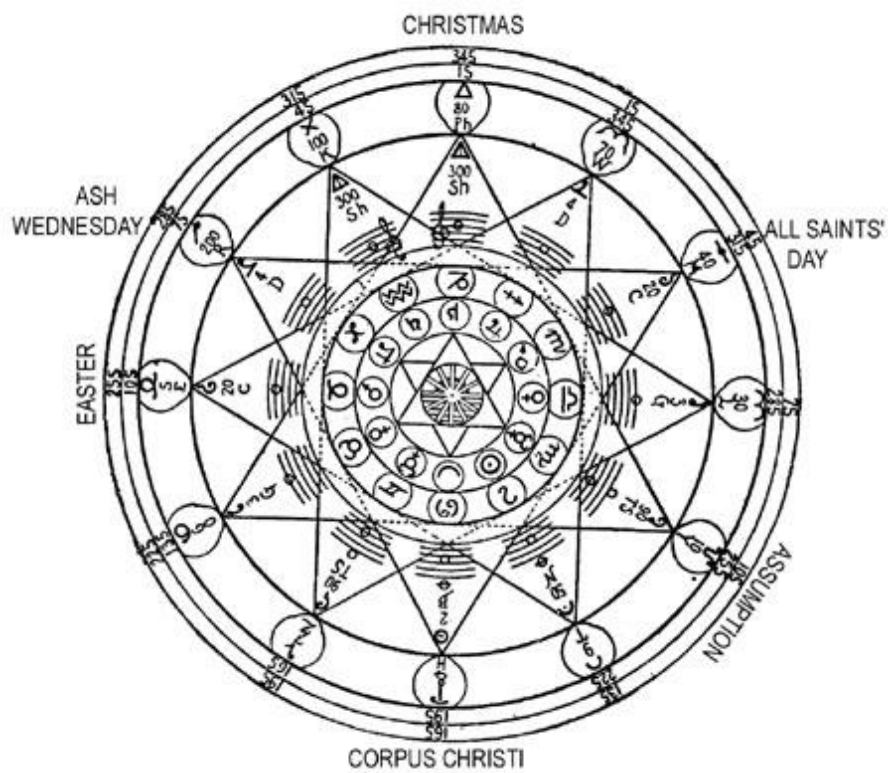
11.10.9. Alexandre Saint-Yves d'Alveydre (1842-1909)

One of the most fascinating of these was the French mystic, Saint-Yves d'Alveydre. He believed that the primordial alphabet was in India:

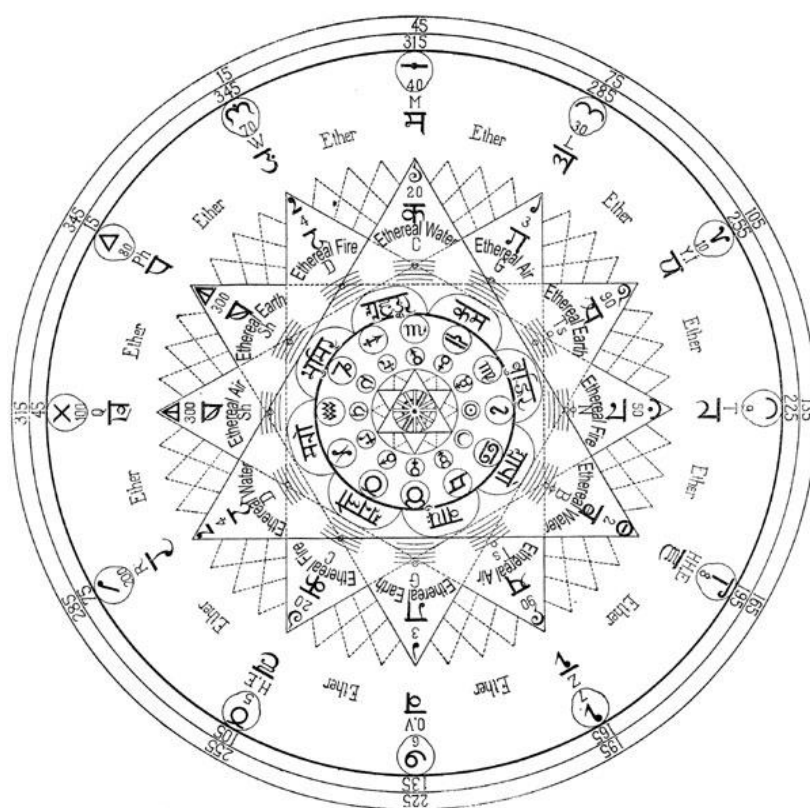
"The primordial alphabet of the Atlanteans has been preserved in India, and it is through the Brahmins that it has come down to us."...

Saint-Yves explains thus the etymology of the word Vattan: "Vat signifies to speak, say, share, measure, distribute, envelop, connect, knot. Vata signifies circle, sphere, equality of form and dimension. Tan signifies to deploy."¹⁴³¹

Saint Yves published the Vattan or Adamic Alphabet (Alfabeto Watan o Adamico, figure 378a). Another version aligned 12 direction, 12 zodiac signs and corresponding letters in Vattan, French, Assyrian, Syriac, Chaldean, Samaritan (figure 376 b). The 12 directions were also aligned with major Christian feasts and musical notes (figure 374a) as well as Sanskrit letters and elements: ether, ethereal fire, water, air, earth (figure 374b). His synthetic diagrams included a Zodiac of the speech (zodiac de la parole) with a solar alphabet of 22 letters. Here he aligned a dodecad of letters, music, Adamic and numbers, Devanagari Sanskrit, Astral (zodiac signs) and French (figure 375a). His studies led also to an Arithmology of the XXII letters (figure 375b) and a device called the Archeometer, a synthetic protractor of the higher studies.¹⁴³² His comparative lists included 22 Letters of Vattan, Hebrew, Sanskrit and French and Astral signs (figure 376a-c- 378).



a.



b.

Figure 374. Saint Yves D'Alveydre , Archeometer¹⁴³³



785

Alpha- bet Vattan	Hé- breu	San- scrib	Fran- çais
—	א	अ	a
⊖	ב	ब	b
⋈	ג	ग	g
2	ד	द	d
8	ה	ह	e
6	ו	व	v
9	ז	ज	z
⌒	ח	ह	h
⋈	ט	त	t
⋈	י	य	y
⊖	כ	क	c
3	ל	ल	l
+	מ	म	m
⊖	נ	न	n
⋈	ס	स	s
3	ע	उ	ou
⋈	פ	प	p
9	צ	य	ts
+	ק	क	k
⋈	ר	र	r
⋈	ש	ष	sh
⋈	ת	थ	th

Arcanes Tarot	Numérologie	Équivalences	Alphabet hébreu	Sepher Yetzirah	Christian Pictols	"Alpha- bet Astral"	Dériva- tions	Alpha- bet Vattan
I 1	A	א	(i)	—	—	—	—	—
II 2	B	ב	⊖	⊖	⊖	⊖	⊖	⊖
III 3	G	ג	⋈	⋈	⋈	⋈	⋈	⋈
IV 4	D	ד	2	2	2	2	2	2
V 5	E	ה	8	8	8	8	8	8
VI 6	V	ו	⋈	⋈	⋈	⋈	⋈	⋈
VII 7	Z	ז	⋈	⋈	⋈	⋈	⋈	⋈
VIII 8	H	ח	⋈	⋈	⋈	⋈	⋈	⋈
IX 9	T	ט	⋈	⋈	⋈	⋈	⋈	⋈
X 10	Y	י	⋈	⋈	⋈	⋈	⋈	⋈
XI 20	C	כ	⋈	⋈	⋈	⋈	⋈	⋈
XII 30	L	ל	⋈	⋈	⋈	⋈	⋈	⋈
XIII 40	M	מ	(ii)	—	—	—	—	—
XIV 50	N	נ	⋈	⋈	⋈	⋈	⋈	⋈
XV 60	S	ס	⋈	⋈	⋈	⋈	⋈	⋈
XVI 70	OU	ע	⋈	⋈	⋈	⋈	⋈	⋈
XVII 80	P	פ	⋈	⋈	⋈	⋈	⋈	⋈
XVIII 90	TS	צ	⋈	⋈	⋈	⋈	⋈	⋈
XIX 100	K	ק	⋈	⋈	⋈	⋈	⋈	⋈
XX 200	R	ר	⋈	⋈	⋈	⋈	⋈	⋈
XXI 300	SH	ש	(iii)	—	—	—	—	—
XXII 400	TH	ת	⋈	⋈	⋈	⋈	⋈	⋈

a.-c.









d.

Figure 376a –d.. Vattan, Hebrew, Sanskrit, French, Umbanda (Aum ban Da)

The large circle at the top shows 12 vowels single and double uniquely used in Vattan. The small circle shows 7 mystical vowels linked with the Datus of the mysteries and the 7 planets. The rectangles show the 22 letters of sacred writing. The alphabet is headed by two vowels E and A, so this is a vowels first alphabet. The left column shows a sequence of 10 consonants A B Ga Da, Ha Oa Za, Ha Ta Ya, Ka. The right column shows 11 consonants: La Ma Na, Sa ya Pa Tsa, Qa Ra Sha Th. The corresponding columns under the letter E repeat the sequence with the vowel e. So this is a two vowel matrix.

More astonishing is that this 22 letter alphabet in 2 x 2 columns effectively shows us an abjad sequence. The abjad form, reflected in Sumerian and formalized in Babylon and later on the East coast of the Mediterranean, has its roots in India. Also striking is that letter 5 entails two forms of H as He and Ha in the form of an Othala rune and Othala rune inverted. A variant of these figures appears in the seven mystical vowels. Other variants were encountered in the old Slavic alphabets in connection with liude (figure 33), as the essentially male symbol (figure 34, also on the title page of the book), ma in Brahmi (figure 36); the lem of Indicum (figure 36) and as symbols 47 (y) and 72 (ya) in the 132 Bulgarian runes (figure 36). In other words, 2 of the 4 most sacred letters of the Hebrew tetragrammaton are linked with key symbols in Vattan, Brahmi, Indicum, Old Slavic and Bulgarian. Saint –Yves D’Alveydre was convinced he had discovered a universal key:

It remains for us to see, on the Sphere of the Living Word, the Shema, the Name of the ALHIM, the Vattanian A shows us the radiants of the Aleph Thau and of the ASoTh of the Ethereal, 6 three times = 18 six times = 36, 6 60 times = 360, the number of the Decans, then the infinity of radiances. The second letter L in Vattan  shows us the winged beings of the celestial air, the sign of Libra, sign of air and the autumnal equinox of the heavens, their quality as Judges of Lives at the council of the Gods presided over by the King of Glory, ad Dexteram Patris, because the I, the  and the  of IEVE is in the sign of Virgo, sign of the earth of glory, or translucent. The H, in Vattan , shows them to us at the vernal equinox of the heavens in the sign of Aries or the solar Lamb where the Sun of the Spirits has his exaltation in his Gift, in the Agni in the Fire of love of his supreme sacrifice, Life, the letter Y in Vattan  unites them to Ie Sh V and to IEVE in the sign of Virgo, and of the earth of glory above, the letter M in Vattan  shows us Scorpio, the executive of their judiciary right after the council of the Gods presided over by the king of Glory, sign of the Living Waters of Heaven, vivified by them and where all Life is revived in the celestial Water and in the spirit, which bears witness to it.¹⁴³⁴

If there remains a slight temptation to dismiss these parallels as coincidence and the efforts of Saint-Yves as a charming example of late 19th century mystical syncretism, it is instructive to go to Brazil. Their Umbanda religion refers to 7 original vibrations, 7 rays, 7 lines, and 7 Orixas (cf. Orishas, guardian spirits from the Yoruba religion; cf. Indian state). The alternative name of Umbamba is Aum Ban Da (figure 343a). The first two letters of the religion correspond to the two forms of writing B in the Vattan religion. The Umbanda also have their own version of the Vattan alphabet (figure 377d), refer to the Brahmans, the Kaballa and to the power of 22:

UMBANDA is mystical, liturgical, sacred a TERM, vibrated, whose origin it finds in that primitive alphabet that proper the Brahmas of was unaware of the essence, but that it is inside of the proper KABALLA (means the power of the 22) (most occult, most private), the one that had given the name of Aryan, Adâmic or Vatan and must Have come of the pure Red Race, whose letters, in set, obeying the

certain rules and position, forms revealing, similar images to the TRUE SCRATCHED OUT, known SIGNALS symbolically, for the name of PEMBA POINTS. This Umbanda term, lost its meaning REAL in the calls languages deceased, since cited "schisma" of Yrschú, when everything was occulted. In REALITY, UMBANDA means "SET OF the LAWS DE DEUS".¹⁴³⁵

Nepali mystics speak of contacts between Nepal and Brazil 2,000 years B.C. If the details of these contacts are as deeply wrapped in mystery as the mysteries to which the letters allude, there is obviously more to 22 letter alphabets than even the scribes of Babylon would tend to have us believe.

11.11. Conclusions

The combinations of alphabet letters lead to words and in theory to the trivium of grammar, dialectic and rhetoric, while combinations of numbers lead to the separate disciplines of quadrivium of arithmetic, geometry, astronomy and music. This chapter has explored dimensions in the early history of alphabets, whereby words and numbers, their meanings and symbolic associations were often deeply intertwined.

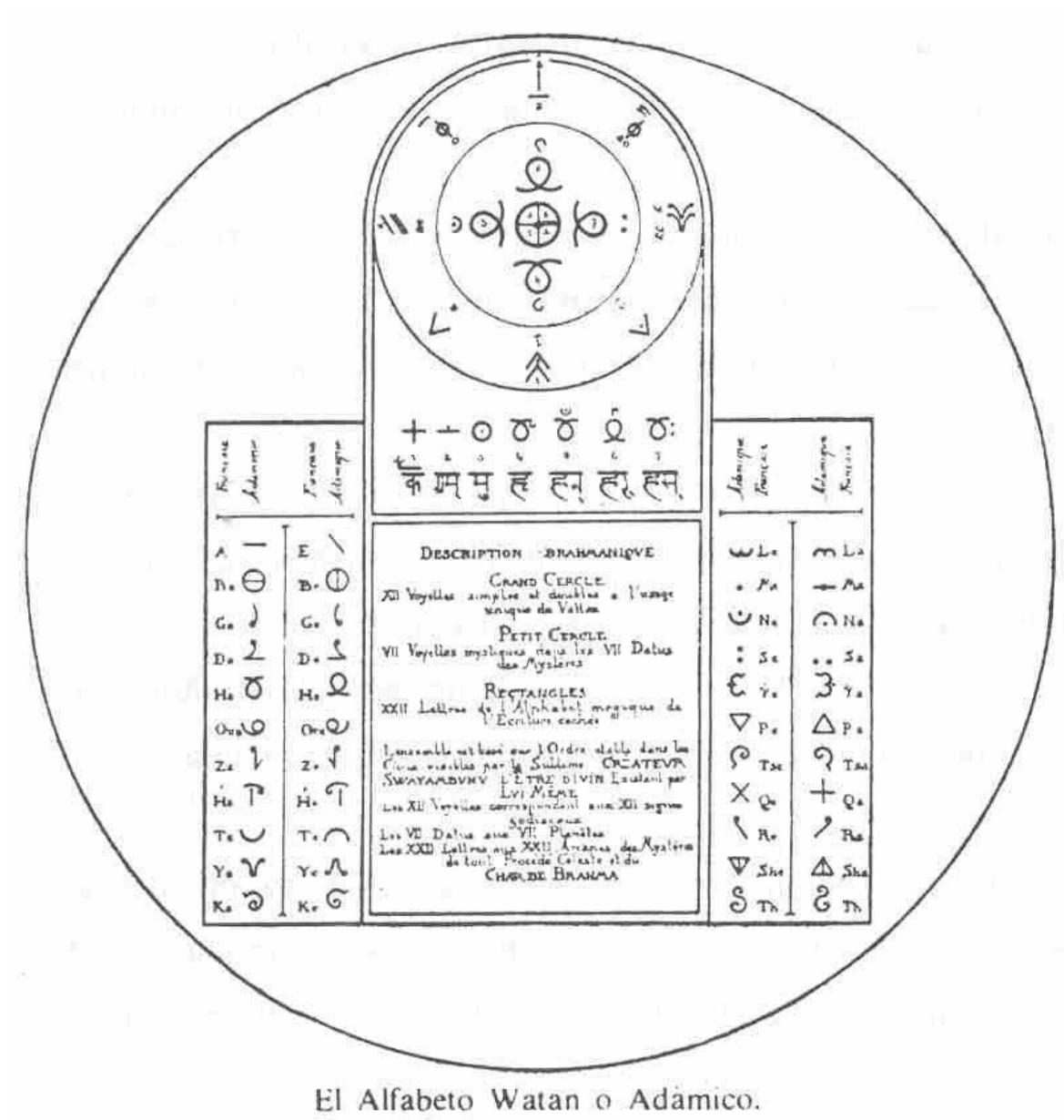
Basic letters such as B (beth, beith, bereginya) are often considered a container for the world. Symbolically the womb world and diamond world mandalas (gharbadhatu - vajradhatu, bell and vajra) are cosmic containers for the manifest and non-manifest realms. The bell and vajra mandalas are also linked with a cube and octagon, associated with 6 and 8 syllables. Meditations wherein these shapes are transformed into each other become important in Eastern traditions. The same shapes of cube and octahedron are found in the West, typically as separate containers, sometimes conceptual, sometimes linked with observations in/of nature. Spheres also play this role as containers.

In the West, distinctions between manifest and non-manifest acquire new meanings with respect to the dots of cubic matrices, or the squares visible on cubes. Distinctions between amounts visible from a given viewpoint and those visible from all possible viewpoints become linked with metaphors for revealed truth with respect to absolute truth.

A brief survey of the Hebrew tradition explored their syntheses in linking geometrical forms of the tree of life with the Greek tetractys. This offers new light on their emphasis of the sequence 3-7-12, and also on why some numbers (e.g. 19, 22, 26, 32) acquire such significance in their metaphysics. Numerical harmonies and symbolism thus explain some of the verbal symbolism of Hebrew letters and words. According to Russian studies, the origins of this number system lie further East in Taoism (§11.3).

An outline of connections between regular polygons (trinagles, squares, pentagons), regular solids and alphabet letters revealed how these were interconnected. Of particular interest is the star tetrahedron also known as the philosopher's stone and the merkaba, connected with the star Regulus (also known as the Basilisk star). A rich series of connections with yoga and breathing techniques in cultures from Tibet and India to Slavic culture and Egypt suggests that the Chariot card of the Tarot has a deeper range of meanings.

Specific links between numbers and alphabet letters are also found with respect to a small number of cosmic letters entailing prime numbers, harmonic numbers and Fibonacci



a.



Figure 378. Alfabeto Watan or Adamic Alphabet¹⁴³⁶ b. 16 great signs of geomantic system.

numbers and figurate numbers. Chapter 10 showed that numbers 1 to 9 and their multiples proved particularly useful in creating basic modules for alphabet sequences. Numbers 10 to 20 and their multiples provide a framework for early cosmologies. In Babylon, multiples of 6 (60, 600, 12,960,000) are seminal. In the West, alphabets of 22, 24, 26 28, 33 letters become dominant. In the East, the key numbers become interlinked with 72, 108 and 576. Understanding these cosmic numbers allows to recognize that the same numbers used to create the major alphabets are used to create early cosmologies: i.e. the number of letters, become the number of worlds/realms, and also the number of gods.

We were also able to trace connections between alphabets and major religions. In terms of astronomy Hinduism assigns the Sanskrit vowels and consonants to the level of the zodiac. Buddhism creates 3 worlds with 31 realms i.e, sensuous (11 realms), fine material (16 realms) and non-material realms (4 realms). The 33 letters of the alphabet are relegated to realm 7. Tavatimsa heaven, with 33 gods.

In Babylon, the planets acquire significance as keys to human destiny. Planetary cycles, time and chronology gain in significance. Accordingly, the Hebrew tradition keeps 12 simple letters associated with the (timeless) zodiac signs but aligns 7 double letters with the 7 (time-bound) planets. Hereby, the alphabet is theoretically closer to earth. Indeed, the Hebrew tradition entails a curious dichotomy in approaches. On the one hand, the biblical narrative focusses on events in time on earth after physical creation has occurred (cf. sensuous worlds 1-11 of Buddhism). On the other hand, the cabala continues emphasis on the fine material and immaterial worlds.

In the Christian tradition, the planets are seen as rulers of the universe (kosmakratoras) and the war in heaven, which had been a story of rebellious angels, now becomes a constant battle of light and dark, good and evil. Gradually a series of levels of angels replaces earlier realms of uthras, devas and angels. In the Arabic tradition and Islam, the alignment of letters becomes more polyvalent: the link with mansions of the moon and zodiac signs continues while, at the same time, a hierarchy from the highest to earth is created. In this hierarchy, the 7 planets are linked with 7 prophets ranging from Abraham to Jesus and Adam, each linked with specific stars and letters. The alphabet of life, which had begun with creation, is now also about maintaining the cosmic framework, current harmony and future salvation. Alphabets are not only used by the great religions. They are integrally connected in their cosmologies and dimensions of their belief systems.

A brief section explored how key numbers related to alphabet letters, are linked also with major games ranging from card games (tarot), chess, to hneftafl and weiji (game of go). The same fascination with magic squares and cubes that guided early alphabets and cosmology inspired the major games of early cultures.

A final section explored a shift in the role of alphabet wheels (circles, garlands). Traditionally, these served to organize systematic sequences of letters. In Sanskrit, this occurs in the form of a garland or circle of beads (varnamala). In Hebrew, this occurs literally as a circle in a tree of life (alfavita). Mediaeval scholars transform this process of listing existing letters into a

memory device and method for generating new letters, sounds, words, concepts and even new knowledge. The contributions of Raymond Lull, Giordano Bruno, Athanasius Kircher, John Dee, Philipp Harsdörffer, and Alexandre Saint Yves D'Alveydre are explored. Study of the roots of alphabets, thus points to new letters, words, expressions, concepts and knowledge.

Chapter 12. **Conclusions**

For this whole visible world is a book written by the finger of God, that is, created by divine power [...] But just as some illiterate man who sees an open book looks at the figures but does not recognize the letters: just so the foolish natural man who does not perceive the things of God outwardly in these visible creatures the appearances but does not inwardly understand the reason. But he who is spiritual and can judge all things, while he considers outwardly the beauty of the work inwardly conceives how marvellous is the wisdom of the Creator.¹⁴³⁷
Hugh of St. Victor

There yet remain, as subjects of our inquiry, in our alphabet,
The conditions of beings, which seem, as it were, transcendentals,
And as such touch very little of the body of nature. Yet, by
That manner of inquisition which we use, they will considerably
Illustrate the other objects.¹⁴³⁸
Francis Bacon, Alphabet of Nature

12. Conclusions

The final chapter is in two parts. Part one provides a summary of findings in the 11 chapters. Part two reviews six key dimensions of alphabets: identity, order, belief, (explaining) creation and life, and templates. These lead to challenges, dangers and an epilogue.

12.a Summary of Chapters

1. Marks, Signs, Symbols

Our study began with parallels between Slavic Zharkutanskies runes (68,000 B.C.), early Vinca script (5300- 4000 B.C.), Chinese symbols and Shamanic traditions. Exploration of early Slavic signs and symbols reveals a fascination with energy, power and force linked with a concept of 3 fires: celestial, atmospheric (lightning/thunder) and terrestrial (everyday fire). These symbols are connected with creation and notions of the origins of life. A symbol of the Celestial All (Altarnik) becomes a starting point for anti-clockwise and clockwise swastikas, which become the old Slavic letters, Posolon and Swastika, subsets of which become the Cyrillic letters Eri and Glagoli. The letters posolon and swastika also become linked with the posolon rune and jara rune. These letters are linked with early calendars going back to c.20,000 B.C., names of gods and other symbols. These same runes are, in turn, the initial letters of two of the world's oldest documented religions Ingleizm (cf. Old Believers-Inglinists)¹⁴³⁹ and Yudzhizm.

Linked with these religions are early Slavic-Aryan alphabets, which are much more than collections of letters. They tell a story of creation, life and the beginning of new life. In some of the earliest Glagolitic and early Cyrillic alphabets, the regular structure is complemented by a section at the end dedicated to semivowels and diphthongs. This approach is found also in Proto-Bulgarian, in Bulgarian runes, and in Scytho-Sarmatian runes. Hence, even if the precise dates of these early alphabets remains a matter of debate, their existence confirms clearly developed systems long before Cyril and Methodius. There is a pre-history of Western alphabets that lies somewhere in Middle Asia and appears to come via India. According to both Hindu and Slavic sources, there is a further pre-history that lies in the land of the Northern Kurus, associated by some with Siberia and by others with the Lake Baikal area (figures 379, 668, 669).¹⁴⁴⁰

Chapter one revealed that there is both a Slavic and a Hindu tradition of Vedas. Indeed, in the Slavic tradition, vede is the third letter of the alphabet, written as a B and meaning to know (which precedes the letter, D, dobro, meaning good) and leads to the ABVD alphabet model. Russian sources speak of a sacred Slavic alphabet (Х'Арийская Каруна (руника), Union of Runes 256) and vedas that preceded the Indian Vedas:

In common parlance these are called the priesthood letters. Karuna formed the basis of ancient Sanskrit, Devanagari and were used by priests in India and Tibet. A simplified form with fewer rune Karuna was used by western Slavs and Aryans, who inhabited ancient Scandinavia, Iceland (48 PR), the territory of present-day Germany (19 PR), France, Scotland (33 Runes), Ireland (38 PR) and other Slavic-Aryan countries.¹⁴⁴¹

With dates claiming to go back 100,000 or even 600,000 B.C. all this might well seem completely fanciful. However, detailed drawings of each of the 256 runes exist, each of them

is named and described (cf. figure 124c) and more significantly they have been mapped to the much smaller set of modern Cyrillic letters (figure 124d). It may well prove to be the case that many details of this early story remain shrouded or lost in pre-history. Even so, the explicit parallels between Slavic and Indian themes both with links to Tibet and China confirm that there is a big picture extending across the greater part of Eurasia. Even a cursory glance at key runes in this series reveals that the karuna include most of the basic runes in the western tradition (figure 402, cf. figure 101). Recent studies in the genographic project have traced a Scythian presence in the Altai mountains of Siberia to 40,000 B.C. (cf. appendix 7.12). Chapter one merely outlined some basic principles. Further details of these Slavic-Aryan runes and alphabets are given in chapter 4.9 (figures 123-126). They reveal that there is a detailed body of evidence to argue for a long tradition, forgotten in most western textbooks.

2. Sanskrit Framework

Chapter two explored the Sanskrit framework. Whatever its possible antecedents, Sanskrit holds a special place in the history of alphabets. It is the first known alphabet with a systematic framework for human sounds in the mouth and as such introduces a proto-phonology. This framework includes a system of 25 consonants organized in a matrix or grid of 5 x 5 squares (cf. matrices and letter grids in § 4.4 - 4.5). These 25 sounds become linked with 24 and subsequently 25 elements (tattvas) and thus become the basis for the Sankhya school of philosophy (figure 35).¹⁴⁴² A similar logic links the 24 letters of Greek with the elements (stoicheia) of Nature. The Hindu system of 25 sounds is expanded to 33 sounds, 35 sounds (7 x 5 sounds in the Tantric School) and 36 sounds in the Vedanta school. Thus the elements of sounds also become the elements of physics and philosophy.

These same elements serve to explain creation as a process of differentiation, moving from the one to the many in a cycle, whereby the individual is reunited with a universal One. At a metaphysical level the same elements (tattvas) thus become a framework for religion. For instance, in Saivism, this leads to three categories of impure tattvas, pure-impure and pure tattvas. These 3 categories are aligned with 3 worlds, namely, a sensuous, fine material and immaterial world. In Buddhism and other systems, these 3 worlds are subdivided into 33 realms and 33 stages of enlightenment (cf. Appendix 11). So the sounds that are the elements of creation effectively become stepping stones in a ladder back to the source of creation in the universal One.

Multiple systems evolve. In the tantric, mystical tradition sounds are linked with key symbols: e.g. the All powerful 10 of the kalachakra, which lead on the one hand to metaphysical structures of meditation and on the other to physical constructions. In the South of India, complex Melakarta charts link physical music with metaphysical gods and concepts. Throughout India, the elements (tattvas) become linked with the visible world. In the heavens, they become linked with the mansions of the moon (nakshatras) and with the stations of the sun (zodiac signs or rasis). This leads to both astronomy and astrology and also offers a precedent for later Arabic alignments of alphabet letters with the heavens (cf. chapter 5).

Meanwhile, on earth (cf. chapter 6), the same elements are aligned with the energy centres of the body (chakras). Different schools often have slightly different alignments but there is a clear basic pattern whereby the lowest chakras are rough sounds and the highest sounds are semivowels and vowels. This system spread far beyond India. For example, an adapted

version is applied by the Nazorean Essenes to the Mandaic alphabet and brought to Mount Carmel in what is now Israel. A version of the chakras is found among the Navajo and Cherokee Indians. Another version, adopted by the Celts, is still found in Celtic practice of Quebec in Canada. A third version evolves in the Slavic tradition, partly in the context of the Slavic Vedas. According to some sources, this version may have predated the Hindu developments. Other sources point to explicit links with Hatha yoga and connections to Chinese traditions. Such alignments of chakras and letters continue in figures of Adam Kadmon in modern Western mystical traditions.

The Sanskrit framework spreads throughout the world. It spreads eastwards to Burma, Thailand, China, Indonesia, the Philippines and Japan. It spreads westwards to Middle Asia, Africa and Europe. It leads to multiple variants and scripts (e.g. Pali, Brahmi, Devanagari) and different lengths: a full version and abbreviated versions: 26 letters or 22 letters in an a b g d sequence. Two of the 72 magical alphabets of the Roman Catholic Church are from India, namely, Indicum and Brahmanicum, the latter of which is associated with the second alphabet of Solomon and Hebrew 3. Sanskrit thus offers clues for understanding Western alphabets.¹⁴⁴³

3. Breathing and Life

If the letters of Sanskrit offer a framework for speaking, writing and principles/elements (tattvas) of creation, their ultimate purpose is to account for movements of breath, movements of the body and of life itself. The idea is that by controlling breathing through yoga, one can reverse the yoke of time (yuga). Chapter three shows that this quest is a theme in many early alphabets. By way of introduction, the example of Slavic Aryan vedas and the 17th century Scanzianum alphabet of Buraeus are considered, before exploring Egyptian and Slavic examples.

Underlying the theme of descent in the form of letters are themes of descent and ascent in the form of inhaling and exhaling. These become linked with energy centres (chakras) in the body. Two main models evolve: one applies to the entire body in the manner of a standing cosmic man, often associated with Adam Kadmon and a Vitruvian man; the other applies to half the body, i.e. a seated person in a yogic position. Both models entail a series of basic metaphors, the spine (shushumnah) as a column, pillar or world tree; the paths of the two nadis (ida and pingala) usually as two intertwining coils, in the form of a caduceus, sometimes in the form of two columns. The descent and ascent can then be seen in terms fire, lightning, a flaming sword, streams, living elements, sephiroth or letters. Metaphors of 3 pillars and 3 streams that connected 3 worlds using 3 goddesses and 3 knots now become a starting point for much more than an alphabet for speaking, writing and and reading. It becomes an alphabet of nature with a cosmology of the world.

4. Movements and Matrices

The internal movements of breath associated with yoga and internal alchemy of the metaphysical world are paralleled with external movements of the body in the physical world. On the surface, this leads to yogic runes that resemble a new age version of aerobics and the fanciful human figure alphabets of Mannerism. These also are found in the Turkic,¹⁴⁴⁴ Arabic

and Chinese¹⁴⁴⁵ traditions. Chapter 4 showed that these runic movements have a systematic basis linked with philosophy and religion. Simple markings are linked with a static hand and become a starting point for aligning letters with trees, elements and annual cycles. Some Slavic versions, such as the Big Dragon system, are linked directly with Chinese philosophy.

In Scandinavia, stav runes link basic movements with runes using 9 stavs. Elsewhere, these stavs are sometimes 9 sticks, rods, glory twigs or lines. A static version of the 9 lines leads to a web of Wyrd and web of Örlög (cf. web of fate). It also leads to matrices for constructing runes. In the Slavic tradition, these rune matrices are more complex, ranging from basic two-dimensional versions of 3 x 8 runes to three-dimensional versions entailing 64 cubes. Such cubic matrices are linked with a complex geometry used to generate both the world tree and the flower of life. Whereas the Slavic tradition has maintained a 3-d tradition, the West increasingly relies on 2-d systems which, according to Slavic sources, entail a loss in meaning. There are numerous systems including Wiligut runes and a version linked with Georgian Asomtavruli, which is claimed to go back to 6,504 B.C. In India, the idea of matrices is reflected in the name of the 8 goddesses (matrikas) credited with creating the letters of the Sanskrit alphabet. The imagery sometimes entails principles, sounds, rays, and weaving.

Some of the Slavic runes are directly connected with fundamental letters in major alphabets. For instance, the zynch rune (✕) as a combined upward and downward chevron is rune 20 in Razens Molvitsky and Lepenskog Vira and is letter hh in Brahmanicum, the second alphabet of Solomon and in Hebrew 3 (ש). Such deep-seated links suggest that both runes and letters are sometimes abstractions of individual human movements and sometimes reflect cosmic movements such as a crossing in a letter form. For instance, runes 9 10 11 are often Hagal, Nied, Is or n i a. They entail a rune with a downward movement, culminating in a rune with an upward movement (𐌺 𐌻), the by now familiar theme of descent and ascent. Such a descent and ascent is found again in images connected with vowels OI and IO, linked with a converging and expanding spiral. Such spirals are encountered elsewhere when Vita and Activ combine to produce Ot (English letter W, figure 123h).

The rune with a downward stroke is found also in the Slavic and Greek Orthodox cross where it is said to symbolize the scales with the soul of the thief who went to hell. However, the same form is found in old Slavic alphabets as the letter Krest (Cross, figure 31-32) and in the background of the letter Buki (figure 31h, 37. cf. figure 358). Hence, even the most familiar Christian symbols have roots in pre-Christian symbols, runes and letters. The Slavic account of this pre-history is in terms of four races and four alphabets: da'Ariyskie Tragi, kh'Ariyskaya Karuna, Rasens Molvitsky, Svyatorusskie Images. Rasens Molvitsky is copied in Lepenskog Vira which links with one of the important Neolithic sites, Lepensky Vir (c. 7,000 B.C. figure 678a).

We found another system, an alphabet of the VseYaSvetnaya Slavs (125c-d), said to have begun as multidimensional spatial writing (c.11,900) and subsequently reduced to a two-dimensional planar writing (c.6,000 B.C.).¹⁴⁴⁶ This system of 1,240 runes was simplified to 147 everyday runes (64 uppercase, 83 lowercase). Variants of the simplified form became the

Vseyasvetnaya Charter¹⁴⁴⁷ (Всеясветная грамота), which again appeared in subsets. A further subset, drawing on both the ancient hariskoy runes and the Charter runes, became the Cyrillic alphabet. Hence, there are precedents for modern alphabets, which have their roots in the mists of pre-history and link directly with some of the first documented archaeological sites.

5. Heavenly Models

Chapter five explored how hieroglyphs, runes, and letters of the alphabet are applied to the heavens. Egypt produced alphabets for each of the zodiac signs and each of the planets. The Celtic, Slavic and Arabic traditions linked letters to individual stars and to constellations. Versions of the Phoenician and Hebrew alphabets are associated with constellations. Three of the Chaldean alphabets (1,9,10) are linked with the heavens.

In India, letters are linked with mansions of the moon (nakshatras) and stations of the sun (rasis or zodiac signs). From this emerge astrologies based on the moon and sun. In more complex versions, the static links between letters and stars evolve into dynamic links as heavenly bodies go through daily, monthly, annual and larger cycles. The Milky Way, seen as a celestial river, becomes a seminal marker of the heavens. For half the year, as the sun moves towards the tropic of Capricorn, it is seen as moving towards the galactic centre, towards order. For the other half of the year, as it moves towards the tropic of Cancer, it is seen as moving away from the galactic centre, towards chaos.

The time just prior to the return back towards chaos, linked with the constellations Scorpio and Sagittarius, was associated with a dark portion of the Milky Way, which appears as if it were an island in the heavenly river. This island, also described as a reed bank, was seen as a birthplace of saviours and heroes: Kartikai (Skanda or Murugan) in India, Moses in Egypt, Apollo in Greece. Accordingly many ancient cities evolved where there was an island in an earthly river and gradually maps of the heavens lead also to stories and systems of the sky – a theme pursued in Appendices 2 and 3.

The 22 letter alphabet of Babylon (the alfabesi) transforms this model. 12 simple letters continue to be associated with the 12 zodiac signs. 7 double letters (B G D K P R T) become associated with the 7 planets with 7 rulers (7 cosmocrators, 7 powers, 7 archangels) and with a series of 7-fold connotations: 7 chakras, 7 candles, 7 virtues, 7 arts etc.). Meanwhile, Sanskrit vowel 1, consonant 25 and letter 32 become the three mother letters: A M S. The Hebrew cabala tradition develops this into a metaphysics of emanations descending from a metaphysical world above to a physical world below. The Arabic tradition continues the Hindu association of letters with individual mansions of the moon and links them simultaneously with a hierarchy from the highest heavens towards earth marking a metaphysical chain of being that explains pre-creation; hence, more precisely, a chain of pre-being, rather than the Christian chain of being.

The consequences of these changes are multiple. In the Chinese tradition, the sky is linked with 10 heavenly stems, whereby 5 is the heavenly dragon and 6 marks an earthly serpent associated with letter and number 6, which become Coptic So, Greek Sigma and Latin sex.

The new order shifts the orientation by 90 degrees such that letter 5 is aligned with Aries/Taurus and letter 6 with Gemini/Cancer. Serpent and snake symbolism are replaced with a Christian framework, whereby the S of Sigma become part of the symbol IHS (In Hoc Signo).

In India, cosmology becomes translated into building programmes, which become a model throughout Asia. The 5 elements lead to 5 elements stupas. The Babylonian emphasis on seven planets also leads to new building programmes. Round ziggurats (e.g. Malwiya minaret) reflect an ascending order of the planets from the nearest to the most distant: moon, mercury, venus, sun, mars, jupiter, saturn. Square ziggurats in 7 stories reflect a reverse order beginning with Saturn at ground level. Candelabra and magic squares also reflect this cosmology. Indeed, the seven fold model becomes a general ordering principle.

The new order does not replace the original. It is integrated such that there is now a primal order and an order of change. Metaphysically this becomes linked with a visible and invisible realm, symbolized by a womb world and diamond world with accompanying mandalas. At the two dimensional level, this leads to square and octagonal ground plans, linked also with a prophet and a saviour (e.g. John the Baptist and Christ). The letters for ordering speech, writing and reading thus inspire earthly architecture, which reflects the divine order of the heavens. In the process, there is a gradual shift from general cosmic principles of celestial all, creative force, generative force to specific temporal and planetary cycles.

6. Earthly Reflections

In India, the heavenly models lead to a whole range of earthly reflections: on earth as it is in heaven long before the Lord's Prayer. Chapter six outlined how this leads to a sacred geography and sacred chronology. Hereby, a few fundamental metaphors lead to a cosmological ordering of the physical world. Fires, energies, powers, streams, rivers are associated. A notion of 3 creative fires leads to 3 fires, 3 nadis, 3 gunas, 3 phases of the moon. More complex versions with 5 rivers and 7 rivers evolve.

In this approach, letters of the Sanskrit alphabet are linked with the body of the goddess Sati, who is then cut up into 51 pieces, which then become 51 peethas or abodes of the Goddess, which also become the beads of a rosary of the alphabet (varnamala, cf. figure 415). Analogous methods lead to a range of earthly abodes of gods in the form of temples linked with pilgrimage routes. Linked with this is a sacred chronology whereby, for instance, the number of breaths in a day are linked with the number of years in one precession of the equinoxes (21,600 in India or 25,920 in the faster West) and reflected also in building programmes. The divisions of sounds into individual letters thus reflects and is reflected in the divisions of space and time. The sounds that create the world thus become linked with creating an ordered world, a sound world, a world with divine harmonies.

As a result the twofold, primal order and an order of change, now becomes a threefold distinction linked with three kinds of signs: cardinal, fixed and mutable. In the West, this becomes the triad of world, year, man (mundus, annus, homo), which is reflected in metaphors of keys to knowledge and religion, linked with crosses and runes.

The primal order, once associated with a universal creative force, now becomes 4 fixed signs linked with 4 living beings (chayyot), 4 stars, 4 animals, 4 archangels, 4 evangelists, who and which serve as orientation points in the heavens, and also mark four stages in the evolution of man: moving from bull, to lion, eagle and man/angel as divine being. The sphinx and the pyramids at Giza may reflect this symbolism. In any case, this leads to cosmic programmes that link 3 (mother) letters with 3 principles: 7 letters with 7 principles, 7 Adityas, 7 chakras, 7 rays, 7 days, 7 months and 12 letters with 12 principles, 12 zodiac signs, 12 hours, 12 months etc. In general terms, the history of alphabets is thus intimately connected with the history of cosmology, mythology, religion, philosophy, and science. In specific terms, one particular combination of 3, 7 and 12 letters leads to the 22 letter alphabets of the West.

7. Eastern Alphabets

Sanskrit spread via a second strand of transmission by sea along the spice routes: eastwards (chapter 7) and westwards (chapter 8). The 7 vargas (divisions) of Sanskrit served as a model for other alphabets. Early examples were in southern India: e.g. Kannada, Pallava, Grantha, Tamil. Maps show that in the first century A.D. (figure 644a), Indian maritime routes led eastwards to Malaya, Indonesia, the Philippines, China and Japan; westwards to Ethiopia, Egypt and Madagascar.¹⁴⁴⁸ These routes, which are probably much older, are explored in Appendix 7.

Chapter seven explored how the Sanskrit vargas became a model for a wide range of alphabets in Southeast Asia, Austronesia, the Philippines and Japan: e.g. Old Javanese, Khmer, Burmese. Some versions of Thai copied the Sanskrit model in its entirety and simply added new glyphs alongside.

In some cases, only the basic 25 consonants were copied as letter grids: e.g. Brahmi, Telugu, Grondhi. In other cases, phonology charts were exported: e.g. Japanese, Balinese, Tagalog, Alfa Larawan. Another variant was to use subsets of the model with reduced numbers of letters for the divisions: e.g. Alibata, Baybayin. These variants have different names. While full alphabets are typically called aksaras (aksAra: imperishable, syllable, word, speech) or bahasas (*bhāṣā*: spoken language), the subsets are called surat or kaganga (i.e. the first three letters of Sanskrit: ka ga nga). The Japanese equivalent of these phonetic subsets are kanas or ganas: e.g. Hirakana and Katakana,¹⁴⁴⁹ as distinct from kanjis, which are logograms.

Comparison revealed unexpected links between specific letters of Tibetan, Aksara Palawa Kawi (a version of old Malayan) and Indicum (an Indian subset that reached Europe). Hence, in terms of specific letters in alphabets, there are connections between letters in India, Tibet, Malaysia in the East, and Egypt in the West. Sanskrit is more than the starting point for Indo-European alphabets. It creates a template of letter sequences that applies to Dravidian, Sino-Tibetan, Austro-Asiatic, Austronesian, Tai-Kadai and Japonic language families.

8. Westwards

Some recent scholars have linked the origins of the Western alphabet with workers in Egyptian turquoise mines or inventive scribes coping with pragmatic, everyday challenges in a military context who developed an “easy-to-learn Egyptian shorthand.”¹⁴⁵⁰ Others suggest that Hebrew derived from elaborate hand gestures.¹⁴⁵¹

Chapter 8 offered a more complex picture. The role of Egyptian hieroglyphs was examined as evidence of indigeneous sources. The earliest Egyptian alphabets have links with Ethiopia¹⁴⁵² and India.¹⁴⁵³ Versions of Ethiopian¹⁴⁵⁴ have Hebrew letters and the same structure as a Chaldean syllabary and a version of Indicium. While Western scholars claim that Ethiopian dates back to the 5th c. B.C.,¹⁴⁵⁵ Ethiopians claim that their alphabet goes back to Enoch 3,350 B.C.¹⁴⁵⁶ In any case, since Indicium is the same as the alphabet attributed to Hermes (Thoth) it must have reached Egypt by c. 3,200 B.C. when he is said to have invented their alphabets. Hence, the letters of some Egyptian alphabets come from Indian letters rather than from local hieroglyphs.¹⁴⁵⁷

Other versions of Ethiopian¹⁴⁵⁸ contain primitive syllables which, if combined, lead to the names of the Hebrew letters. The letters of the Alphabet des Indiens Ethiopiques ou des Nubiens are numbered, reflecting the original Ha La Ha Ma sequence and then re-arranged in a new order: A Ba Ga Da. This demonstrates that the Abagada order (now called Abugida by western scholars) represents a second stage rather than the original order. These Ethiopian Nubian alphabets are related to Indian 1 and Indian 2, as well as to Indicium and Brachmanicum, which correspond to Solomon 1 and Solomon 2 as well as Hebrew 2 and Hebrew 3. In other words, Indian alphabets inspired a reshuffling of Ethiopian, and served as a model for some Hebrew alphabets.

A survey of alphabets attributed to the Old Testament Patriarchs and Chaldean alphabets showed that Hebrew and Chaldean are not synonymous as sometimes suggested. Even so, they share an underlying pattern in their structure: letters 1, 9, 17 are Aleph, Teth, Pei (A T P, cf. the A K T P of Sanskrit). In later Hebrew alphabets, this structure shifted to letters 1, 10, 19 (A Y Ai, Aleph, Yodh, Ain, with a gematria of 1 10 100).

Awareness of these early sources leads to a new sense of how the Hebrew alphabet evolved in stages. Stage 1 links versions of Sanskrit (Hanscretanum and kaganga) with the alphabets of Raphael and Adam. Stage 2, introduced by Abraham (sometime in the 18th or 19th c. B.C.?), links the alphabets of Chaldea, Syria and Aram (Aramaic). Stage 3, associated with Solomon, probably via the Queen of Sheba¹⁴⁵⁹ (10th c. B.C.), further links Indian alphabets (Brachmanicum, Indicium) with Chaldean and Hebrew alphabets. Stage 4, associated with Esdras and a stay in Babylon around the mid 5th c. B.C.,¹⁴⁶⁰ establishes a square Hebrew letter form, close to Imperial Aramaic, still in use today. This is called New Hebrew and the True Hebrew character by some. Further comparisons, also throw light on multiple connections between Phoenicia, Syria, Assyrians, Saracens and other Middle Eastern cultures. Details of further correspondences between these Abyssinian alphabets and Western letters are offered in Appendix 9.

The Phoenicians are often credited with the first Western alphabet. The typical version is the A B G D model, closely connected to the Babylonian alfabesi and Hebrew. However, there were at least three other strands. One has Greek letters (also A B G D) and forms the basis of Francique used in Germany. A second linked with Assyrium and Siriorum, and a third linked with the Saracens and Ionians, both use the A B C D model. The Greeks adopted their A B C order from the Ionians in 403 B.C.

Hence, while Phoenician is often described as an alphabet of sea people on the shores of the Mediterranean, some of its roots lie on the mainland: Assyria, Syria and Arabia. We saw that Russian sources claim that their Rassenskie Molvitsky or Etruscan letter (27 letters, figure 123d) was the real source of Phoenician. The Assyrian and Arabian roots produced two models: an A B C D model (24 letters) which became a basis of Greek, Latin, European and non-Semitic alphabets and an A B G D model (25 letters) that was adopted by Hebrew and Semitic alphabets.¹⁴⁶¹ The Phoenician Maronite Christians say it was they who invented the 22 letter form (figure 133). All these claims may be true: i.e. the Maronites possibly reduced earlier 27, 25, 24 letters examples to the 22 letter model.

When Isaac Taylor wrote his classic history of the alphabet (1899) he concluded that the South Arabian Sabaeans were a starting point even for Indian languages. The Indian and Abyssinian evidence considered in chapter 8 suggests that the influence was in the other direction, that the Arabian peninsula is instead a key trading post, that serves as a hitherto missing link in communication between East and West and which has been forgotten outside of Africa.

9. Western Alphabets

Chapter 9 explored a third strand: the move westwards by land via the silk routes of Aryan (Old Persian), Sumerian, Akkadian, and standard versions of Babylonian, Ugaritic, Phoenician and Hebrew.¹⁴⁶² Sanskrit began from a threefold premise of A - Ka - Tha and used this to structure the vargas. The Aryan (Old Persian) alphabet followed the pattern of the Sanskrit vargas. So the underlying structure remained Indian, although the form of the Persian cuneiform letters was new.

Astronomically the Sumerian, Babylonian, and Chaldean contributions lay in ordering the heavens and realigning them with letters in a new way. The letter sequence was effectively identical to the Alphabetum Adami and to Indian examples such as Brachmanicum, and Hanscretanum. New was a moral re-ordering of alphabet letters in two columns. Hereby, the first eleven letters represent the unbounded and the second eleven letters represent the bounded: letters 1 to 11 (a - k) become column one; 12 to 22 (l - t) become column two (figure 276, cf. table 69).¹⁴⁶³

In this arrangement, line one produces the alignment of letter 1 – letter 12, the Al of alphabet. It also produces alignment of letter 6 – letter 17, Fa – Pei, and ultimately the Pha of alphabet. This also explains why letter 6 in the alphabet of the Magi has the values of F, P, PH. Meanwhile, line two produces the alignment letter 2 - letter 13, B – M; letter 2 associated with Mother, with the second Mother letter, and with the second vowel, E, which leads to the be of being in alphabet, which ends with the final letter t.

Chronologically the Sumerian and Akkadian alphabets provide a context for the Babylonian alfabesi, which becomes a model for Ugarit, Phoenician, Samaritan, and Hebrew. An understanding of the approach leads to a fresh assessment of South Arabic (Old Yemeni, Musnad), and Ethiopian Alphabets (Amharic, Geez), Coptic, Arabic, and Persian. As the alphabets move westward, there are several changes in alignments of planets and letters. The

emphasis also shifts from static links to concern with dynamic transitions which, in turn, become embedded in the shapes of letters. Crossing becomes a dimension of individual letter forms, and also affects treatment of saviours, saints and their feasts, including Christ and John the Baptist (cf. Appendix 3).

Western alphabets thus develop alternative structuring principles of letters, which are probably linked directly with earlier runic traditions. The futhark runes begin with runes fehu (tame) and ur (wild). In older versions, ur is rune 1 and fehu is rune 24, arranged in a circle such that one can start with the end. So the runes tell a story of moving from wild to tame, from nature to culture, the same themes found in alphabets of moving from yuga (under the yoke of bondage) to yoga (control, mastery, freedom, liberation, enlightenment); from unbounded, unrestrained energy to controlled energy; from chaos to order.

In the Celtic tradition, column 1 gradually becomes linked with the abstract, heaven, the male as Jaichim, and column 2 becomes linked linked to the concrete, earth, the female as Boaz, which then recurs in freemasonry. Read vertically the same two columns provide the abjad order: a b g d, h w z, h t y....Far from being more primitive systems, the a b g d (abugida) or a b j d (abjad) are frameworks upon which the alphabet order depends.

10. Classes of Alphabets

If abjads and alphabets are ultimately two forms of presenting the same letters, we clearly need other criteria for classing alphabets. Chapter 10 suggests that there are three fundamental ways of organizing letters: vowels in front, behind, or in between. Early examples often favour vowels first or vowels last. Vowels in between offers the richest category.

Babylon is famous for its Tower of Babel which brought confusion to the languages of man. It was also a place of consolidation, which established 72 sacred alphabets. Seen in terms of their first four letters, these can be classed in four major models: A B G D, A B T θ, A B V G and A B C D. Notable is how these 72 sacred alphabets omit the earlier H L H M model, and alternatives such as B L F N, and B P M F. Indeed, there is a westernization of the world picture. While the 72 sacred alphabets include two Indian alphabets (Brahmanicum, Indicum) they omit Hanscretanum, other versions of Indicum, Sanskrit, Brahmi, and indeed any of the other Indian or Asian alphabets or those on other continents.

The A B G D (A B J D) model is associated with abugidas and abjads, the alphabet of Adam, Brahmanicum, Geez, Greek and indeed 41 of the 72 sacred alphabets.¹⁴⁶⁴ A B T θ is linked with only 4 of 72 sacred alphabets (Persian, Arabic, Turkish and African) but these represent over 2 billion persons in present day terms.¹⁴⁶⁵ A B V G is linked with 10 alphabets in the list, which omits Slavic-Aryan, Glagolitsa, Glagolitic and Cyrillic. A B C D is linked with abecedaries, and alphabets such as Latin, and English. The sources of English letter forms are reviewed in this context.

Each of these four models shares some basic structural features. They tend to be modular, with components of 3, 4, 5, 8, or 9 letters. The role of these modules and their relation to systems of triads, tetrads, pentads, etc. was examined. While the most familiar alphabets have 22, 24 26, or 28 letters, their length varies tremendously from under 20 letters to over 100. A

matrix leads to some languages developing more consonant-vowel combinations. When we look more widely at alphabets from India to Europe, although the forms of the letter shapes varies dramatically, the underlying patterns frequently endure. Some of these underlying principles such as mirror alphabets, mirror letters and bridge letters were noted.

Using gematria, a number system becomes one of the alternative ways of sequencing letters in alphabets. While 22 letter alphabets typically range from values 1 to 400, alphabets such as Armenian range from 1 to 20,000. Certain numbers and their combinations play a seminal role in the structuring of alphabets and cosmologies. For instance, 11 leads to 22, 33, 44 letters. 12 leads to 24, 36, 48, 64, 72, 108, 432 which, when multiplied by 1,000 gives 432,000 breaths of a human being in a 20 day period, and also the number of syllables in the Shatapata Brahmana. Some basic examples are outlined. Further details on abjads, numerical symbolism and alphabet trees are explored in Appendices 7-11.

11. Shapes and Numbers

Chapter 5 ended with examples of letters connected with 2-dimensional regular shapes such as (isometric) squares and octagons becoming groundplans for churches and baptisteries. Chapter 11 explored the corresponding 3-dimensional shapes, beginning with cubes and octagons and extending to all the regular solids and special forms such as the stellated tetrahedron, which becomes associated with the philosopher's stone. This theme of letters in combination with both geometry and arithmetic leads to consideration of prime numbers and harmonic numbers, which help explain why a small set of numbers play a seminal role in alphabets and in the enumeration of realms and worlds. Hence, there are 33 letters, 33 heavens, and 33 steps or stages in arriving at those heavens, containing 33 gods, which can then be multiplied into the 330,000,000 million gods of the Hindu Pantheon.

The same matrices and number combinations that play a key role in major alphabets recur in major historical games and are sometimes directly connected as in the Tarot cards, especially the Bohemian Tarot. For instance, an 8 x 8 grid leads to 64 letters, ground plans with matrices of 64 squares and to chess games with 64 squares. Other examples regarding Wei chi (Weiji) and Hneftafl are outlined. Historically, and especially during the mediaeval and Renaissance periods, alphabet letters were arranged in circular and rectangular forms. Simple examples entail alignments with directions, feasts, etc. Complex examples become methods for generating new letter combinations, new words, new knowledge and sometimes, in magical contexts, new names of angels and other celestial beings.

In the 1880s, the history of the alphabet seemed almost solved. In 1883, Isaac Taylor published volume one of his classic book, *The Alphabet*. Two years later, in 1885, the French mystic, Marquis Joseph-Alexandre Saint-Yves D'Alvèdre had a visit from a mysterious Afghan Prince, Hardjij Scharipf, who initiated him into the secrets of a primordial alphabet.¹⁴⁶⁶ This led to a book on the *The Vattanian Alphabet* (1885).¹⁴⁶⁷ Further works included a table linking letters and astronomy, called *Coeli ennerant*, "made with my Angel, Easter Sunday 1897."¹⁴⁶⁸ Saint Yves also developed an *Archeometer* (published in 1911 two years after his death), as a key to all the religions and sciences of Antiquity. In the language of detective novels, the alphabet seemed an open and shut case.

A century later the case remains open. Today, we know that the Vattan alphabet, which the

19th century associated with Atlantis and Lumeria, Sanskrit, and Hebrew, is also found among the tribes of Brazil in a form known as Aumbanda (or more precisely AUM ban da). The early history of the alphabet, which the 19th century sought near the shores of the Eastern Mediterranean, and the Middle East, has roots in Middle Asia, includes Siberia, Austronesia, Africa, and the Americas. In a detective novel, the key lies in “who dunnit.” In this book, the chief “suspects” are Siberian shamans who invented runes, priests of Yudhzizm and Ingleism who developed the karuna, Brahman priests who created the Sanskrit alphabet, with subsets (such as Brahmi, Brachmanicum, Indico Brachmaniana), and Abyssinian-Indian sailors who brought Indian alphabets to Africa (chapter 9). In a detective novel, everything is then wrapped up. In our case, the end is a beginning.

12. Conclusions

In our conclusions, it is useful to return to questions of origins and principles; to review six key dimensions of alphabets mentioned in the introduction, and end with challenges, dangers and an epilogue.

12.0. Origins

There are many claims about the first alphabet and its origins (cf. table 1) with various peoples and countries claiming priority. These include the Slavs, the Hindus, the Sumerians, Egyptians, Georgians,¹⁴⁶⁹ Hungarians and the Hebrews. Scholars such as Durand, claim that the alphabet began around the same time in Egypt, Phoenicia and Mesopotamia.¹⁴⁷⁰ Some link the first alphabet with a specific language: South Arabian, Proto-Canaanite¹⁴⁷¹ or Proto-Sinaitic.¹⁴⁷² Others claim that all European alphabets are derived from the geometrical forms of an early Slavic alphabet called Razens Molvitsky or Lepenskog Vir. We have shown that were older alphabets: a Slavic Vseyasvetnaya Charter and still older hariskaya runes.

There has been a trend to distinguish between abjads (as consonant alphabets), alphabets, syllabic alphabets/abugidas, syllabaries and semanto-phonetic writing systems (pictograms, logograms, ideograms, compound characters).¹⁴⁷³ While very useful for certain kinds of analyses, these terms impose distinctions and suggest exclusivity, which was often absent in the historical development of alphabets. For instance, Sanskrit is almost universally considered an alphabet and yet its forms of presentation include syllabic alphabets (e.g. Aryabhata) and biconsonantal syllabaries.

The claims have shifted over the centuries. In the late 18th century, scholars such as Sir William Jones claimed that Sanskrit was the mother language, linked with Proto-Indo-European.¹⁴⁷⁴ In the 19th century, one school (e.g. Waddell),¹⁴⁷⁵ emphasized Sumerian and Aryan. Others pointed to South Arabia. Indeed Taylor (1883)¹⁴⁷⁶ claimed that Old Indian, Sanskrit, Burmese and other languages came from Sabea in South Arabia.¹⁴⁷⁷ In the 20th century, these debates have continued. Diringer (1937, 1948) followed the lines of Taylor, but emphasized the role of North Semitic as the source of alphabets. Some scholars widened the range to consider Middle Asia (e.g. Amanjolv),¹⁴⁷⁸ while others narrowed the range to insist on a precise place: e.g. Gerzeh (al-Girsa),¹⁴⁷⁹ Wadi el Hol¹⁴⁸⁰ or Serabit el-Khadim (Egypt);¹⁴⁸¹ Byblos

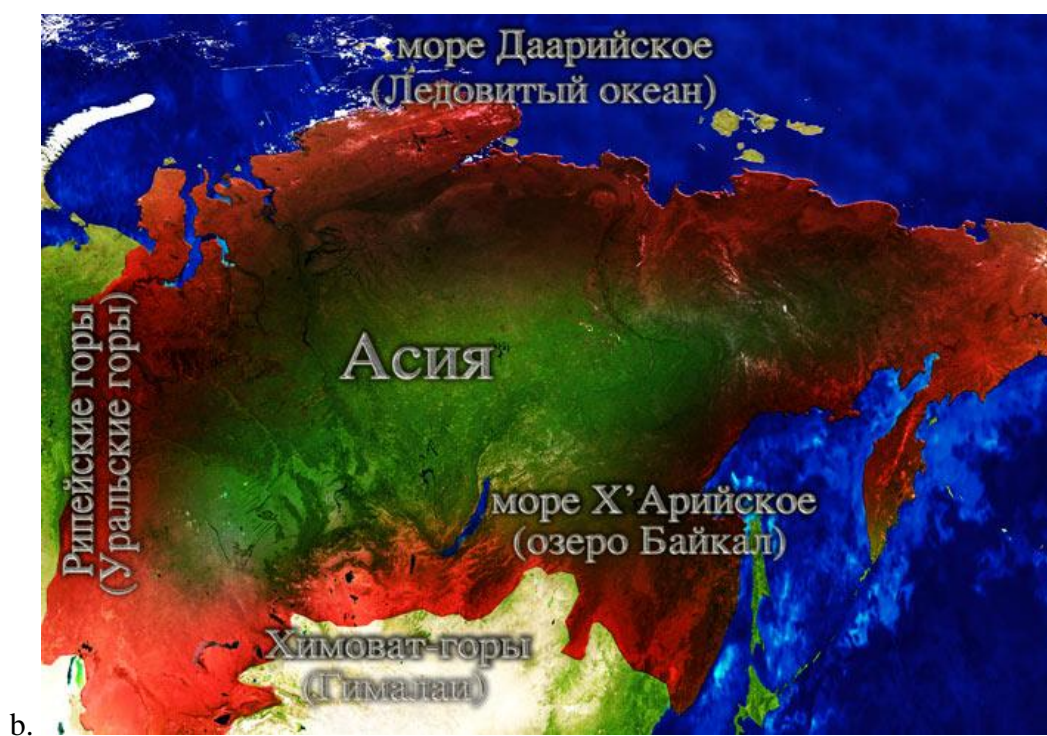
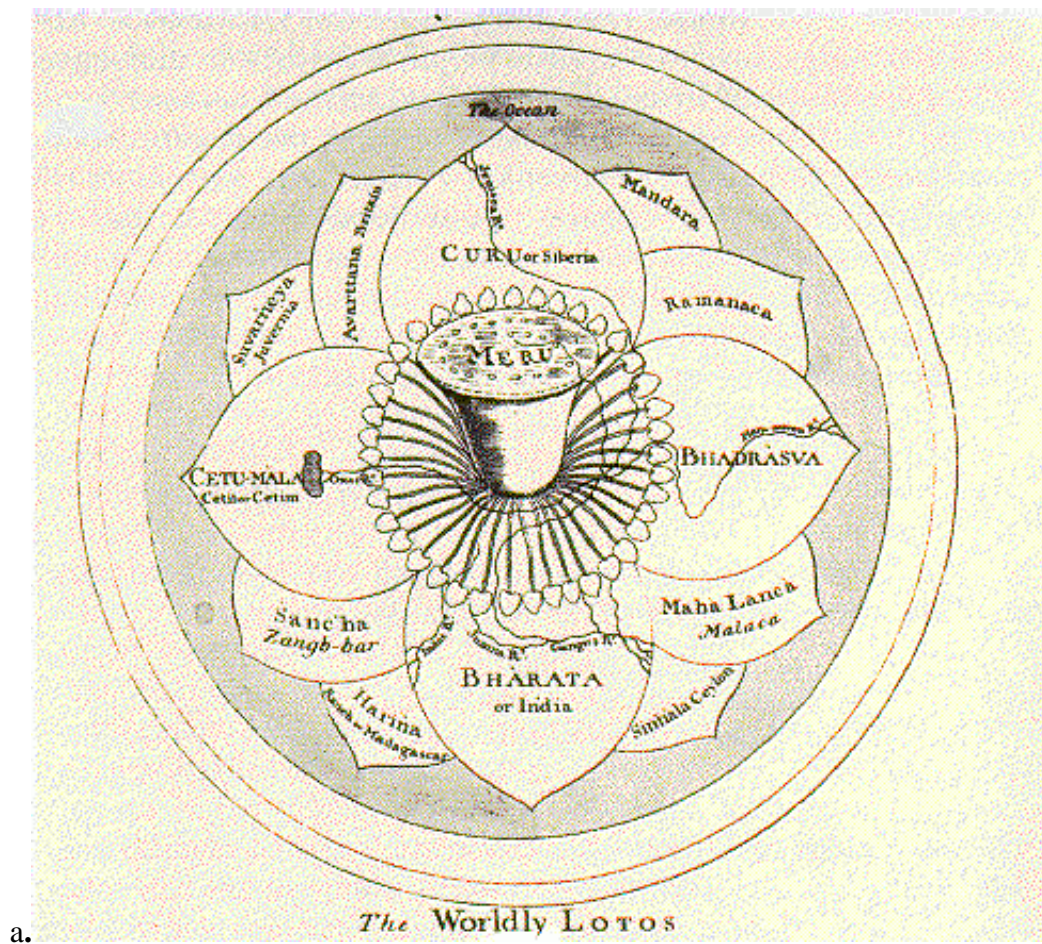


Figure 379. Worldly Lotus with Curu (Siberia) , b. Slavic Map of the 4 Races.

(Phoenicia, now Lebanon),¹⁴⁸² or Rash Shamra (the ancient city of Ugarit, Syria).¹⁴⁸³

Some of these precise claims raise more questions than answers. For instance, the origins of the Bulgarian alphabet supposedly “occurred between the Slavonic migration to eastern Balkans and the mission of Saints Cyril and Methodius to Great Moravia in the 860s.”¹⁴⁸⁴ Yet as we have shown (figure 30), a system of 132 Bulgarian runes, effectively identical with 132 Scytho-Sarmatian runes confirms direct links to a tradition that goes back at least to the 8th c. B.C. The modern version of Chuvash was created in 1873, yet its basic forms link with these Scytho-Sarmatian runes.¹⁴⁸⁵ The modern version of Macedonian is dated 1945,¹⁴⁸⁶ yet there are claims it goes back to 7,000 B.C.¹⁴⁸⁷ The Armenian alphabet is said to have been invented by Saint Mesrop Mashtots in 405 or 406 A.D. at the time when Christianity came to Armenia.¹⁴⁸⁸ And yet an evolution of the Armenian alphabet¹⁴⁸⁹ traces the history of its letters from petroglyphs in the Paleolithic period (15,000 - 12,000 B.C.), via hieroglyphs and syllabic systems to the Hyksosian alphabet (1,730 B.C.) and finally the modern alphabet (figure 383).

A narrow conclusion of our study would be that the term alphabet is related not only to Greek *alpha* and *beta* but also (figure 2) to Sanskrit *A La Pha Ba Ta*. A larger conclusion is to offer a new approach with a much larger timeframe and greater continuity in runes and letters.

A big picture suggests possible origins of signs in Siberia (figure 379a-b). On an Indian world map, these Northern origins are linked with the Curus (i.e. Uttaru-Kurus). On a Russian world map, this Northern group is associated with the Aryan Daarii, who are said to have invented a crypto-hieroglyphic alphabet. They are said to have united with a second Aryan group near Lake Baikal and with two Slavic peoples. The Baikal group developed a priestly set of 256 runes (cf. table 17, figures 100-102), which inspired further subsets including early religions at Omsk (originally called Asgard) in Southwestern Siberia and the Sanskrit alphabet.¹⁴⁹⁰

Linguistically, this description of two original centres, one in Northern Siberia, the other in Southern Siberia, corresponds to two centres for early Turkic languages (figure 380). In narrow archeological terms, this has entailed greater attention to Andronovo culture (2100-1400 B.C.),¹⁴⁹¹ Oxus civilization (2100 -1800 B.C.),¹⁴⁹² the Bactria-Margiana Archaeological Complex (BMAC).¹⁴⁹³ In larger ethnological terms, it reflects a trend to look for a Middle Asian ethnogenesis.¹⁴⁹⁴ This trend has given renewed interest in the 19th century expeditions of Sven Hedin,¹⁴⁹⁵ Raphael Pumphelly,¹⁴⁹⁶ who emphasized the importance of Turkestan (Turkmenistan), and the 20th century research of Victor Sarianidi.¹⁴⁹⁷

This research has brought attention to links between Altyn (Turkmenistan) with Harappa and Mohenjo Dara (Pakistan) in the Indus Valley culture and with India going back to at least the 4th millenium B.C.¹⁴⁹⁸ While some continue to see such links mainly in terms of Indo-Iranian connections, there is a growing awareness of older Turkic, Altaic, shamanic connections that go back much further: Shaman images in Siberia, Tengrism of Middle Asia and Slavic runes have roots that go back 70,000 years (figure 1-2) and may well be ten times as old. Hence, a one sentence story of alphabets goes South from Siberia to Baikal, Southeast to India and then West and East by multiple routes.

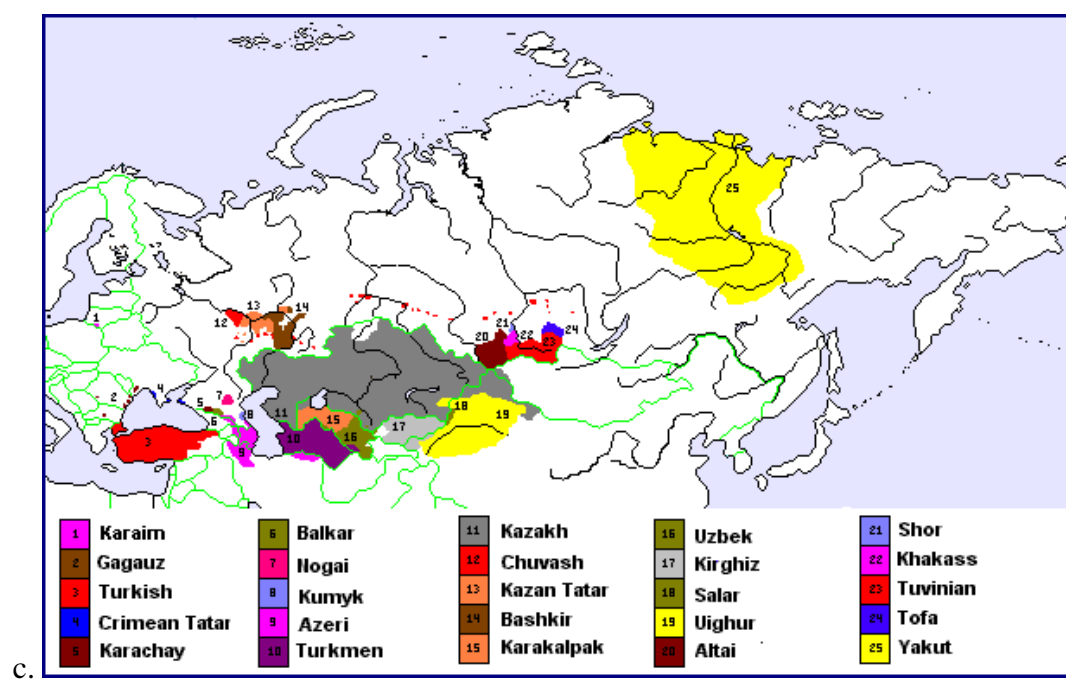
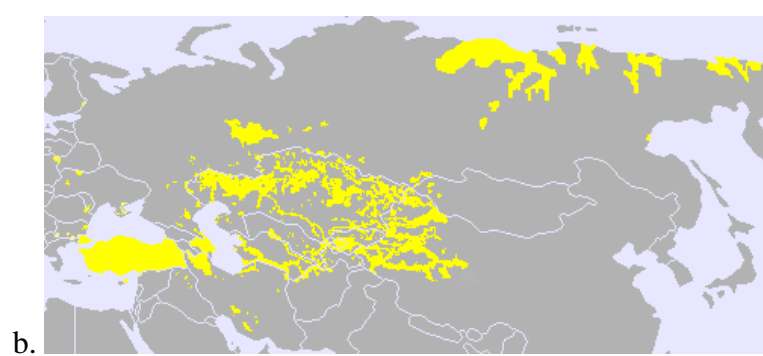
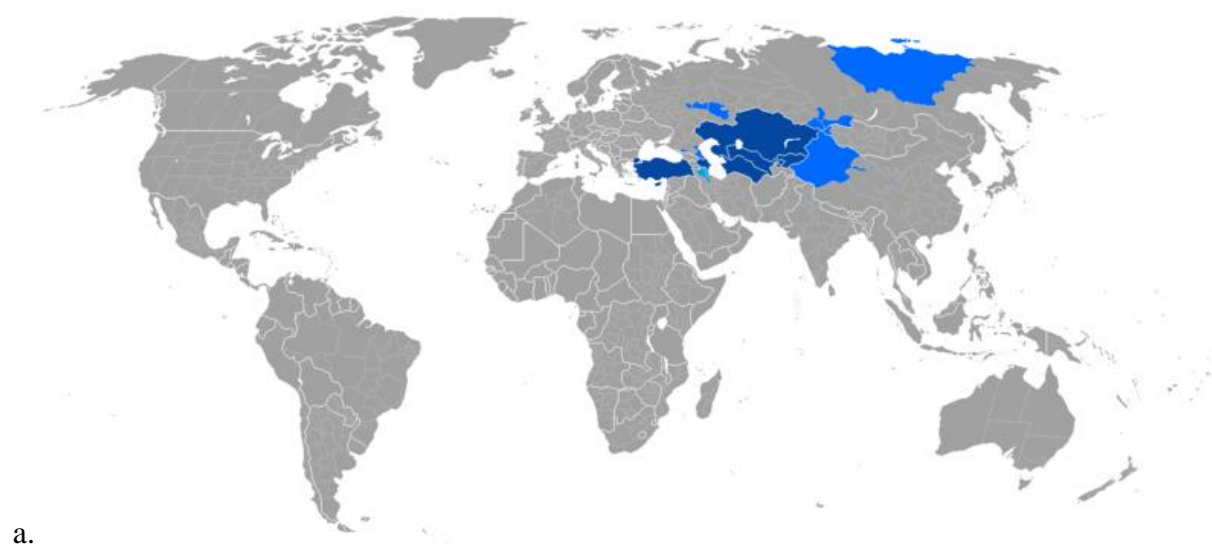


Figure 380 a -c . Turkic languages.

Our study has approached this evolution in terms of three strands. Chapter one explored a first strand: shamanic and Slavic traditions of Siberia that go south to Middle Asia. They are then spread via old Turkmenistan through peoples such as the Scythians, Sarmatians, Alans, Bulgars, Dacians, Thracians, Gets, Goths. Chapter 4 explored the roots of this Slavic tradition and outlined some key elements in its evolution. There was a very ancient set of 256 runes (karuna). An expanded 3-D alphabet evolved to 1240 letters, which then had various 2-D subsets of 147, 64, 49, which was then modified to become Glagolitsa, then Glagolitic, then 43 and later 33 letters of Cyrillic. This is predominantly the A B V G model and also the A B C D model and ultimately connects the whole of Northern Eurasia: i.e. Northern Europe, Russia and Northern China. Earlier authors such as Taylor and Diringer, who took the 9th c. A.D. date of Cyrillic as the beginning, ignored this important strand. Diringer even questioned a Russian runic tradition.

Chapter two outlined essential features of Sanskrit, which were then further explored in chapters three to six. Chapters seven and eight explored how this becomes a second strand: by sea along the spice routes. This links India with Malaysia, Indonesia, the Philippines and Japan in the East and Arabia, Ethiopia, and Egypt to the West. This is clearly about the Indo-European languages but also about how the Sanskrit k kh g gh n model spreads to Sino-Tibetan, Dravidian, South-Asiatic, Austronesian, and Japonic language families. The westward move entails subsets of Sanskrit in different sequences, namely, the H L H M, A B G D and A B T Θ models.

Chapter nine explored a third strand (A B G D model): by land along the Silk Roads. This connects India with Europe via Persia, Assyria, and Syria: i.e. other aspects of the Indo-European tradition especially linking to Iranian languages.

Standing back we see that strand one led to the Slavic-Aryan runes and alphabets, which were one source of European runes and alphabets. It also produced the Cyrillic alphabet, which has become one of the four world alphabets. Strand two begins with Aryan Sanskrit, a second of the world alphabets, subsets of which, through the Indo-European stream, influence both Arabic and Latin, the two other world alphabets. Chapter nine and appendix one touched on Chinese, the only logographic writing system with world status.

This leads to a rather wider view of where writing systems and alphabets began. The great writing systems and alphabets of today began in five countries: Russia, India, China, Arabia and Italy. One is Chinese. Three are Aryan (Russian, Sanskrit, Latin), one is Semitic in terms of today's classifications (Arabic), but has links with Africatum, Turcicum and Persicum. In order better to understand their rise it is useful to return to the six essential features of alphabets discussed in the introduction.

12.1 Six Features of Alphabets

Six essential features of alphabets, mentioned in the introduction, are identity, order, belief, creation, life and templates.

12.1.1. Identity

In terms of Diringer's stages, the first three (embryo-writing, picture-writing and ideographic

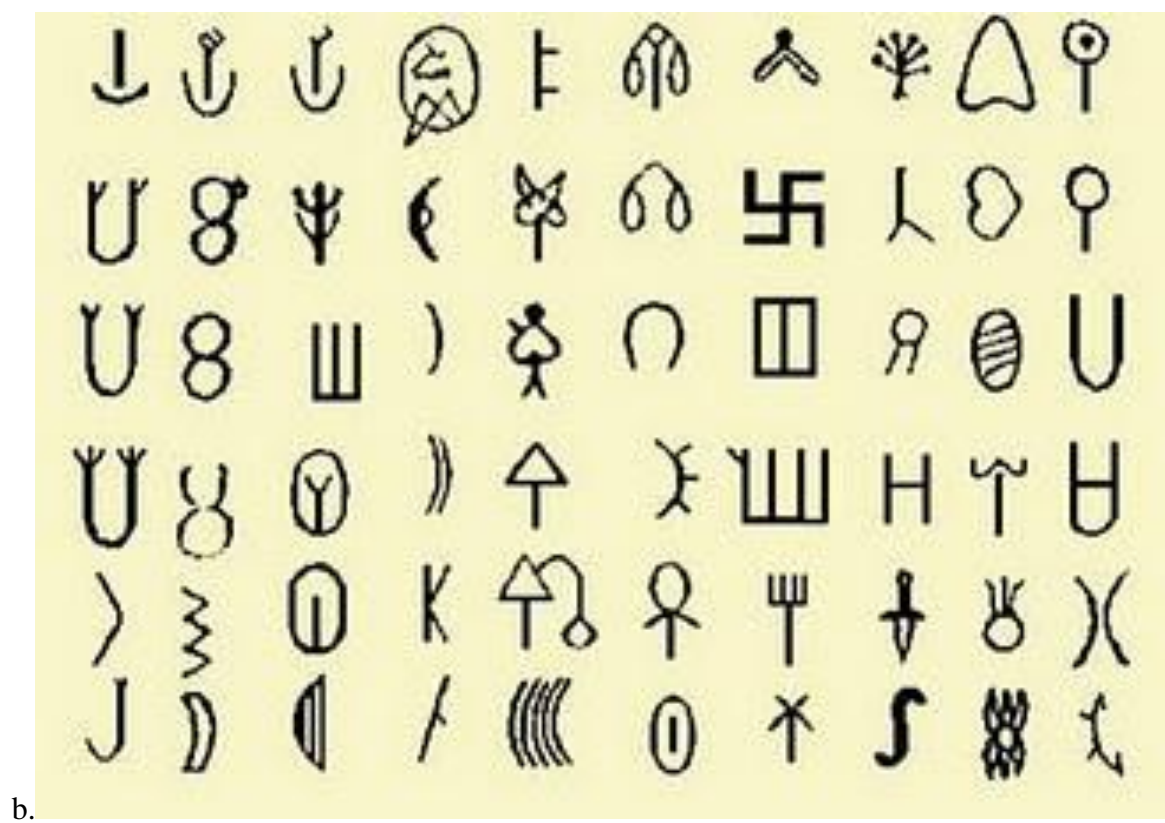


Figure 381 a Vinca script; b. Simplified Indus Script





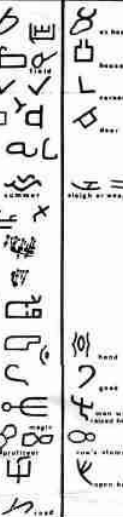


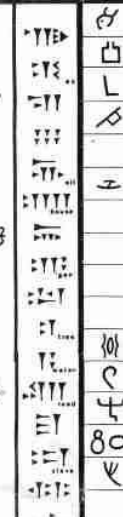
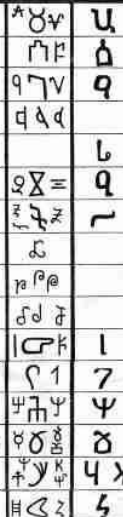
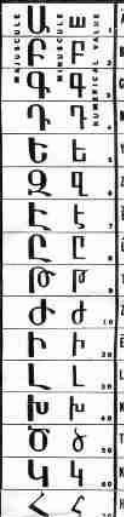
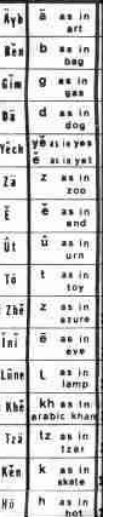


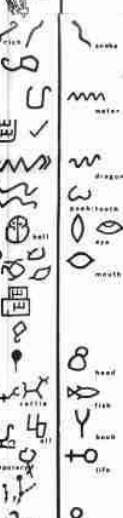

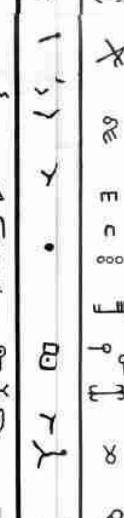



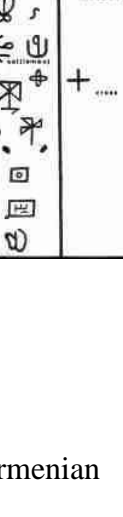


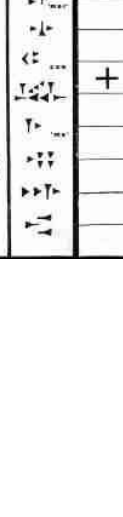
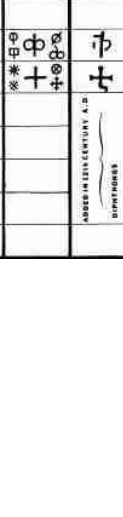
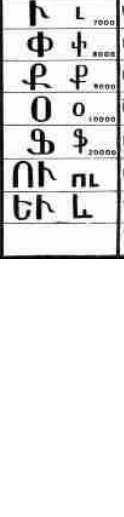







	СЕРПЬЮКО	JA THORILA	SHPIA
1.	А	A	А, А, А
2.	В	B	B, 4
3.	Г	G	1
4.	Д	D	Δ
5.	Е	E	А
6.	В	V	А
7.	И	Z	I
8.	ТН, Н, ДЕ	TH, H, DE	ТН
9.	ДН	DH	ДН
10.	И	I	I
11.	К	K	K
12.	Л, А	L	Л, А
13.	М	M	М, М
14.	Н	N	Н
15.	СТ, ШТ	ST, ŠT	ТН
16.	О	O	O
17.	Р	P	Р
18.	Ш, Ц	ŠC	М, Ш
19.	Р	R	4, Р, R
20.	С	S	С, С, S
21.	Т	T	Т, Т, M
22.	У	U	У, V
23.	Х	H	X
24.	Ч	Č	Ч
25.	С, К	S, K	С
26.	Ф	F	Ф

a.

f	В	А	ρ, ρ'
u	П	С	o, u
th	В	Р	j'
a	В	А	g'
r	Р	М	r
k	С	Д	i q, q i
g	Х	Х	γ
w	В	М	ö, ü
h	Н	Х	γ
n	Т	Т	η, η'
i	И	Т	i, i, (e)
j	С	Х	i, i, (e)
ï	С	С	a, ä, (e)
p	К	К	š
z	Ч	Ч	č, č'
s	И	И	t'
t	Т	Д	t
b	В	В	b
e	М	М	l, l'
m	М	Д	m, m'
l	Р	Р	l
ŋ	Д	Д	η, η'
d	М	Д	d', (ð'), (t')
o	С	С	o, u

b.

Figure 382 a. Vinca Script as possible source of the alphabet, b. Futhark and Old Turkic.

<div>  <h1>THE EVOLUTION OF ARMENIAN ALPHABET</h1>  </div>														
PETROGLYPH			HIEROGLYPH			SYLLABIC			ALPHABETS					
PALEOLITHIC 15,000-12,000 B.C. STONE AGE ARMENIA	CHALCOLITHIC ROCK CARVING COPPER-BRONZE AGE 5000-2000 B.C. ARMENIA	METZAMOR INSCRIPTION 2000-1800 B.C. (Hittite script) ARMENIA	HYKSOSIAN INSCRIPTION 1730-1580 B.C. SINAI	BAIKAZIAN INSCRIPTION 1500 B.C.? ARMENIA	URARTIAN INSCRIPTION 1200-550 B.C. ARMENIA	ARMAVIR INSCRIPTION 1000 B.C. ARMENIA	CHOLAGERD INSCRIPTION 800-500 B.C. ARMENIA	URARTIAN CUNEIFORM 800-500 B.C. ARMENIA	HYKSOSIAN after 1730 B.C. SINAI	BAIKAZIAN OLD ARMENIAN ? 14th Cent. B.C. ARMENIA	ODESSIAN 5-4-1st Cent. B.C. SINAI	MESROBIAN 406 A.D.-PRESENT ARMENIA	NAME SYRIAC REBE	PHONETIC VALUE
														
														

a.


Figure 383 a. Evolution of Armenian

writing) are focussed on identifying objects, individuals and groups. They are effectively like modern brands, seals, bar codes, tagging, tracking, ID systems, object identifiers (DOIs), elements of geography, GIS and GPS systems. They help in identifying possessions and especially items of moveable wealth (cattle, sheep). As shown in appendix one, in early cultures, these functions are covered by tamgas, kuni, seals, runes as well as letters.

In China, this led to a highly organized system of 10 stems and 12 branches (cf. 22 letters); of 37 strokes, 37 Tangut characters, 37 phonetic letters, 214 radicals, and 412 sound combinations, which can generate over 100,000 characters. Wiki describes Chinese as no alphabet (Logograms, figure 628b).¹⁴⁹⁹ In Diringer's scheme, Chinese was ideographic writing and belonged to transitional scripts. Even so, Chinese is older than the first Western alphabets, and it is used by more people than any other national alphabet. It is not transitional. It does more than Western alphabets do and has subsets for simple users and applications (cf. Appendix 1).

12.1.2. Petroglyphs

The continuity between petroglyphs and early letters in so called proto-writing is a domain that has gained increasing attention in various sites: e.g. Indus Valley (Pakistan),¹⁵⁰⁰ Tripolya (Ukraine),¹⁵⁰¹ Pliska (Bulgaria),¹⁵⁰² Tatarlaka (i.e. Transylvania, Romania),¹⁵⁰³ Lepensky Vir¹⁵⁰⁴ and Vinca¹⁵⁰⁵ (Serbia).¹⁵⁰⁶ Some claim that this proto-writing is the source of both the runes and the Western alphabet (figure 381 - 382).

This research has also revealed unexpected links across cultures: e.g. that there are close links between the familiar Futhark runes of Europe, Turkic runes (figure 382) and Arabic magical alphabets.¹⁵⁰⁷ The final letter of the futhark is the Othala (Odal, Othel, othila) rune, again with Turkic connections (letter b2: ).¹⁵⁰⁸ In the Bulgarian tradition, an inverted odal rune,¹⁵⁰⁹ becomes the symbol of the state (figure 16) linked with the god Tengri and Tengrism, which subsequently becomes Bulgarian rune 63: IO (ju or iu),¹⁵¹⁰ corresponding to letter 35 of Early Cyrillic: the I-OY ligature.¹⁵¹¹ Hence, this ancient symbol reveals links between the culmination of letters of the alphabet and culmination of social life in a state: another version of the general nature to culture theme of runes and alphabets.

Even a cursory comparison between Indus Valley, Armenian, Vinca (Romania) scripts (cf. figure 350) confirms that all three have the swastika symbol as a letter. Elsewhere, this occurs as a letter in early Slavic, as letter 24 in Georgian Asomtavruli script, as letter 7 in Old Arabic/Ugaritic and as letter 12 in the magical El Yunani alphabet of Mauritania.¹⁵¹² In an earlier discussion (figure 103), we noted that the swastika and the spiral were linked with the constellation Sagittarius and with Armenian letter 35: Qu. The position varies but often reflects an ending of a cycle, e.g. 24 hours, 7 days, 12 months.

A chart tracing the evolution of the Armenian alphabet links petroglyphs with each of the letters (figure 383). The glyphs which begin as pictograms identifying animals and human actions gradually become abstract signs. A spiral or coil shape leads to the letter 9: Tu, To (figure 384a ff.). In other petroglyphs, expanding and contracting spirals are associated with the letters c and d respectively. In the karuna runes, this spiral becomes the letter bija (Вья,

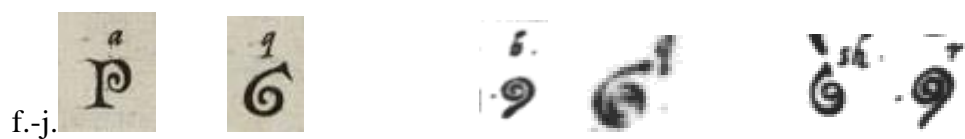
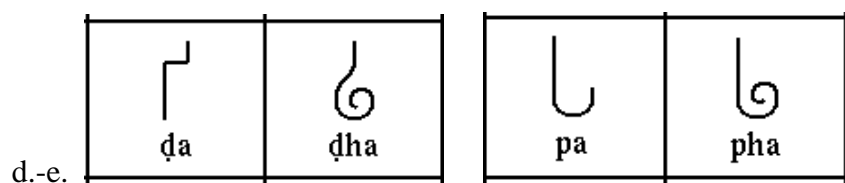
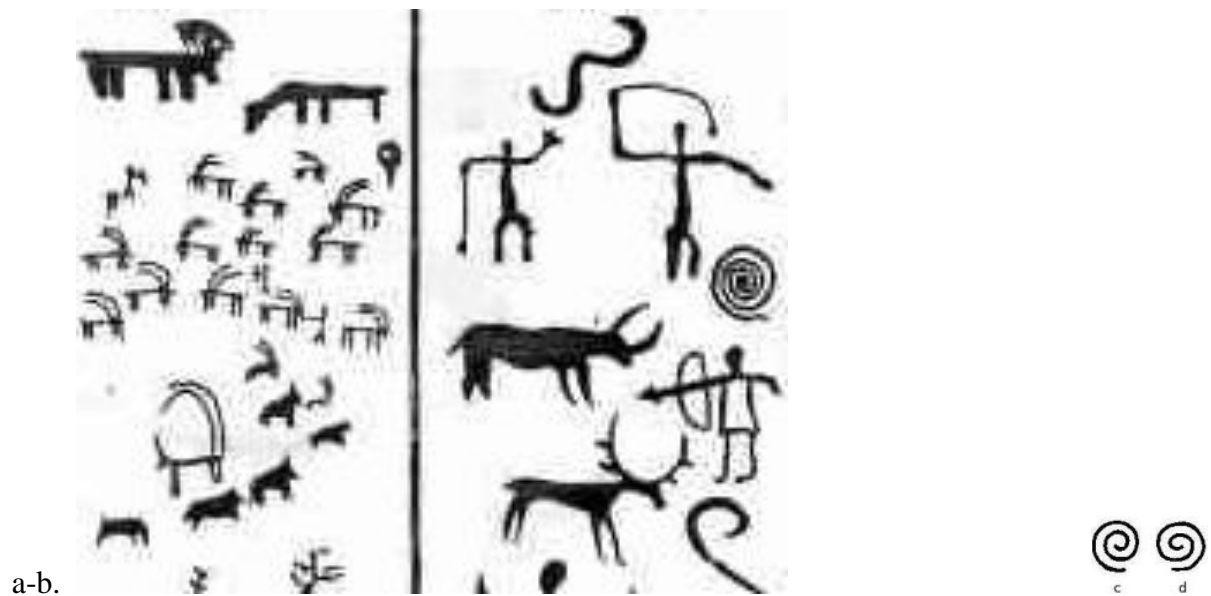


Figure 384 a Petroglyphs corresponding to letter ts (Armenian); b. letters c d (Petroglyphs), c. letter B in Karuna, d-e letters da dha, pa pha (Brahmi), f-j. letters a q (Indicum, Mercurius Thoyth), letters b (Indicum), q (Mercurianum), sh r (Chaldaicum), k. b (Old Hebrew), l. h (Egyptian Hieroglyphs), m. letter Teth (Adami).

cf. Sanskrit bija: seed). In early alphabets, such spirals are associated with the letters b (Indicum, Noachicum, Old Hebrew), q (Mercurianum) and h (Egyptian hieroglyphs).¹⁵¹³ They are also linked with the Greek letter Rho (ρ) which represents the creative female power, linked with Phi as the male generative principle (cf. Phifai in Siriorum).¹⁵¹⁴

Even more interesting are the petroglyphs associated with Armenian letter 28: Sû, Sē (figure 385 a ff.) mentioned earlier. The earliest figures (15,000 B.C.) on the far left have an obvious phallic component. This leads on the bottom right to a standing figure beside which are what appear to be two coupled letters: a reversed E and an E. It is strikingly similar to the letter h in Old Arabic/Ugaritic (figure 382d, cf. figures 2, 20). We encountered it earlier in a comparison with Sanskrit and Nennian letter A. Here, we note further parallels with F (Tifinagh), yad, yey, yaf (Tifinagh), e z (Phoenicum, jest je (Croatian), e, ye (Old Slavonic), e q, je (Glagolitic), Sampi (Greek) Ε (Cyrillic), and ultimately the Euro. A reversed version of the euro sign first occurs in the Alphabet of Adam, which is linked with the date 5509 B.C. It is also found in the Hermesian alphabet linked with a hieroglyph for Libra.¹⁵¹⁵

Meanwhile, Armenian letter 26: Pu, which occurs as a downward E (5000 - 2000 B.C), evolves into a recumbent Euro form in the Urartian symbols (1200 – 550 B.C.). A related recumbent E is found in Babilonicum and a recumbent Euro recurs as letter e (Apollonianum). The official story is that the E of the euro¹⁵¹⁶ is based on the Greek Epsilon, which is also the first letter in the word Europe. We now see its relation to Scytho-Sarmatian, Bulgarian, Slavic, Babylonian, Egyptian, Arabic, Croatian, Phoenician and Armenian traditions going back to the Chalcolithic rock carvings of the Copper-Bronze age. We see also that the E of energy and the euro is linked to a wider tradition that entails the letters d, e, f, je and ye.

Its real roots may well be Slavic, where we find further steps in the transition from a primitive rune to a distinct letter (figure 386b). In the karuna runes, the letter Est or bist (ЕСТЬ, БЫСТЬ) begins as a variation of letter F (cf. Western Fehu rune). In the Vsejasvetnaya Charter Est takes the form of a reversed rounded E. In the Glagolitsa alphabet, Est becomes letter 6 and acquires a cosmological significance. Its three parts become linked with three realms: Slav, Yav, and Nav. A five-pointed pentagram is associated with the five elements. A six-pointed hexagram, positioned at the centre in Yav, becomes the sixth element: Est, existence. Hence, in the Slavic tradition, the letter Est tells the story of creation of life in a single sign. In the West, the sign is reversed and becomes a symbol for one euro.

Petroglyphs linked sacred symbols and proto-letters with sacred places, which were immovable: location-based in modern jargon. They identified metaphysical beings, objects and physical possessions. A next stage in the evolution of proto-alphabets entailed reproducing these symbols on (sacred) tablets, and increasingly on everyday pottery and household objects. This was an early equivalent of going mobile. Runically, this was a move from Ur to Fe, from wild bull to tame cattle, from fixed estate to moveable wealth (cf. table 97).

12.1.3. Letters as Parts of Symbols

In the process, parts and subsets of symbols often become letters. In modern jargon: symbol

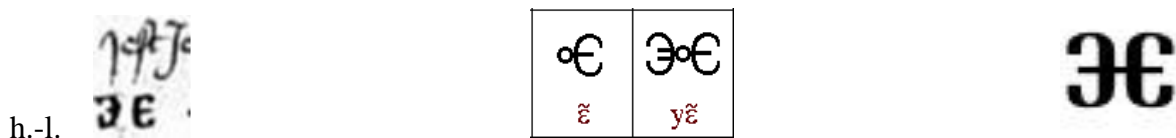
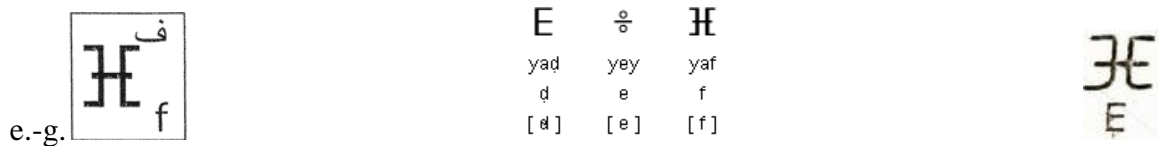
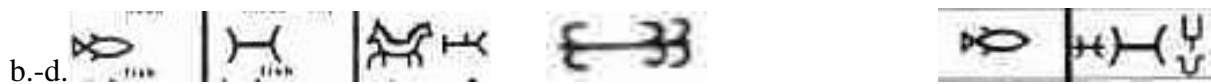


Figure 385a-d. Petroglyphs corresponding to letter Su (Armenian), e-f. F (Tifinagh), yad, yey, yaf (Tifinagh), g. e (Glagolitic), h-i. jest je (Croatian), j-k. letters e, ye (Old Slavonic), l. je (Glagolitic), m-r. He (Adami), Rune 82 (Bulgarian), Sampi (Greek), Ё (Cyrillic), Libra, Euro symbol.

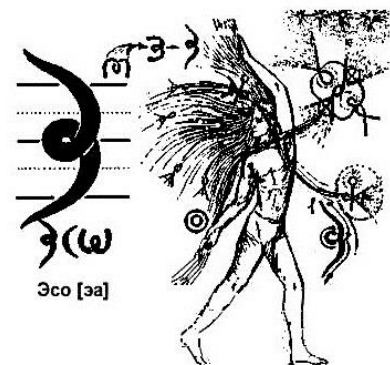
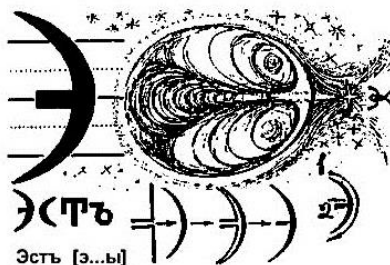
a.-b.



- ЕСТЬ (е). Бысть¹⁵¹⁷



1518



c.

Получаем 5 элементов: **Боги, Человек (Ас), Веды (Мудрость), Деяние** (слово - а это материализованная мысль, т.е. деяние), **Добро** (опыт) - как результат творения. Как сказано в сказках: "Стали они Жизнь поживать и Добра наживать", т.е. опыт приобретать, а не амбары полные. Сейчас **добро** - это что-то хорошее. Но хорошее - это то, что создано. Нехорошее - это то, что разрушено.

В **Веды** - Боги сверху дали нам, а мы сотворим - **Добро**. И сотворим для Них. Человек создает **Добро**. Человек творит не только благо на Земле, но и создает свой собственный Мир во Вселенной. Он обустраивает себя, свою будущую жизнь на Небесах. Кто-то ищет место или путь себе на небе, а наши Предки стремились на Небеса. **Небо** - где нет Бога, **Небеса** - где нет беса. Каждый делает сам свой выбор.

Эсть Е 6

Если Глаголи: Круг Небесный.
 Круг Земной.

То эта глаголическая буква рассматривается как половина круга Земного. Экваториальная часть для нас отделена, выходит как бы за пределы Круга Земного, т.е. нам отведено для нашей жизни северное полушарие. Земля имеет два полюса, как магнит. Нам Боги, наши Предки, отдели положительную силу. У нас есть понятие Явный Мир-**Явь**, над Явью у нас - **Светлая Навь (Славь)**, **Правь** - выше, а темная **Навь** совлечена ниже **Яви (Пекло)**.

Земля

северное полушарие
южное полушарие

Круг Небесный

Славь
Явь
Навь

Правь
(внешнее пространство)

Мы живем между Славью и Навью.

Поэтому белые народы жили в верхнем - северном полушарии, негры - в южном. Т.е. мы получили форму, где мы должны жить.

северное полушарие
граница (экватор)

А название этой формы "**есть**" форма бытия. Я **есть**, а значит существующую - **Азъ есмь**. К пяти элементам добавился ещё элемент - "бытие" и получилось 6.

Символика существовала до появления адамитов - библейского народа на нашей Земле. Они ее просто использовали. Благотворная почва есть, но чтобы что-то возросло, нужно зерно (**шестой элемент**). Зерно называли **сутью**. Чтобы что-то создать, надо где-то создать.

огонь
дерево звезда металл
земля вода

Зерно - суть. т.е. 6 элементов.

Лишнее убрали. И получили **Есть**.

* **Живётъ** Ж 7

Обе формы встречаются в глаголическом письме

Боги и люди. Земной и Небесный круг между собой связаны . Два Мира, на которые идёт влияние (исходит поток энергии - **благодать**) откуда-то свыше: . **Боги** и люди жили, и **Боги** с людьми братались, а причиной этого был **Ра-М-Ха**, от которого отошел Жизнородящий поток **Инглии**. К шести элементам добавилось то, что дало толчок к жизни, чтобы всё оживило. Свет Инглии и дал толчок. Добавился ещё один элемент - седьмой.

* Здесь и далее в скобках вторая форма написания.

d.

Figure 386a-b Karuna Est, c.Vseyasvetnaya Charter,d. Galgolitsa

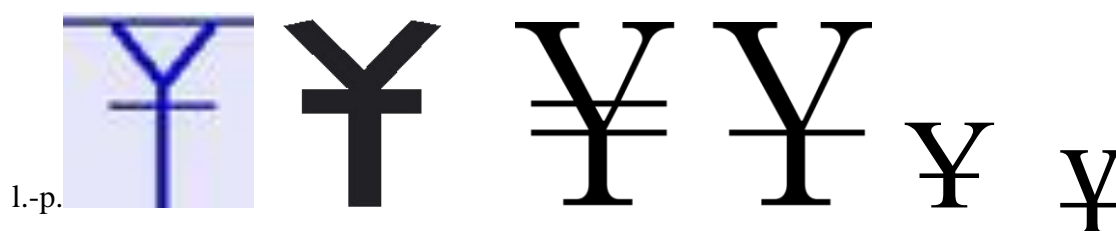
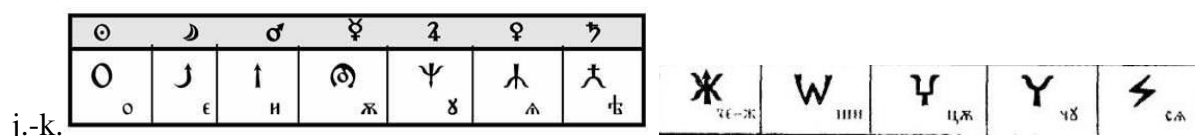
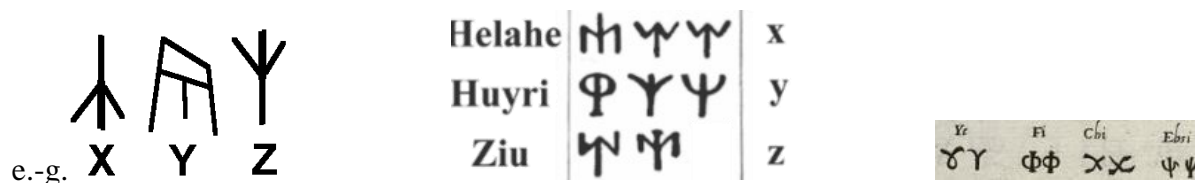
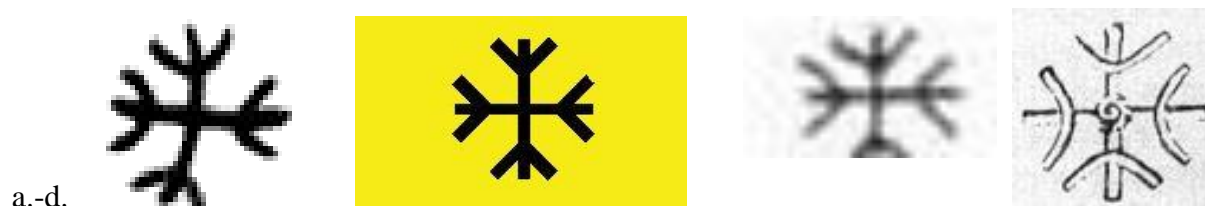


Figure 387. a –d.Mara (Tengri), Volksfronten Flag, Z (Tifinagh), Polish pastry e -f. XYZ (Anglo Saxon and Marcommanic), g. Ye Fi Chi Ebsi (Iacobitaeum), h Sagittarius and Delphinus, i. 7 Planets and Runes, j. Runes connected with Jupiter, k-p. YTEXA (y), Sh (Turkic), Chinese Yuan, Japanese Yen, Cyrillic Straight U.

making and letter making become modular. Aspects of this theme were mentioned in chapter one. Here, three examples will illustrate the principle: Algiz and Y, Sha and Ha, Eri and Buki.

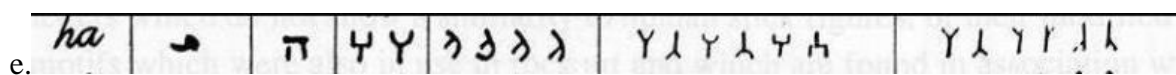
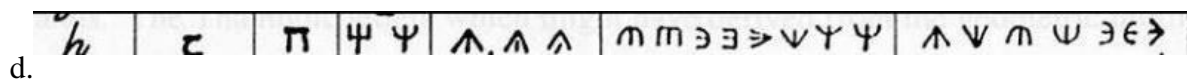
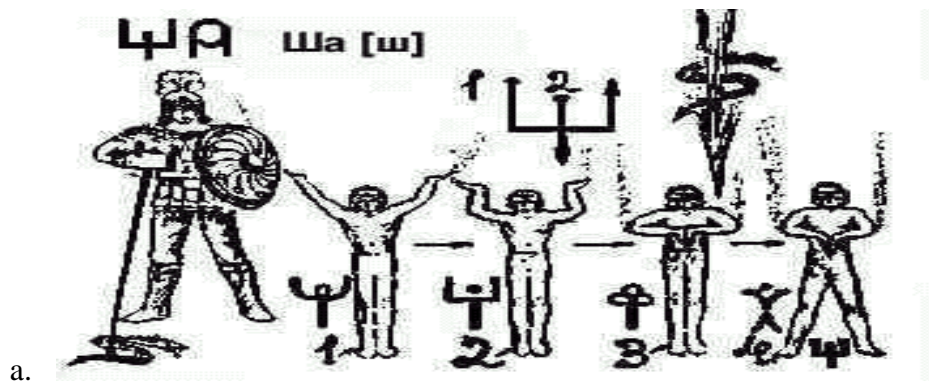
12.1.3.1. Algiz and Y

A first example, which goes back to rune 10 of the Zharkutanskies runes (figure 1b, cf. 387a); is a symbol linked with the Goddess Mara and the god Tengri. This symbol entails four Algiz runes aligned with the four cardinal directions, which recur in modern form as the Volksfronten flag (figure 387b) of a radical right wing group and as letter Z in the Tifinagh alphabet and as Polish pastry. A subset of two Algiz runes, one inverted, the other upright become the death and life runes: Lebensrune - Todesrune.¹⁵¹⁹ In isolation, the inverted form, is also associated with the Nero Cross, the Woman rune (Weib Rune) and more recently with ban the bomb (1958) and universal peace (cf. figure 617).¹⁵²⁰ The upright form of Algiz has associations with z, x (as kh and ks) and r.¹⁵²¹

In the Anglo-Saxon runes, inverted and upright versions of the Algiz rune correspond to letters X and Z respectively in the series X Y Z (figure 388d ff). In Iacobitanum, these become Ye, Phi, Chi, Epsi (figure 387e). In the Marcomannic runes, these become Helahe, Huyri, Ziu. Variants on these shapes lead to the Hindu trishula and Greek trident (figure 387f). The downward and upward versions also recur as symbols of Sagittarius and Delphinus (figure 387g). In Slavic astronomy, these forms sometimes correspond to Venus and Jupiter, suggesting that the inverted Algiz, Sagittarius, X and a positive version of the female, as life source and life preserving may originally have been with Venus (cf. Venus in position 1 on the 7 stick candelabrum, (figure 136), associated with cosmic fire of Agni and Shukra in India).

Meanwhile, the upright Algiz may originally have been linked with Y, the male, and the creator. Subsequently, X Y Z are aligned with Jupiter, Venus, Saturn, which can be seen as a variant of the Hindu Creator, Preserver, Destroyer (Brahma, Vishnu, Shiva). Elsewhere, runic symbols associated with Jupiter look suspiciously like the letters X Y Z (figure 387 h). In Slavic astronomy an extended Y form (figures 128) is linked with Hydra and thus implicitly with the tail of the dragon (Ketu), which causes eclipses. Awareness that the tail was linked with eclipses may well have led to a demonizing of this form of the letter Y, the related letter Cherv (чръвь) and of the god Perun.

A two pronged variant in the shape of the letter Y with a horizontal line is found as kh'Ariyskaya karuna rune 52: YTEXA (y). A slight variant is Turkic letter sh which, in turn, is almost identical with one of the versions of the Japanese yen and Chinese yuan symbol (figure 387j. ff.). The form recurs as a version of the straight U letter in Cyrillic. An attempt to find precedents points to letters 10 11 12 in West Indian scripts. It is useful to look at the letters cha ja in Brahmi, Sharda, and Kharosthi. The letter cha evolves into a version of 2 pronged Y. In Ethiopian, the letters Te and Che continue this theme as do the letters ḥ ḥ (or kh in Georgian), and letters 33 -34 (Asomtavruli). A variation on che te as cho entails an ankh symbol. The same basic shapes are found in India, Middle Asia and Africa. There are also shifts in emphasis. Some alphabets emphasize the vowels A E I U. Some explore variations of a vowel: e.g. how I links with J and Y or how U, V and W are related. Others emphasize consonant vowel combinations: e.g. Ha, He. Still others treat these combinations as if they



j.

Figure 388 .a Sha (Glagolitic), b-c. Cha – Chha (Gondi). d-i. h and ha (South Yemeni, Musnad), j. Detail from Europa Polyglotta.

were only consonants. In any case, the penultimate, ultimate and first letters in alphabets become associated with wealth across many cultures.¹⁵²²

12.1.3.2. Sha and Ha

In chapter 1 we explored how the symbol for the Celestial all (Altarnik) is also subdivided into four and becomes the letter Sha (figure 9). A closer look (figure 388a ff.) reveals that this Slavic letter Sha, besides its general connotations with a serpent/dragon killing hero, reflects four human postures, each potentially representing letters: the three-pronged trishula/trident thus leads to a two-pronged version. As alphabets evolve, the anthropomorphic aspects of these human postures become increasingly abstract.

In Gondi, the two pronged version becomes letter 6, Cha, while the two pronged version with a lower cross-bar (cf. Venus symbol) becomes letter 7, Chha (figure 388 b-c.). In the South Arabian context, the 2- and 3- pronged versions become h and ha (h and ḥ, 1st he 2nd he).¹⁵²³ In South Arabian they are letters 4, 24. In Old Yemeni they become letters 2, 4. In the Musnad they become letters 27, 6. The sequence changes, the meaning stays.

Northern traditions are more complex as can be seen from two details in Europa Polyglotta (figure 388d, cf. figure 98). In the four languages of Hunnic, Slavonic, Glagolitic and Etruscan,¹⁵²⁴ letter 5 occurs as e he, e sh, sh e, and e respectively (cf the he and she of English, reflecting earlier associations with Chinese stems 5 - 6, dragon and serpent, figures 112, 113). A rounded 3-pronged form becomes scz in Hunnic. A regular 3-pronged trident becomes schz in Slavonic and acquires a tail in Illyrian Glagolitic. The same trident without the lower section (i.e. resembling an E sideways) becomes sh in both Slavonic and Glagolitic. A fat two pronged version occurs as o in Glagolitic. Once again, what began as a universal symbol of the heavens, becomes subdivided into a series of individual letters.¹⁵²⁵

Standing back it becomes clear that the three pronged sh and its variants (sha, czs, schz) near the end of Slavic and Nordic alphabets becomes ha near the beginning of Arabic alphabets. In the Hebrew tradition, the first ha (two pronged and male) becomes letter 5: He while the second Ha (three pronged or Venus like and female) becomes letter 8: Heth. Understanding the Indian, Slavic and Arabic traditions helps us to understand the Hebrew developments.

12.1.3.3. Reborn – Spiral Light

The Old Armenian alphabet (c.6,500 B.C.) further illustrates how symbols lead to subsets in the form of individual letters. A first example entailing essence was noted in the introduction (figure vi). Armenian is a solar alphabet and each sign goes through a series of seven forms: AR AST AZD ASHT YAR ZAR SUN (figure 389ia, cf. figure vi). The AR form shows a sun with variations on 8 rays. The AST form 8 rays (cf. Sanskrit aSTA meaning eight as in aSTApada) without the sun (probably a night version). In the AZD form the 8 lines become spirals. The ASHT and YAR forms reduce the eight lines to four lines or four quadrants. The Zar form typically focusses on one quadrant. The SUN form reduces this to a specific letter. Hence, letter 1 is Ar in the form of a U and letter 22 is Ar Ast in the form of an inverted U.

Letter 23, Reborn, is in the form of a Cyrillic Ze (З, figure 389ib). The ASHT form shows

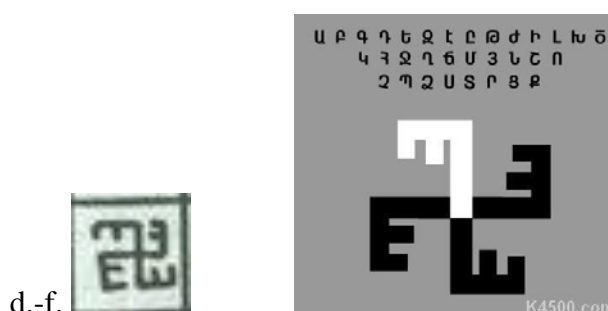













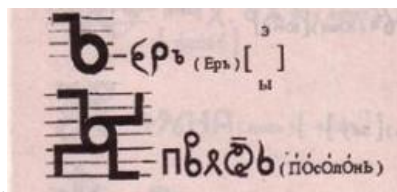


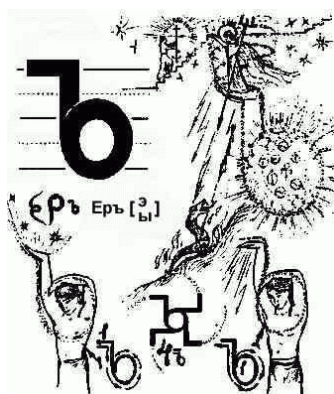
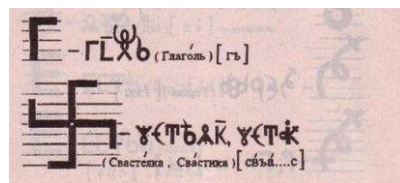
Figure 389ia. Armenian Letters: AR, b. AR AST, REBORN, SPIRAL LIGHT, c. HAR (Resurrection Sun), d. Spiral Light e. pe , f. pe p b , g. Celtic Symbol.

0	1	2	3	4	5	6	7	8	9	10	11	12
												
Коль	Коло	ДвуКолка	Колба	ОКолца	Колбось	Кольчута	Колокол-чась	Колесколь	ЧастеКоль	ОКоло	ОКолесонца	Колотрагъ

a.



b.-c.



d.-e.



Бб

Бб

f.-g.

7. Ъ

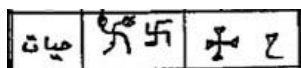
14. Б



h.-i.



j.-l



m.-n.



Г

Figure 389ii. a Slavic runes (detail of figure 126), b-c. Eri and Buki (Old Slavic), d-e. letters Eri, Glagol, Posolon, Swastika (Old Slavic), f-g. Eri Buki (Early Cyrillic), h-i. Letters 7 and 14 (Asomtavruli), j. Asomtavruli alphabet, k. Letter hayat (Ugarit-Old Arabic), l. letter 12 (El-Yunani), m. ha (Zhang-Zhung), n. Glagol, o. Gamma. cf. figure 404.

four 3s along the four quadrants. The YAR form shows the same in principle but highlights the lower right quadrant. The Zar form shows a 3 with a loop on top which is then reduced to a 3 in the SUN form. Another version of the same letter (figure 389ic), explains that it is linked with Har, Har West and Jar), with the Resurrection Sun + Reborn. Here letter 3 is linked with 3 and Y, and represents a cosmic annual cycle of the sun.

Letter 24, Spiral Light, follows the same pattern, except that here the letter 3 in four quadrants is replaced by an E and reversed E (figure 389ib,d). In this case the ZAR and SUN versions appear in the form resembling a letter M with a descender. Changing the left-right diagonal of E and reversed E to the right-left diagonal. Changing the downward and upward E of the other axis to an upward and downward E results in a Celtic swastika symbol (figure 389i.e).¹⁵²⁶ Symbol-making, rune-making and letter-making are related.

12.1.3.4.Eri and Buki

In chapter 1 we also encountered the letters Eri and Buki (figure 31, cf. figure 389a ff.). A fourfold letter Eri aligned with the cardinal directions produces the letter Posolon, associated with the setting sun and is also a left-directional Swastika. Its counterpart associated with the rising sun is the letter Swastika, composed of four letters G (Greek gamma, Γ, or Slavic Glagol): cf. Zhang Zhung script of Tibet (figure 389 l, cf. 447). The origin of this shape can be found in old Slavic runes, where it is part of a cycle (figure 389a, cf. figure 126a): 0 is a plus sign. Each of the signs from 1 to 4 add a left-pointing stroke until a posolon sign is reached. 5 shows the sign in a circle. 6 shows a plus sign in a circle. The signs from 7 through 10 each add a right-pointing stroke until a swastika letter is achieved, which is then put in a circle and subsequently tilted 45 degrees. Stage 8 shows a facebook connection.

The Greek fourfold equivalent is a gammadion composed of four letters Gamma, Γ. Slavic eri and buki become the Early Cyrillic letters eri and buki. Parallels for the development of these letters are found in Tamil Brahmi and in the Georgian Asomtavruli alphabet. Today, we think of the fourfold composite forms strictly as symbols, and tend to focus on individual letters, especially G.

In short, the forms of letters of the alphabet of Adam are linked with Slavic symbols, Scytho-Sarmatian runes, Bulgarian, Chaldean, Egyptian, Greek, Phoenician and Samaritan alphabets. An understanding of this sequence helps to explain the forms of letters 1 and 6 in Hebraicum. Early versions of alphabets often linked letter 1 with A (Alpha) and shape 6 or letter 6 with S (sin, Shin, Sigma).¹⁵²⁷ Later versions replace the A-S sequence with an A-Z, A-H, A-F or A-V sequence.¹⁵²⁸

Meanwhile in the runic tradition, a cyclical approach often means that the last rune (Fe, tame culture) precedes the first rune (Ur, wild nature). In the above examples, we see forms of early alphabets which draw on both runic and alphabet traditions, such that letter 1 (A) typically reflects the form of letter 6 (F associated with energy, power, potency, sex). One Hebrew contribution is to shift the 1-6 pattern to a 1-5 pattern, such that Aleph becomes linked with He (1 -5), Beth with Vav (2 -6) etc.¹⁵²⁹ Awareness of such underlying patterns, brings order to seemingly endless variations of early letters.

Traditional histories tell us how Greek was a major source for the Russian Cyrillic alphabet of the 9th c. A.D. A close look at old Slavic alphabets reveals that the converse may be true. For instance, if we look at the letters Buki, Go (ГО) and Beta in the Vseyasvetnaya Charter, we can see their etymology in terms of human movements (figure 390a ff.). The form of Slavic beta entails a line that ascends and then descends as a spiral and is implicit also in Greek Beta. This same principle of a descending spiral is found also in Slavic Zemlya (Земля, earth, cf. figure 399).¹⁵³⁰ Three-dimensional cylinders that generate spirals as sources of two-dimensional letters were discussed earlier (figure 123).¹⁵³¹

Less elaborate forms of variants of B (Vede, Vita) are found in the Old Russian bukova alphabet. The corresponding letters in Glagolitsa (figure 391 b-c) are even more fascinating: a) they provide us with equivalents in the karuna; b) they reveal that the letter Bogi (Богъ) has two sections, an upper section resembling a dormant E symbolizing Duma, spirit and conscience (Думы, Дух, Советъ) and a lower section signifying az on earth. It also relates the proportions of the letter to 9 chakras. We need etymological dictionaries of letters to trace these connections.

12.1.4. Descent of Letters

In Sanskrit, letter 3 is sometimes drawn as a descending spiral, or as if it were a letter Buki, (figure 390d, cf. 391). Old Slavic and Sanskrit share a theme of letters as descending and ascending. Our story began with the idea of three worlds which, in a minimal form, is represented as three horizontal lines (cf. Chinese Qian: ☰). In the Slavic tradition, these three worlds become three lines of the letter E (figure 5). The descent and ascent of letters from heaven through the atmosphere to earth becomes a major theme in early Slavic alphabets: e.g. the Slavic letter A is related to images of a bird that descends and ascends. The Othala rune has versions that descend (Орея) and ascend (Ap). Letters such as Az, Ash, Sha Schha, Xi and symbols such as Khors have this descent and ascent as a central theme (figures 9, 23).

This theme of descent and ascent of letters recurs in the second letter of the alphabet: e.g. Buku (also buky, buki, bukova in Glagolitic and Glagolitsa, figure 18, 391a ff.). Its form has parallels with hands of god symbols (figure 7), except that buku is concerned specifically with the theme of descent. The form of this Slavic letter has parallels in other alphabets. An almost identical version of letter b is found as Buk (Illyricum). Slight variants with the descending line on the right rather than the left are found in Syrarmeriacum and Osmaniya. In the Alphabet of Adam, the idea of descent is maintained but the 3 lines resembling an horizontal E are reduced to a closed figure, which is subsequently reduced to a circle such that the beth becomes a vav (cf. the b- v link found especially in the Slavic tradition).

This basic form of buku (боукы, which means letters), also offers clues concerning the formation of key letters in early alphabets. For instance, an inverted form of the letter l in Hanscretanum (figure 393 ff.) resembles letter buki and especially the Syrarmeriacum and Osmaniya variants. A reversed version of l (Hanscretanum) resembles an m. If the upward line is moved downward it becomes letter l in Georgian. Meanwhile, the inverted l (Hanscretanum) is effectively a model for the letter M in Chaldean 6, for the letter mem in Samaritan, and for the letters M in Samaritanum, Iudaeo-Samaritanum, and Hebraicum.



827

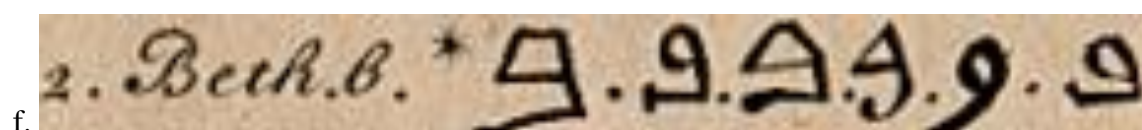
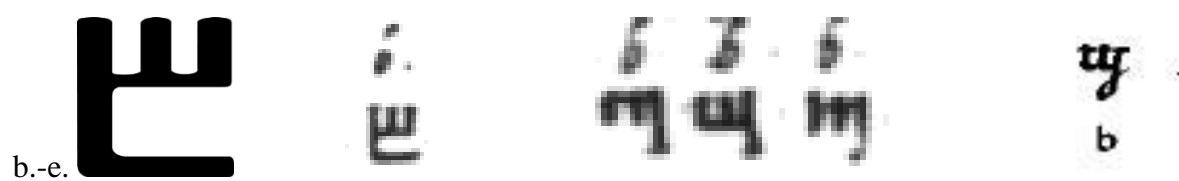

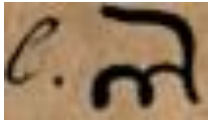











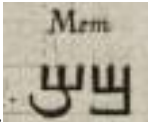








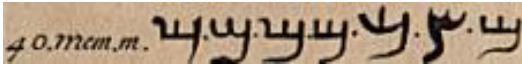
Figure 392 . a –b Buku (Glagolitic), c-e. (Illyricum, Syrarmeniaticum, Osmaniya), f.Beth (Adami).

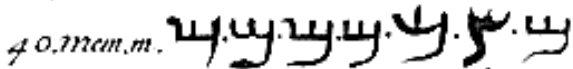
a.-d.      

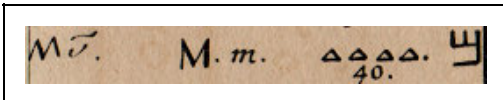
e. *la* |  |  |  |  |  |  |  | 

f.-l.   *mem*     

m. Σ Moiria

n. 

o. 

p. 

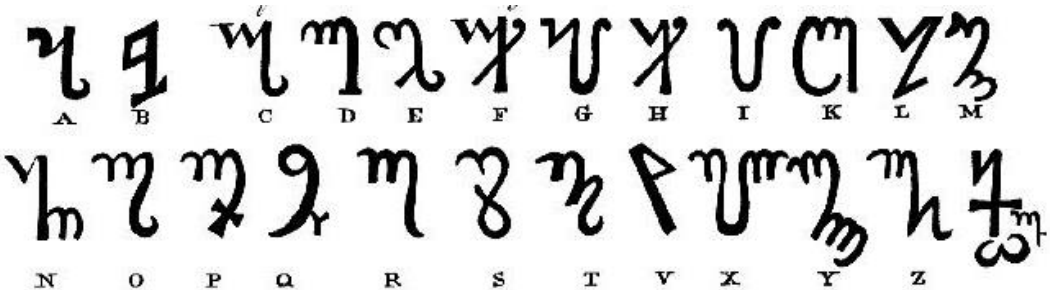
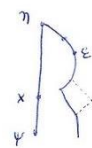
q. 

Figure 393 a -c. Inverted L, L (Hanscretanum), L Reversed, d. Georgian), e. North Indian, f-m. M (Samaritanum, Samaritan, Chaldean 3, Chaldean 6, Samaritanum, Iudaeo-Samaritanum, Hebraicum, Moiria; n-p. Mem (Adami, Coptic, Greek), q. Theban Alphabet.

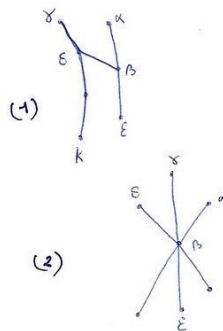


FDP#RH*† | 15↑BΓΥΛ
FVDORKHN | ASTBLME

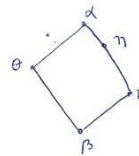
a.



RAIDO



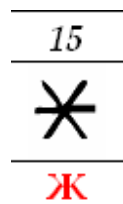
KAGALAZ



INGUZ

DVA

b.



c.



d.

Figure 394. Runes and Astronomy, a. Fudork, b. Raidho, Hagalaz and Inguz Runes, c. Bulgarian letter 15, d. Samech

They recur in an alphabet of Adam, Noah, Ninus, Abraham, Phoenician and Samaritan from 5509 B.C., from Judaic African coins and from the Pentateuch of Moses published by Barnard in 1689 as seven forms of M as mem with a gematria of 40 (figure 66). This precise sequence is found again in the Coptic alphabet. While this can hardly serve as evidence that Adam was Coptic, it does confirm that basic alphabet letters were sometimes copied from earliest times. Indeed, the same form and gematria of the letter M recurs in the Greek alphabet supposedly invented by Cadmus (figure 308). The origins of this approach can be found in Sanskrit itself where L is a vowel as well as a consonant. The vowel form of L looks like an appended M. In the West, this idea of descent becomes a dominant theme in the Theban alphabet attributed to Honorius of Thebes, with a mediaeval version copied by Petro da Abano, a Renaissance variant of John Dee, and modern variants including one by Alistair Crowley and the so called Witches Alphabet.

By this time, the earlier identity function of pictograms and ideograms has typically been forgotten and the letters function as abstract signs. Western alphabets continue to use national languages and alphabets as a means of establishing a national identity,¹⁵³² but have relegated most physical identity functions to other kinds of signs: tamgas, runes, seals, brands, emblems, and flags (cf. Appendices 1, 4, 5). A key vowel, the shortest word of one letter, I, is used to mark the presence of personal identity. A two letter word is used to mark the identity of another person: Te in Latin, Du in German. In English this becomes a three letter word: You. In old English, it was a four letter word: Thou.

For the most part, however, alphabet letters shifted from being markers of identity to becoming expressions and styles of identity: words express our thoughts, poetic words reflect our emotions, aspirations, and even our soul, words in prayer reflect our piety, faith, hope and charity. The characters of handwriting become a mirror of character. Words make the man.¹⁵³³ Learned words make a man of letters. Hamlet may complain about words, words, words, but without them there would be no soliloquies on being and no Prince Hamlet.

12.2. Order

A second key dimension of alphabets is about ordering letters to bring order to the cosmos. Initial versions tend to continue the identity function, whereby letters are tagged to everyday stars. But as was shown in chapters 5 and 6, alphabets become linked with stories and systems of the skies (cf appendices 2 and 3), with mansions of the moon, zodiac signs, planets, cycles and sequences. Hence, we find a zodiacal alphabet,¹⁵³⁴ celestial and supercelestial alphabets, alignments of runes with zodiac signs, and alignments of planets with geomantic characters (figures 127- 134).¹⁵³⁵

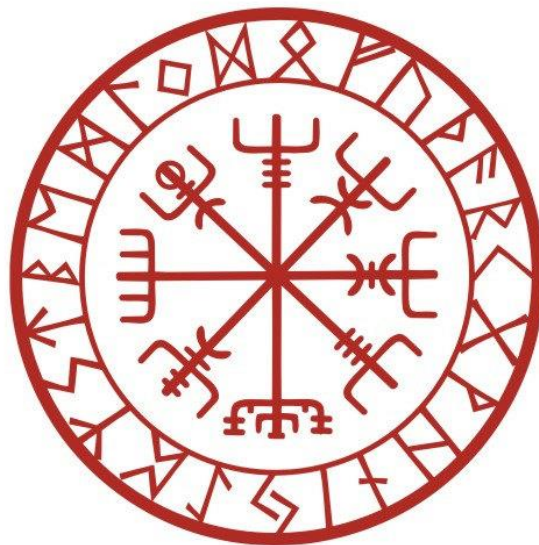
The sign for the constellation of Sagittarius in the Celtic tradition offers a beautiful example of this identity function in the heavens (figure 394a-b). It is shown as a 6 pointed star called the Hagal rune. It recurs in other Celtic examples as the Hagalaz rune. In the Bulgarian runes, the 6 pointed Hagal star recurs in letter 15 as Zhe (figure 394c) and recurs again as letter Samekh in the Malachim Alphabet (figure 394d), which is also a six-sided star. Identifying the Sagittarius constellation with a Hagal rune or letter Samekh is, in turn, part of a larger process whereby 12 runes/letters bring order to the 12 signs of the zodiac and the heavens.

⊕ Руны Сварги
⌘ Бус-Коляда — <i>Cepheus</i>
⌘ Радунца — <i>Cassiopeus</i>
⌘ Сварог — <i>Draco</i>
⌘ Сва-Лада — <i>Draco</i>
⌘ Велес-Медведь — <i>Ursa Major</i>
⌘ Асень — <i>Ursa Minor</i>

a.



b.



c.



d.



e.



f.

Figure 395a. Runes of Svarga, b.Signpost Rune (cf. Vegvisir), c.12 Zodiac signs and Runes, d.Letter Ha (ancient Arabic), e. Letter He (Paleo Hebrew), f.Letter he (Hebrew 1).

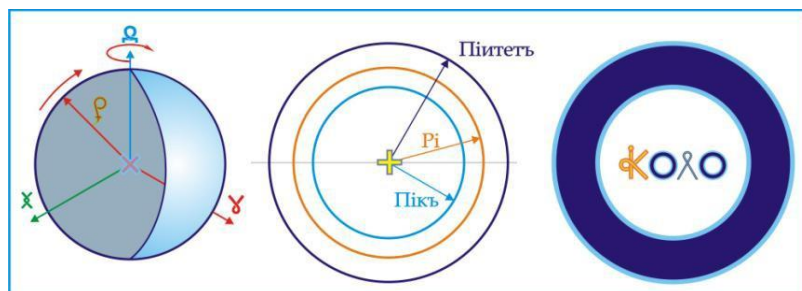
In this tradition, the Hagal rune is an ending that is also a beginning, which also explains parallels with the letter z (zh) in Tifinagh (figure 2). Samekh, as letter 15, also has another form as a support pillar¹⁵³⁶ (cf. Djed, figure 142). In geomancy, the support figure is further associated with the symbol for the Way (Via), the moon (figure 132a). In other traditions Hagal(az)¹⁵³⁷ is connected with the constellation Delphinus (cf. figure 128). So the associations are clearly polyvalent and have their own micro-history.

Slavic sources suggest that there is an ancient history of links between astronomy and runic letters that has been all but forgotten outside Slavic circles. For instance, the symbolic figure of Cepheus¹⁵³⁸ (which means king, cf. Greek: Basileos, Latin: Basil, and Cyrillic: Vasily) is linked with the figure at the top of the Signpost Rune¹⁵³⁹ also called the runic compass and linked with the Vegvisir (figure 395, cf. 352). Hence, the Vegvisir, now seen as quaint Nordic rune, is linked with a complex Slavic cosmology, linked with 7 planets and a matrix of 56 runes¹⁵⁴⁰ (figure 116c). The letter Ha of Ugaritic and Old Arabic and letter He of Ancient Hebrew are much more than a stick man with raised arms.¹⁵⁴¹ These letters of He reflect a forgotten astronomical tradition, which also explains links with Slavic Sh, the candelabrum boy (cf. figure 2) and Samekh as candelabrum in the celestial Hebrew alphabets. Saint Alvèdre traced such links with astronomy back to the primordial Vattan alphabet (figure 376).¹⁵⁴²

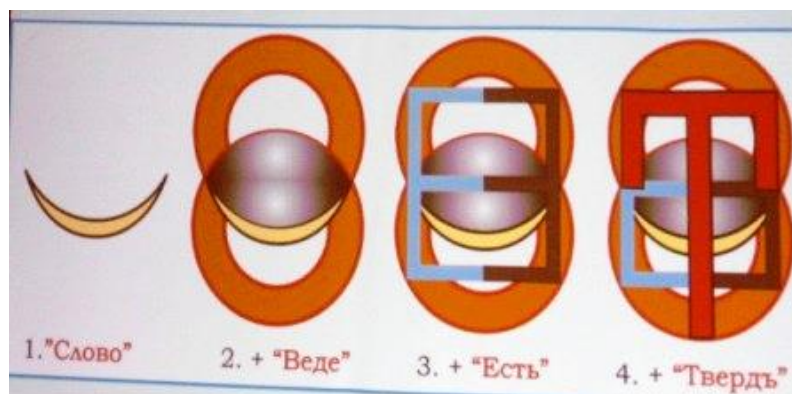
Indeed, the more we descend into seemingly minute details the more fascinating these links become. Each of the planets has their own day, angel or archangel, sigil, and heaven. Groups of zodiac signs also have their own heaven. For instance, the fifth heaven, Machon, is associated with Mars, Tuesday, and the signs: Sagittarius, Aries, Virgo. Sagittarius is traditionally associated with an arrow. In some versions of Machon, this arrow is clearly recognizable. In others, the image connected with Sagittarius looks more like a pole or line with an O on one end and a curly or rounded E as in the Greek (ε) or Slavic (Є) traditions.

It is instructive to compare this form with Sanskrit letters A and AUM (and AUM reversed), and with the symbol for Pisces as an E and reversed E. This kind of mirroring of a letter was encountered earlier with the e and z of Phoenicum and Doricum (cf. figure 291 a-b), with the difference that in the previous cases there is no connecting line joining the letters. Throughout, the basic logic is understandable. At the end of the year (which sometimes occurs in Leo, Libra, Sagittarius or in Pisces depending on the culture), the energy of e is exhausted so it becomes a reversed e. Since there is a cycle of death and rebirth, the reversed e becomes a regular e anew. So the A to Z cycle is shown as an E to Z, Є to Э, or as ЭЄ or as Ж (zhe, zhivete). The E of est (is, exist) becomes the ie of iest or j of jest, of a joker who is a fool, filled with fear and posing as fun, new hope and hopefully new life. In Glagolitic, a back to back E (ꙸ) is sometimes at the end. Or it is between letters 5 and 6 as a zhe (Ж).¹⁵⁴³

Slavic sources enable us to comprehend that there is a whole cosmology underlying this letter-making. In India, in the Kalachakra, the crescent of the moon is the speech mandala.¹⁵⁴⁴ In the Slavic tradition (figure 396b), one form of Slovo (speech) is a crescent moon. The letter Veda (Веде) is two intersecting circles with a vesica piscis and crescent moon at their point of intersection. The letter Est (Есть) entails the same elements upon which are imposed a light E



a.



b.

твердое **F**, т. е. утвержденное. Доходишь до одного порядка - переходишь на другой порядок **F**. Это пришло из руники, из Футарка, а Футарк - это упрощённая **Каруна**. То есть ступени **F** - краткая ступень, а потом большая ступень. Но есть же еще мягкая форма **ph**, т. е. **F** = ф, ph = **фита** (*фита*). Но в упрощенном варианте **фита** (*фиты*) - нет, этот символ заменяется - ph. (*фэ*)

б(ь) **Хыгъ** X 600
(хен или хино) Луна.

Нисходящий поток, отражающийся и чуть приподнятый. С далеких Небес опустился до уровня Земли и как-бы вверх опять поднялся. Но, что у нас между Небесами и Землей? Луны. Поэтому **хыгъ** читалось как **хен** или **хино**, а **хино** - это Луна или Луны. Хинояна - **Путь Духовного развития**, протяженностью в определенное количество времени, когда три Луны были в одном месте, и пока они вновь не сойдутся, вращаясь с разным интервалом времени, и не вернуться в этот момент, т. е. не соединятся вместе на Небе. Этот краткий путь и назывался Хинояна. Когда человек шел не этим прямым (за период обращения 3-х Лун когда они вместе состыковались) путем, а шел Длинным, Великим, окольным путем - это называлась Махаяна. Хинаяна - еще называют Лунный **Путь Духовного развития**, но Лунный в смысле не лунное учение, а период обращения 3-х Лун и соединения вновь. Также у многих народов, близких к экватору, дерево росло хинное. А предания гласят, что дерево это росло, когда на Земле еще 3 Луны были. И оно свет Луны впитывала, поэтому до сих пор, дерево собирает силу (т. е. физически 2 Луны разрушены, но их энергетические оболочки остались на местах, поэтому астрологи до сих пор Лилит, Черную Луну просчитывают помимо этого месяца), и при помощи коры и листьев этого дерева делается хинин - лекарство от малярии. Маха - это Великое, Яна - это путь спасения. На самом деле, не путь спасения (это уже христианская формулировка), а **Путь Духовного развития**. Поэтому, если мальчик родился и уже в 12 лет он был духовно развит, его называли Ян или Янек, а девочку Яна. А девочка, которая за основу своей жизни взяла путь духовного развития своего отца, называлась Татьяна. Раньше говорили ТяньЯна, а потом переделали в Татьяна, т. е. пошедшая по вражескому пути (*татья - враг*). Почему американцев янки называют? - Они пошли своим путем, путем Золотого Тельца, грабежа и разбоя, т. е. у них тоже свой путь.

23

c.

Figure 396a. Kolo; b. Slovo, Vede, Est, Tverdi; c. X (Хыгъ)

and a dark, reversed E. Letter Tverdi (Твердѣ) entails a T imposed on this same space. So Est (Есть) is not just the est, is, ist, bist of existence. It defines the cosmic space of coming into existence. Similarly Xi (Хѣиѣ) is not just a form of X. It symbolizes the moon and entails the planets (figure 396c).

We can also trace how the letter ВИТА (в, ви, ф'ит)¹⁵⁴⁵ in the karuna recurs as spirals in the Slavic letters Vede, Vita, Mo, Rekye and Ra in the Vsevasvetnaya Charter and bukovas Ra and Yat (figures 397-398). Ra looks like a p with a horizontal stroke beneath. Yat looks like a b with a horizontal stroke on top. On closer inspection, it is also a map of Ursa Maior (Great Bear, Big Dipper). Yat is positioned within four horizontal lines which are the four realms. The 2 lower stars (Merak and Dubhe), when extended 5 x the distance between them,¹⁵⁴⁶ point to the position of Polaris (the Northern Pole Star). It deviates from the horizontal at 14.4 degrees. This 14.4. multiplied by 25 gives 360 degrees of the circle and is also the geometrical foundation of the letter kolo (коло). In other words, the old Slavic alphabet, which looks like fanciful curves of letters, is based on a precise and complex study of astronomy, geometry and arithmetic.

In India, there is a concept of 14.4. minutes which, multiplied by 100, gives 1440 minutes (or 24 hours in a day). Multiples of 1440 give the number of minutes in 10, 100, 1000, 10000 days. This coincidence between unlikely fractions in two great cultures suggests that we may well have only a fractional understanding of deep, early connections between Slavic and Indian cosmologies.

In the West, O is merely a circular letter. In the Slavic tradition, the letter for circle (коло) frequently looks like a 2-D circle, but assumes a 3-D sphere (figure 396a ff).¹⁵⁴⁷ In the Lukmorie, Slavic letters Ra and Mo recur in an imaginary landscape (figures 398). In Old Slavic, they recur as Xivete and Mo. In the Hebrew tradition, similar shapes recur as the Self Embedded Fruit Tree, and Tree of Abraham.

This order is also in sequences of letters. The examples of Ketu and Rahu as letters 1 10 19 , 6 15 24 were mentioned in the introduction. In Arabic and Hebrew, Ketu is replaced and the 1 10 19, 2 11 20 sequences become A I Q, B K R (table 108, figure 506). In Diringer's scheme pictograms/ideograms are followed by a phonetic phase. These examples suggest that there was an interim cosmogram phase, when letters became linked with astronomy and geometry.

12.3. Belief

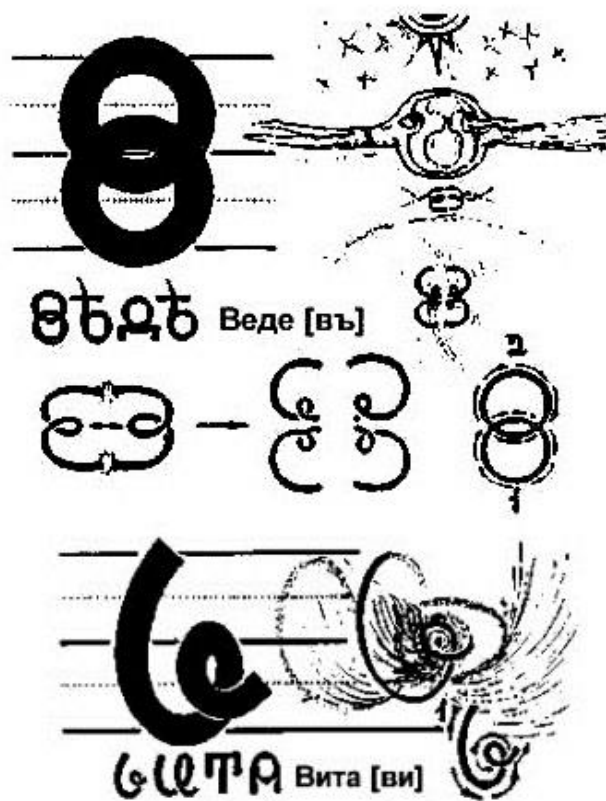
A third dimension of alphabets entails belief and religion. Earlier scholars have noted a close connection between the rise of alphabets and religion. For instance, Taylor (1884)¹⁵⁴⁸ linked 4 great literary alphabets (Arabic, Hebrew, Parsi, Syriac) with 4 sacred texts (Koran, Tanekh/Talmud, Zend Avesta, Bible) and 4 great religions (Islam, Hebrew, Zoroastrianism, Christianity of the East). He also noted links between 5 later alphabets and 5 great faiths of Asia.¹⁵⁴⁹ Diringer (1937) repeated this idea with his saying: the alphabet follows religion.¹⁵⁵⁰

Our study has shown that this view is again too Eurocentric. Standing back, it is possible to see three stages in the process. In a first stage, individual alphabets become linked with an

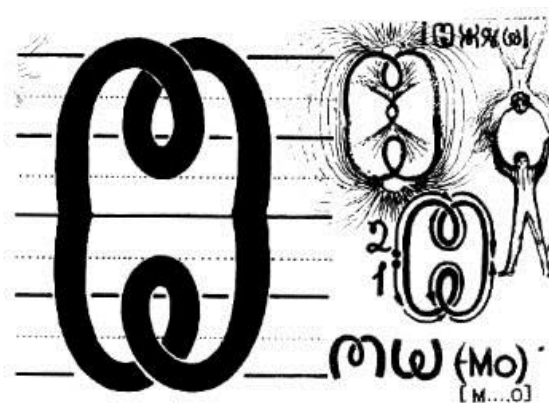
a.



- ВИТА (в, ви, ф'ит)¹⁵⁵¹



b.



c.-d.

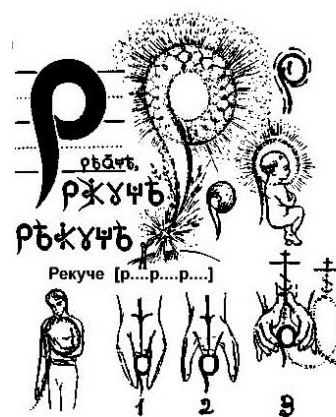


Figure 397 a.-d.. Slavic Letters Vede, Vita, Mo, Rekye.

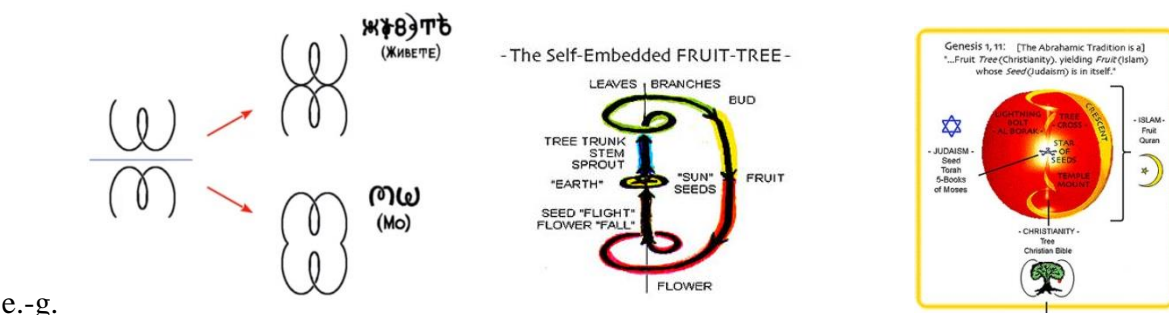
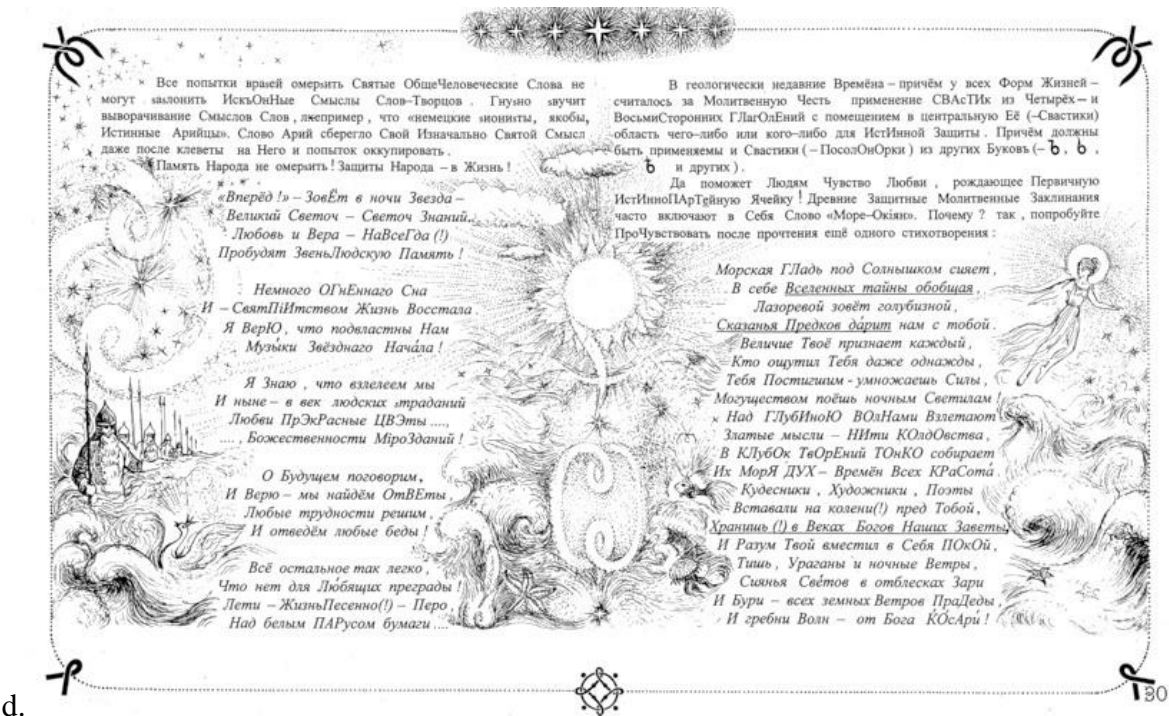
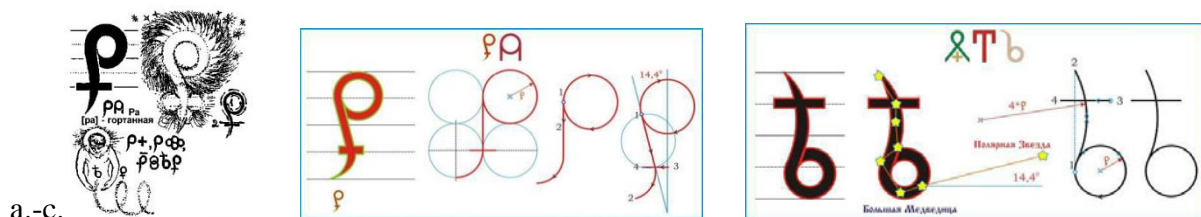
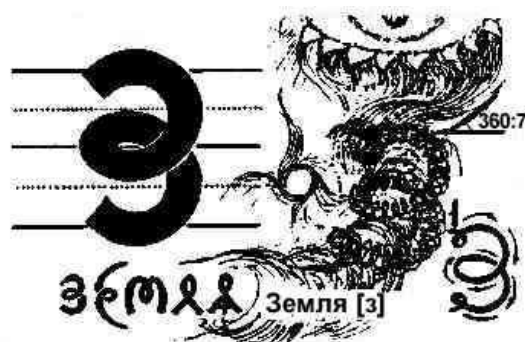


Figure 398 a. Ra in Charter, b.c.Bukovas Ra and Yat, d. Page from Lukomorie, e.Xivete and Mo, f. Self Embedded Fruit Tree, g.Tree of Abraham.

a.-c.



d.-e.



f.-g



Figure 399. a. Muladhara chakra, b-c. Wall Decorations (Maastricht), d. Mother Earth (Мать-Земля), e. Zemlya, f. letter 7 (Galgoltiic), g. Ze (Glagolitic).

individual people with specific beliefs in the form of a religion, religious movement, school, sect, or heresy. Hence, Phoenician Christians developed a Maronite alphabet. In Egypt, The Coptic Christians developed a version of the Coptic Alphabet. They were Monophysites as were the the Jacobites in Western Syria, who developed a Jacobite alphabet. In Eastern Syria, the Nestorians, who were Dyophysites, created a Nestorian alphabet. They called themselves Assyrian Christians, were condemned by the Council of Ephesus, in 431, and “became the official religion of the then flourishing Persian Church.”¹⁵⁵²

A second stage or level is where an alphabet becomes linked with an official religion. For instance, the Yezidi alphabet is linked with their sacred books. Mani, created a Manichaean alphabet for his Manichaean Religion of Light.¹⁵⁵³ This became a major gnostic religion, although it was rejected by the Catholic Church. Avestan was linked the Avesta and Zoroastrianism; Hebrew¹⁵⁵⁴ with the Tanakh and Talmud; Aramaic with the Old Testament; Greek with the New Testament and later with Greek Orthodox Christianity. Aramaic¹⁵⁵⁵ and Hebrew inspired world religions, but not world alphabets (in the sense of a significant percentage of world population), partly because they chose not to proselytize, partly their religious beliefs remained closely intertwined with details of a very complex, script form.

Five writing systems (1 logography and 4 alphabets in Diringer’s scheme) reached a third level with influence far beyond a single region. Chinese characters had their roots in oracle bones and shamanic traditions and became intimately linked with the I Ching, Taoism and Confucianism. In this case, the language remained at home, and the religio-philosophical systems spread around the world. The Chinese alphabet was also used to translate and spread the ideas of another great religion: Buddhism. “The first woodblock printing of the whole Chinese Buddhist Canon was done by imperial order in China in CE 868.”¹⁵⁵⁶

Two Aryan alphabets, Old-Slavic (X'Арийская Каруна) and Sanskrit both had their origins in Vedic religions. Old Slavic runes became linked with Old Believers (Yudhizism and Ingleizm) millennia before they were simplified as Cyrillic and linked with Russian Orthodox Christianity. Sanskrit became linked with Hinduism, Buddhism, and Jainism. Latin became linked with Roman Catholic Christianity. The Arabic alphabet became linked to Islam. These five writing systems, became the dominant models, the scripts of which were adapted in most parts of the world. All five offered a template (see §12.7). Four of them (Slavic, Chinese, Sanskrit and Arabic), expanded contiguously to neighbouring countries. Only Latin became truly international.

The role of religions in alphabets and their history is complex. On the one hand, the spread of monks and missionaries to the four corners of the earth was important for learning about horizons never dreamt of at home and sometimes they studied these foreign languages more deeply than the native speakers. On the other hand, in the case of the Catholic Church, although it was aware of, studied and published 72 sacred alphabets, they printed abridged versions of many alphabets that were historically much longer. Hebrew acquired a privileged position in this Christian view, with 16 of the 72 alphabets: i.e. 22.5 %. The models of settled cultures tended to supplant, or simply ignore, models from nomadic cultures. So the pre-history of Russia as Scythia, Sarmatia, Sarmatia Europeae, Tartarica, and Tartary disappeared.



Figure 400 a-d. Letter a (Brachmanicum, Solomon 2, Hebrew 3, Pyu), letter k (Hebrew 1); e-i. Mother Earth as decoration in altar, house decoration (Naples) and fences (Talinn), j-k Mother earth symbol on altars in Sumeria.

Hence, although there was continuing contact along the Silk Roads, what was studied until the 18th century was only a tiny subset of the whole. Our awareness of a world with over 6,900 extant languages is less than a decade old. Indeed, in spite of dying languages, the list has grown by 196 languages in the past four years.

In some cases, (e.g. Christianity and Islam), the introduction of a new religion, tended to filter, and at worst suppress, the previous history of the newly converted. Islam so extols the Prophet Muhammed, that Arabic prior to the 7th century is oft neglected or ignored. Coptic is seen largely in terms of its role after converting to Christianity in the 3rd c. A.D., quietly forgetting that Christ's parents must have been fully aware of the Coptic context when they chose an "hotel" 50 yards from the chief Coptic temple of old Cairo. Georgian and Armenian texts from the pre-Christian period are reported to have been destroyed. Similar stories can be found in Russia with respect to pre-Christian beliefs and alphabets. The Slavic tradition demonstrates that the tradition of runes has much deeper, systematic roots than in the Western accounts. Jerusalem, Athens, Rome, Istanbul and Mecca, have taken credit for a story that goes back long before they founded.¹⁵⁵⁷

12.3.1. Mother Earth and Earth

This role of cosmograms as a stage on the path to abstraction, is also evident in this fourth dimension of belief. There is also a gradual trend for these symbols and letters to become absorbed into everyday decorations. For instance, in India, the earth¹⁵⁵⁸ is linked with the Muladhara chakra (figure 399a), with an elephant having 8 trunks and with Ganesha. In Maastricht, the upper part of wall supports of buildings show the same shape as an ornament.¹⁵⁵⁹ The Slavic Mother Earth (Мать-Земля), is a version of the Goddess. She pours forth two vases of waters of life, analogous to Tarot card 17, the Star. Her mid-section has a circle with the F of Fehu, female, fay, fertility repeated fourfold (cf. figure 399d) with a central a 6-pointed star as in the Hagal rune and the female X. Another version of Mother Earth (Zemlya) is an S, as part of a downward spiral.

In the ten Chinese heavenly stems, 5 is dragon (heaven) and 6 is serpent (earth, cf. figure 112). In the West, these become two S forms, Sigma and Stigma, the letters Epsilon and Zeta, e (Aegyptiarum), E and Z, Szo and Zyeta (Coptic). In the early Cyrillic alphabet, dzelo and zemlya (earth) are letters 6 and 7, resembling a reversed E or number three. In the Hebrew tradition, where letters 5-6 become Heh and Vav, the female dimensions connecting with the S of serpents and the figure of Draco become banished. Eventually, even in Greek, the ST ligature of Sigma Tau in letter Stigma acquires a stigma of its own.

In Sumeria, the earth goddess is Ninhursag, represented as an inverted U, bowl shape or inverted horseshoe, often on an altar (figure 400j-k). In Hebrew 3, this shape recurs as letter Aleph. In Naples, this symbol occurs in house decorations, often in combinations of four or six. An altar in the Certosa di San Martino (Naples), has 19 of these symbols. A fence in Talinn has inverted examples under what looks like an A Ω (alpha and omega). The Goddess, associated with mAttr and the Matrikas of creation of letters and the universe, once A and Ω, alpha and omega, is now fenced in everyday symbols, overlooked as mere decorations.

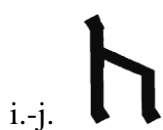
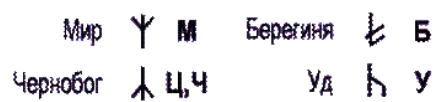
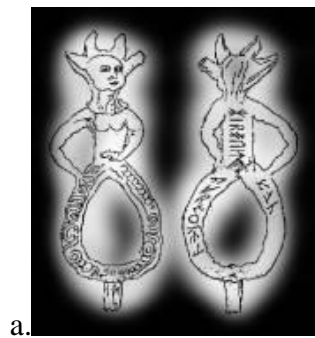


Figure 401. a-e. Yud, Ud, Yarilo .Yarilo as Sun and as symbol, f-g. Er symbols, h. Ud as part of 18 runes, i. Ud, j. Ud inverted.

12.3.2. Yarilo, Yud, Yod

Symbols of the male have experienced an analogous fate. Explicit symbols of a phallus in fertility gods ranging from Rod in Russia to Priapus in Rome have been bowdlerised. The yet unwritten history of letters and symbols is simultaneously a story of civilization, because it is a story of how primal forces become integrated with social customs and then gradually refined into polite society until they become refined away.

In the Slavic tradition, for instance, one of the most ancient deities, Ud (YД), is connected with the fertile creative force. Feasts in his honour involve complex rituals.¹⁵⁶⁰ Connected with Ud are both benevolent looking devilish images (figure 401a ff.) and a straw man called Yarilo (cf. also the Kupala fires at the summer solstice), symbolizing continuous dying, revival, in the tradition of a Life-death-rebirth deity (e.g. Inanna, Persephone, Adonis, Attis, Atunis, Domuzi, Dumuzi, Tammuz). Yarilo appears in a less rustic form as an elegant young man riding a bull garlanded with roses. He becomes even more elegant as a striding sun-man. Letterwise, Yarilo is sometimes Iarilo (beginning), Jarilo (energetic middle), and Yarilo (end). Slavic letters 9 10 11 mark a transition in nature and the alphabet.

Elsewhere, he is transformed into a symbol of the creative force encountered in chapter one (figure 401 e, cf. figure 7). In terms of runes, he/it is connected with Ud¹⁵⁶¹ (rune 2 in old systems, rune 11 in others¹⁵⁶²), with letters Y (Eri), (Er), (' Er) and to the now obsolete letter To [yat], each again with a rich symbolism linked also to Scythian traditions.¹⁵⁶³ Ud thus corresponds to Ur and to Yud in Western runes and alphabets. Subsequently, Ud and Yarilo become sources for a range of forces, deities associated with the creative and fertility (table 121).¹⁵⁶⁴

In terms of other runes, Ud is related to u, y, yr and Ä. An inverted version of Ud is like a reversed Y shape resembling Asomtavruli letter 33 (figure 401). As with the runic circle (figure 297), the letter of the beginning (ur, nature) links with the end letter (fe, culture), and sometimes the end can serve as a new beginning. Similar trends are seen in Hebrew.

12.3.3. Hebrew Yud

The Hebrew equivalent of Ud and Y is Yud (Yudh, Yod, Yodh, cf. Yesod), letter 9 or 10, linked with 10 fingers¹⁵⁶⁵ (gematria 10, 20, 500). In this tradition, Yod represents the male, is one of the letters of tetragrammaton represented by a point, and a starting point for metaphysical numerical and geometrical speculation linking: “‘point’ (yud), ‘line’ (vav), ‘surface’ (dalet).”¹⁵⁶⁶ Theologically, Yod is part of the four letter name of G_d: Y H V H, one of 72 names of God. Alchemically, Yud becomes linked with alchemical distillation in the alphabet of the Magi. As was shown in chapter 8, etymologically, Yud as Iud (Iod) is also connected with Jai - Jaman (jiva, jaya, jan, janja, life).

Chronologically, Yud becomes linked with Virgo (which in the 17th century was still associated with August, cf. figure 52d) and with the letters I J Y (cf. Israel, Judea, Yehuda). Symbolically, in the Tarot card 10, The Wheel of Fortune, yod becomes associated with the eagle of Saint John the Evangelist associated with the constellation Aquila (figure 156). Yud

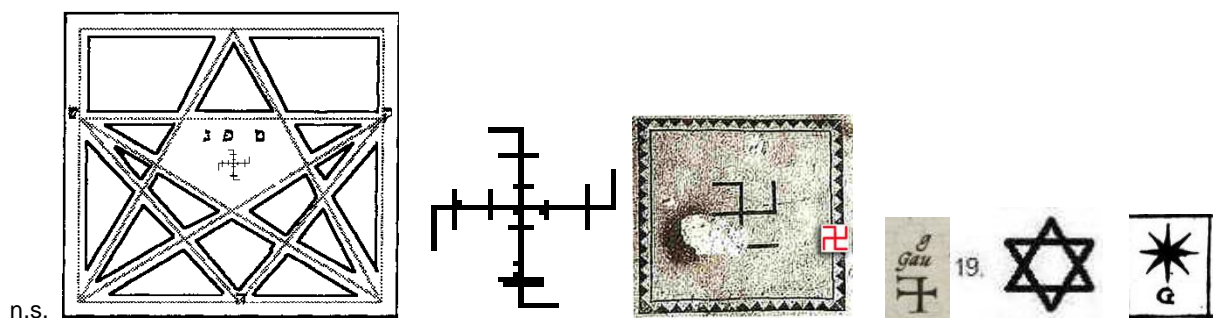
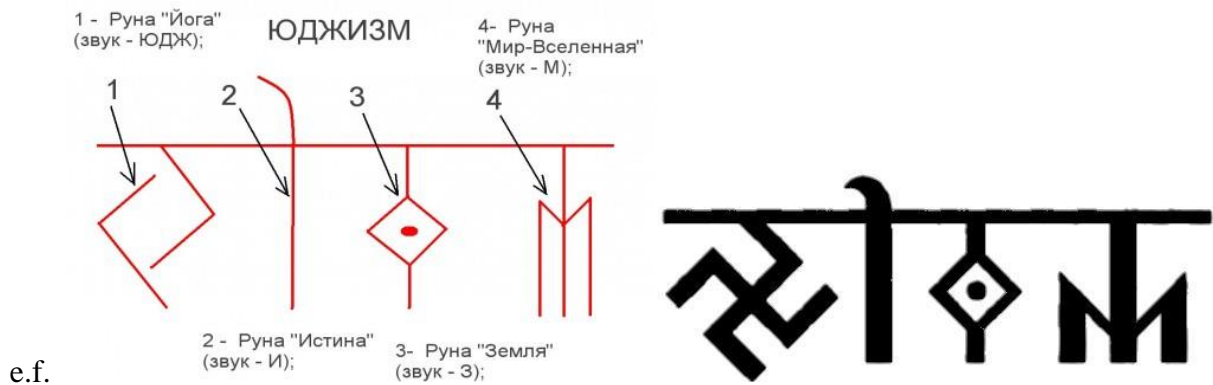


Figure 402a –d. Karuna 22 23 55 56, e –f. Yudhzism (Юджизм) – Ingleizm (Инглиизмъ), g-m Karunas 20 52 44 9 50 57 54, n. Servitude Symbol, o. Detail, p. Agni (Ein Gedi, Israel), q. Gau (Chaldaicum Antiquum), r. Rune 19 (Rasens Molvitsky), s. G (Autre Alphabet Phoenicien).

is an ending that is also the beginning. It is associated with the individual as I and ego, with boundary between I and Thou, creation and destruction, power and dominion versus servitude and submission, with the yoke and exile: with essential dimensions of Judaism. It is the nothing that is everything.

12.3.4. All in Nothing

The Greek equivalent of the Ud and the Yud is the Iota which, on the one hand, is merely the dot on the I, and on the other hand entails, I O T A, three seminal vowels, plus the letter T as in Tau and Tao which, together encompass the universe. In Sanskrit, a parallel is in aham, ahamkara (consciousness), the hamsa, ham sa, sa ah am, which becomes the hamza of the Arabic tradition. Related to this concept of ham sa, are the 3 elements, visarga, bindu/anusvara, nada, which appear as the crescent, disc/doughnut shape, wisp with three twists or as the letters: H N M (Devanagari). Paradoxically, the closer we come to keys of creation, seminal marks and letters, the smaller and more seemingly trivial they become: the anusvara, the ' of an ain, of the hamza accompanying an alif as a symbol of Divine Essence. The English equivalent is the point, which has the meaning of a dot and is also linked with Aristotle's final cause: the dunque of Italian, the purpose why things are done, whence nothing as a source of everything, is a long standing philosophical topic of many points.¹⁵⁶⁷

12.3.4. 1. Y, Yoga, Yoke, Yogh, Religion

In the Slavic tradition, Yudhzism (Юджизм) links with the jara rune, restraint and servitude (figure 402, cf. figure 11). In the Hebrew tradition, yod is also linked with yoke, restraint (§7.4.6). From the above, it is clear that yod is linked with the same move towards abstraction found in the Slavic Ud. Its deeper significance lies in astronomy, where the point becomes an integration of the Taurus-Scorpio, Leo-Aquarius axes (figure 403 c-e) and thus a summary of the male and female forces of nature, of the energies of creation itself. We encountered letters as bridges of worlds previously in the letter ksi (figure 23, 61), where a curved line (female energy and female fires) links Aquarius-Leo, while a straight line (male) links Taurus-Scorpio (which is also the Ish of Ishan and Ishana in summer and I of the Ice rune in winter).

The Coptic letter Khi and the letter Ziph (Phoenicien) repeat the straight and curved lines of Ksi, with greater emphasis on the curved S line of Draco. In one version of the Chaldean alphabet, the female forces become an S and the male forces become a Z. In another Chaldean alphabet, the sequence of letters 7 8 9 10 still maintains the connections with the female, letter S, and Draco. At the same time, Iud, as letter 10, accentuates the S shape of the curved line (figure 403f). A single letter now summarizes the primal female and male forces of creation. Yod has become a map of the cosmic cycles. The history of this shift is further explored in appendices 2 and 3. In the Hebrew tradition, yud, in its advanced form, shrinks to a point that embraces the universe:

Literally, "hand" and symbol of the Jew. It also means "monument" or "share." Although the smallest letter in the Hebrew alphabet, *yod* contains as much meaning as the rest of the Hebrew alphabet combined. *Yod* signifies Creation itself and all of the Metaphysical processes and, on its own, stands as an important symbol for the Creator.¹⁵⁶⁸



Figure 403. a-c. Ger rune, Qoph, Jara rune, d. Ziph, e. Yud, f. Iud (Chaldean), g. Eliph (Indicum), h. Pavarga, i. Saint Scholastica College, j. Alpha and Omega symbols .

The great achievement is that the source of the visible is now appropriately all but invisible. Indeed, in its most refined form it becomes difficult to see and even more difficult to see the universes behind the point. The quest for abstract letters separate from the visible world of nature, pictures, symbols, comes at an invisible price.

The new cut-off point in Hebrew alphabets, which stops after Iod¹⁵⁶⁹ or R S T (and excludes Ur, the primordial essence) marks apparent progress. Astronomically, it removes the planets Rahu and Ketu from the alphabet scheme, thus removing the cause of eclipses from the discussion. It seems to do away with evil, or at least make him/her/it invisible. Venus (Shukra, Inanna, Venus), who/which as Lucifer had played an important role, is now symbolically removed. Anatomically it involves circumcision. And yet this all entails a particular shift in the passage from Nature to culture, where the journey from Ur to Fa, via Urfa, is something to be crossed, passed over and then left behind, a shift from matriarchal to patriarchal structures.¹⁵⁷⁰

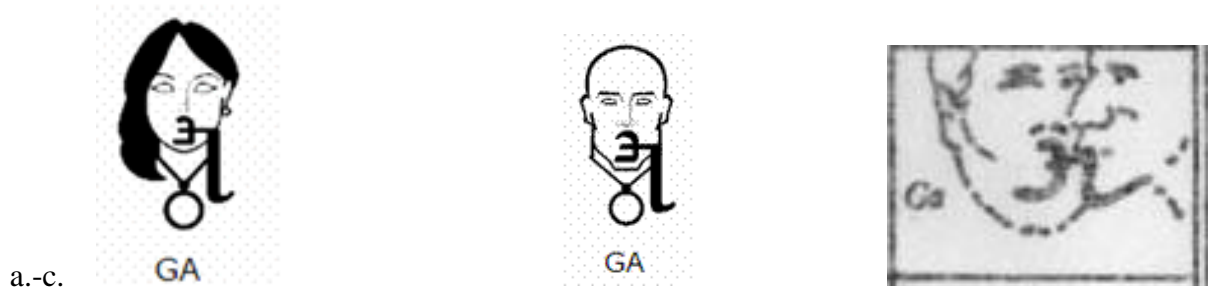
The balance promised by letter He, reduces the gematria of the female (she as He is 5, he as Yod is 10). Symbolically, this entails a shift from Dawn to Day, from morning star to evening star, from Lucifer to Michael. The war in heaven, often depicted as a celestial sword fight between good and evil, actually becomes a much larger and much longer struggle: on the one hand, an on-going quest to maintain equilibrium among cosmic forces; on the other hand, a gradual shift in values where a claimed moral order gains precedence over elemental instincts and emotions (cf. Appendix 2). Letters become modules of a symbolic reality.

Subsequently, such letters also become modules in units that use letters to outline cosmic principles: alpha, rho, omega of St. Scholastica's College is one example (figure 403g). Rho the female principle is now a shepherd's staff with its upper spiral beginning in the root star mala (cf. nakashtra mula). In fact, alpha and omega as beginning and end, become a source for a new alphabet (Greek), a new religion (Christianity) and a whole gamut of Christian symbols (figure 403 h). Such examples illustrate a tendency of individual letters to move back towards symbolic realms. Symbols that are split to become letters, recombine to become new symbols.

Notwithstanding books on lost symbols and lost codes, the connection between symbols and letters is increasingly forgotten. So too is the context of those symbols as cosmograms in cosmologies. There is a nearly forgotten big picture that needs to be remembered, rebuilt and re-linked. By way of example, four snapshots are offered: letter Ga, symbols for creative fire, creative force and creation itself.

12.3.5. Ga, Ganga, Ganesha

The letter Ga is the G of Ganga (cf. jan, janja, life), Gimel, and Gamma. It is the Ga of Ganga the eternal river in the form of the Milky Way, that descends from the heavens to earth. In the alfa larawan, there is a modest female version and a more robust male version. The more primitive popular version intimates an encounter (figure 404a ff). The three can be seen as expressions of Sanskrit a, Sanskrit ā and Sanskrit AUM.



d.-f.

अ a आ ā ॐ

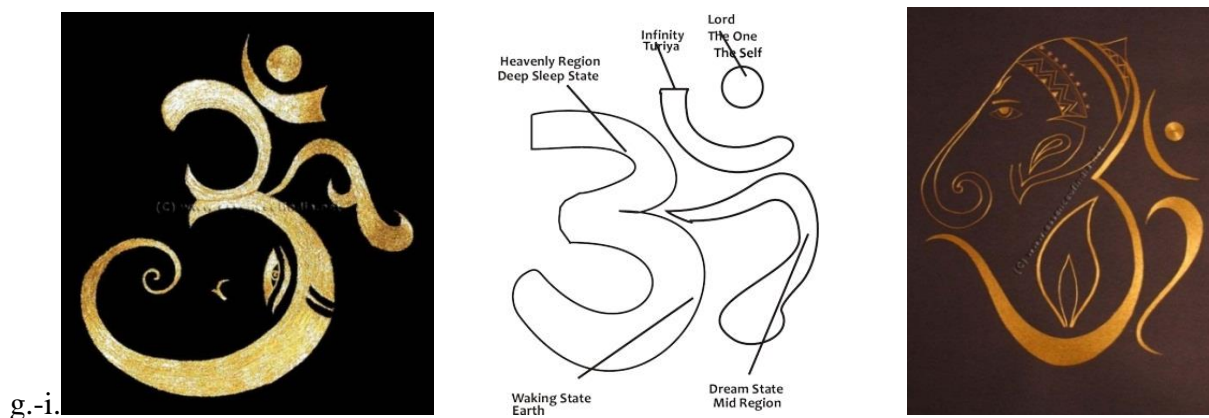


Figure 404.a-c, Ga (Alfa-Larawan, Tagolog), d-f. A Ā AUM (Sanskrit Devanagari), g-l. Elephant, Ganesha and letters, m-p. Letters Earth, Ga (Zhang Zhung), q. Ganga

The letter Ga leads to gana, Ganga, kaganga and Ganesha, the elephant linked with the Muladhara chakra.¹⁵⁷¹ Ganesha is much more than an elephant. He is a symbol of wisdom, leader of the forces to protect the heavens (a Hindu prototype of Kartikai and Saint Michael). He appears at the base of the muladhara chakra. The letter AUM is an outline of his form because, in the male versions of alphabet origins, Ganesha, is the father of all letters. Not surprisingly, we find examples where his head is reduced to three dots, where his body becomes a composite of sayings or becomes literally interwoven with text (figure 404).

Ga is also the starting point of the yung drung, which means "rest unshakably" or "unchanging well-being."¹⁵⁷² This symbol, linked with karunas 22, 23, 55, 56, called Posolon and Swastika in early Slavic alphabets, is called swastika in the West (figure 390a ff.). In Greek, Ga is is the Γ of Gamma) and of the gammadion, another case of a letter as module of a symbol. The same underlying letters connect the Slavic, Hindu, Middle Asian and near Eastern alphabets and cultures. The E F Γ (G) series is related to 1 2 3 pronged signs, sometimes as horizontal Es, sometimes as recumbent Ss, sometimes as Hands of Gods. Further variants are explored in appendix 5: Figure-Ground.

In the East, Ganga as part of kaganga, is three letters: ka ga nga. As Aksara Kaganga it is an alphabet. As Gangga Malayu it is a secret alphabet.¹⁵⁷³ In mythology, Ganga is not only a river but also a goddess who married King Santanu and begat the 8 Vasus.¹⁵⁷⁴ Ganga as a river is also a connected with prayaga, one of the words for creation.¹⁵⁷⁵ So Ganga as a source of flowing water, rivers, letters is linked with the flow of creation and life itself. In the West, Ganga is letter 30 of Coptic.

A close look (figure 404p) reveals that Coptic Ganga functions in the manner of Old Slavic ksi. It summarizes the annual cycle in two letters: the uppercase capital) version is G, the lowercase version is J. The uppercase version has a thick line in the right diagonal (female) and a thin line in the left diagonal (male). The lowercase version shows the converse. In Africa, Jamaica and the United States ganjah is associated with cannabis as the tree of life and the burning bush.¹⁵⁷⁶ Yahshvah's Soul Church links the Hebrew Sephiroth with the Gan - Jah: The Sacred Tree from the Zohar (figure 417c).¹⁵⁷⁷

12.4. Creation

As we have seen, in some alphabets the individual letters are specifically about the creation story: e.g. the Arabic Alphabet of Ibn 'Arabi. With the Marcosians, there is a whole theory of letters, whereby the 24 letters of the Greek alphabet enact the creation process. First, they combine to create four words totalling 24 letters to form the first tetrad which leads to the next tetrad and so on.¹⁵⁷⁸

In organized religions, the word, and words replace the role previously played by individual letters. In Hinduism, the letter AUM initiates creation. In New Testament Greek, the Word (λόγος) becomes a starting point to the creation process. Major religions provided sacred texts and their followers became People of the Book. The books were often memorized, the words were learned, studied, interpreted. The meanings of individual letters were increasingly

a.-b.



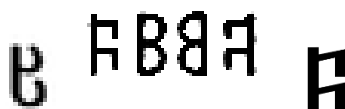
c.-e.



f.-g.



h.-j.



k.



l.-o.

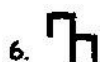


Figure 405 a-b. . Slavic Symbols c-e. Odolen Trava - Svetok Papor (Одолень трава – Папоротника), f-g. F O (Anglo Saxon),h. Elifi (Georgian),i. ök, ük,kö, kü (Central Asian Runes), j. letter Uk (Old Turkic), k. Brahmi, l-m. Letters 6, 33 (Asomtavruli, n-o.Letters a m (Syriac 2)

ignored and forgotten

12.4.1. Creative Fire and Letters

In the Hindu tradition, this nothing that is the source of everything is linked with the notion of 3 creative fires. In the Slavic tradition, there is a dual fiery symbolism linked with the notions of Odolen Trava - Svetok Papor (Одолень трава – Папоротника, figure 405a-d). In the Baltic traditions, there is an underlying imagery of a fiery cross (ugunskrusts). A divine spark is the source of everything and there are again 3 fires: in heaven, atmosphere and on earth. The basic symbolism was encountered earlier (figures 11 -14). This imagery is a source for kolovrat symbols of the sun, which occur with central left pointing and right pointing swastikas, or more precisely posolon and swastika letters (figure 389a-d ff.), which are also part of a 0 + 12 cycle whereby a cross becomes a posolon, becomes a cross, becomes a swastika.

The individual elements of the symbol again reflect further letters (figure 404e-n): e.g. the letter Ta and Ta reversed and the letters Tha (Zhang Zhung, Tibetan). Variants become letters 6 and 33 of Asomtavruli (Georgian). Another variant becomes Elifi of Asomtavruli, while an inverted variant becomes Uk in Old Turkic and horizontal versions become letters a and m in Syriac 2. In short, fundamental symbols connected with creation have component parts, which are basic letters of alphabets. These modular parts are in turn starting points for further symbols, e.g. the letter Tha (Zhang Zhung) contains a Dreifuss (cf. figure. 144), that leads to tri symbols, triads and trinities.

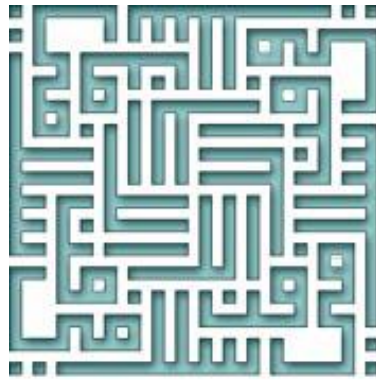
12.4.2. Creative Force and Letters

Symbols of the creative force go back at least to the Vinci script in 5th millennium B.C. (figure 406 a ff. cf. 383). This uses an intermittent series of three horizontal bars as in a Chinese trigram and three vertical bars as in the Roman numeral, III. An American creative symbol uses the same principle with five bars. A Slavic hands of god symbol shows swastikas with 1 bar along the left diagonal and 2 bars along the right diagonal. The Africa symbol is a variant of it, which relates in turn to one version of the Hebrew letters Heh and Vau of the tetragrammaton.

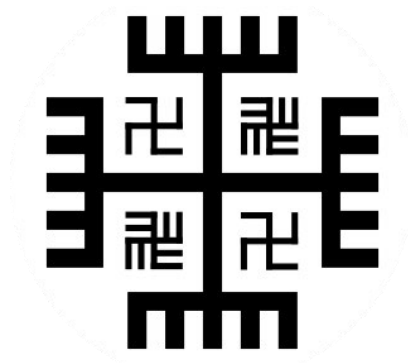
The same theme of figure-ground as a sacred construction (figure 406c) is found in modern variations of the name of Allah where, on closer inspection, we see a reversed F with a line over it, which relate in turn to one version of the Hebrew letters Heh and Vau of the tetragrammaton. A glance at the whitened portion of another Allah symbol reveals a Swastika motif: i.e. once again the figure-ground approach takes us to symbols of major religions. Sacred symbols and letters go hand in hand in their use of the positive and negative spaces of figure-ground. Further examples are found in subtle versions of the swastika at the Darmikh Stupa in Sarnath, where Buddha gave his first sermon, or in Japanese Sayagata patterns. In the East, such patterns are often so subtle that both figure and ground remain as background (figure 407a-c).



a.-b.



c.



d.



e.-f.

Figure.406 a. Vinci, b.Creative Force, c.Allah Symbol, d. Hands of God,e-f. African Symbols



a.



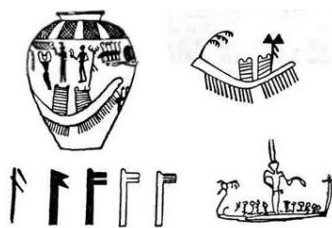
b.



c.

Figure.407 a-c. Sayagata patterns.

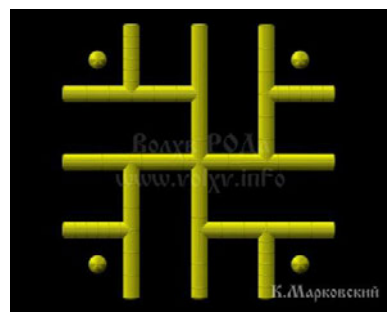
a.



b.



c.-e.



f.-

h.

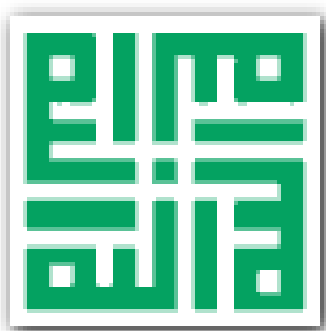


Figure 408 a. Ur Symbols, b. Dazhbogh, c. Sacred Roman Cross, d.Laimes vai Ugunskrusts, e. Sacred Roman Cross Inverted, f. Ground of Allah, g. Allah symbol, h. Ground of Allah inverted and reversed.

12.4.3. Figure and Ground

Another example of interplay between symbols and letters, closely related to the tendency towards the invisible in the form of dots, points, minimal marks, entails the concept of figure-ground (also called subject-ground), which can also be seen as mirroring and reversal: the E, S or Z that become reversed; the Si, Siva and Shiva of summer who becomes the Zi, Ziva, Zima of winter; the July (Iulius or Juli) that becomes Yule. It occurs in kaikalak patterns (figure 580), where one form defines what will become the absent space of the other, which often begins in the name itself: Kaikalak is kai ka l ak (cf. Appendix 4-5).¹⁵⁷⁹ Or they show 2 bars along the left diagonal and 3 bars along the right diagonal. Meanwhile, an Adinka symbol for wisdom means “He who does not know can know from learning” (NEA ONNIM NO SUA A,OHU).¹⁵⁸⁰ Here a central I is flanked by an F on the right and mirrored.¹⁵⁸¹

Awareness of this principle leads in unlikely directions. There is, for instance, an image of a the god Dazhbogh on a horse (figure 408 b).¹⁵⁸² Above the horse’s head is a cross. It is effectively a cross with 4 Fs (cf. 408a).¹⁵⁸³ This form is also almost the Fire Cross of Laimes (Laimes vai Ugunkrusts cf. Laimes Jeb Ugunkrusts¹⁵⁸⁴) the Latvian Goddess of Fate and Happiness. When inverted and reversed, this form is a sacred Roman cross (figure 408 c-d).

A slight variant of this form (figure 408 e), leads to a four-fold combination of the letters I F.¹⁵⁸⁵ If (Ifin, Iphin) in English runes corresponds to Slavic IO (also pronounced Ju) and the pine tree (also called juniper).¹⁵⁸⁶ “If” in French,¹⁵⁸⁷ Dutch (also IJf),¹⁵⁸⁸ and Bulgarian is the taxus baccata,¹⁵⁸⁹ the yew tree, one of the world trees. Making these patterns white and adding a green ground leads to a four-fold Allah symbol, in the form of the word Allahu. So the sacred Roman cross, Latvian Goddess of Fate, the Slavic Dazhbogh symbol and Arabic Allah symbols are deeply interconnected. All three point to a single mystery, linking figure and ground, visible and invisible, matter and anti-matter, body-mind-spirit.

The languages of the great religions vary and their symbols often seem very different. Their surface messages seem to be a fast track to salvation and rush seats to paradise. Their deeper messages are about the eternal verities of cycles and patterns that link us as human beings in a community across space and time; linking us around the world, with worlds above. The sacred words of the sacred texts are ultimately figures to help us see the grounds of the unfathomable and the figures of heavens beyond, if we can see and hear. Of course, the figure of the supreme Being, the G_d of 72 names, of 99, 108 or 1008 names is neither in the figure nor the ground. Ultimately all names, pictures, images, symbols, are merely stepping stones as we move from finite bodies and minds towards an infinite beyond.

12.4.4. Word and Creation

These examples illustrate that a future history will need to cover a much wider scope. Current debates about the history of the alphabet are typically focussed on the 5th millenium B.C. for proto-writing and around the early 2nd millenium B.C. for the earliest alphabets. Religious texts link the origins of the alphabet with creation of the world. Hebrew texts refer to Yahweh. John the Evangelist’s phrase is “In the beginning was the Word, and the word was with God.”¹⁵⁹⁰ (John 1: 1, New Testament). Hindu texts report: “In the beginning was *Vâk*,

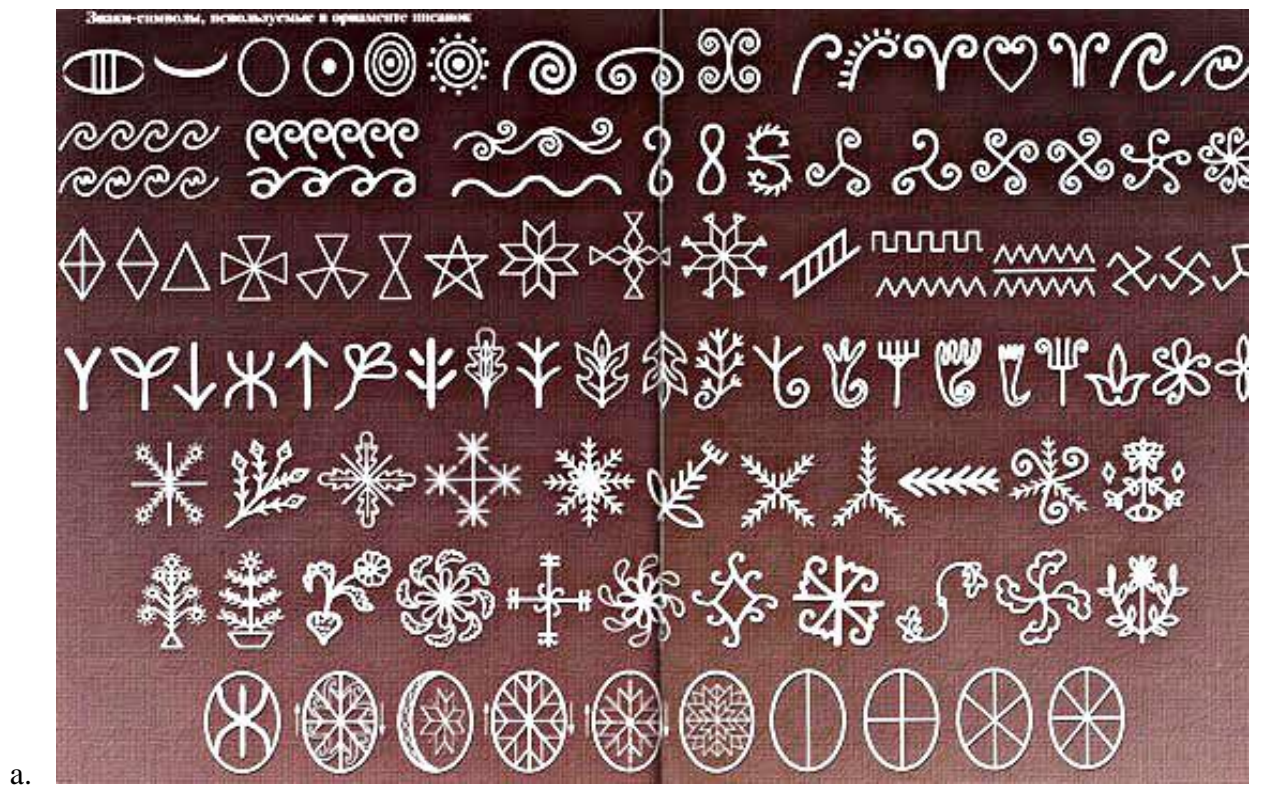


Figure 409 a. Tripolsykaya Culture b. figure 8 detail of same, c-d, letters E IO, e. Slavic Weaving, f-g. Detail from same, tilted 90 degrees.

a.



b.



c.



d.



e.-f.

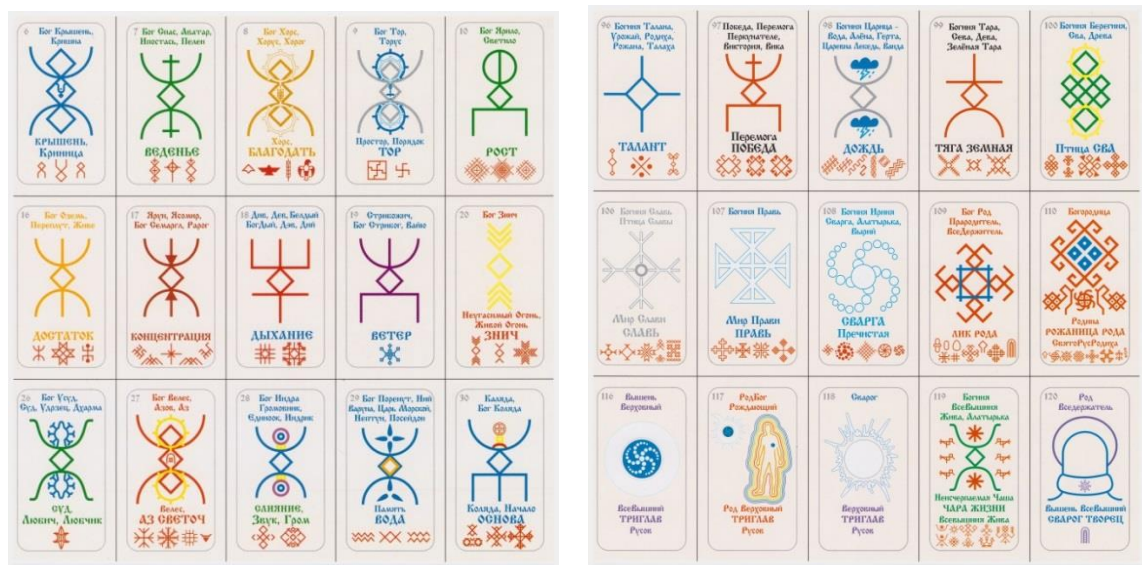


Figure 410 a-f.. Variations on the Mara rune in Slavic Decorations and the Alatyry Runes.



Figure 411. a-d . Gar rune, e-i. Letters g h (Adamic), Wall Decoration, Gate Decoration (Maastricht), j-m. Letter I (Old Slavonic, Glagolitic), Irminsul, n.-q., M (Old Slavonic, Glagolitic), door decoration (Maastricht), Mary of Wallingsford window decoration.

and *Vâk* was with *Yahva*, and *Vâk* was *Yahvî*.¹⁵⁹¹ *Yahva*, *Yahvi* and *Yahweh* are relatives and related to *Yavana*, *Yavan*, *Yava*, *Jawi*, *Java*, *Jiva* (life).

In the Mandaic alphabet, the Aramaic Hebrew alphabet of the Essenes, this story of creation in all the letters is specifically in the creation of life. In modern Cyrillic, this process is compressed into the first seven letters. In old Slavic, it is particularly linked with two letters: *Aleva Vita*. In Coptic, these become the first two letters: *Alpha Vita*. In Greek these become *Alpha Beta*. Variants are *Alpha-Veda* (Georgianien), *Alpha-Weda* (Cophthite, Jacobite), *Ayp-Vief* (Armenien), *Az- Buka* (Old Slavic). In Latin and English, these are reduced to *A V*, *A B*. The advantage is a much more compact letter system: 2 letters instead of 8. There is also a loss: *Az*, *Vita* and *Buka* are letters filled with meaning. *A* and *B* are often abstract signs without meaning.

12.4.6. Letters and Everyday Life

A larger history of the alphabet needs to be written that includes a gradual separation of symbols and letters and allows us to reconstruct the reverse process: to retrace how the isolated fragments of symbols, which we call modern letters, began as parts of a larger whole. If early alphabets often have some symbols, collections of early symbols typically have some letter shapes. For instance, (figure 409a), a collection of Trypillian symbols contains a figurative 8 that subsequently becomes letters *E* and *IO* in alphabets. A Slavic decoration includes the *E* and *E* reversed (figures 409b, 397, 387, 53, 20). In Glagolitic, they become *Ons* (big *yus*). In everyday life they appear on walls, windows, fences.

The Slavic textile decoration shows a series of decorative patterns in no apparent order. Three of them (figure 410) include the symbol linked with both the goddess *Mara* and the god *Tengri* encountered at the outset of book and considered anew earlier in this chapter (figures 3, 388). Elsewhere, we find cases where this same symbol becomes part of a systematic treatment. For instance in the *Alatyr* runes, it occurs in the bottom row of rune 27 of the god, *Veles*, *Azov*, *Az*. Beneath the main figure is written: *Veles*, *Az*, *Torch* (Beacon). It recurs as the main motif in rune 106, now connected with the god *Slav* and with *Myr* (Peace, World, Universe). These two runes, 27 and 106 are part of a collection of 180 *Alatyr* runes, which are still used today (figure 457).

12.5. Life

An entire history remains to be written how letters of alphabets acquire ornamental versions. Some become the themes of Slavic alphabet books (e.g. figure 399 f-g.) and ornamental alphabet books throughout the West: e.g. *Pacioli's De Proportione* (1508) and *De Bry's Neiw Künstliches Alphabet* (1595). Often the process is more subtle (figure 411a ff). For example, a diamond shape with a diagonal found in the *Vinca* script becomes the *Gar* rune (cf. figure 76) linked with boundaries. This often recurs as a window motif above the doors of houses, as another sort of boundary or threshold (figure 411d ff). The letters *a*, *g* and *h* in the *Adamic* alphabet, linked with Mother Earth in *Babylon*, become wall and fence decorations (figure 400).

Alternative letters in this boundary space are *I* (figure 411 i-m), linked with the individual and

a.



b.



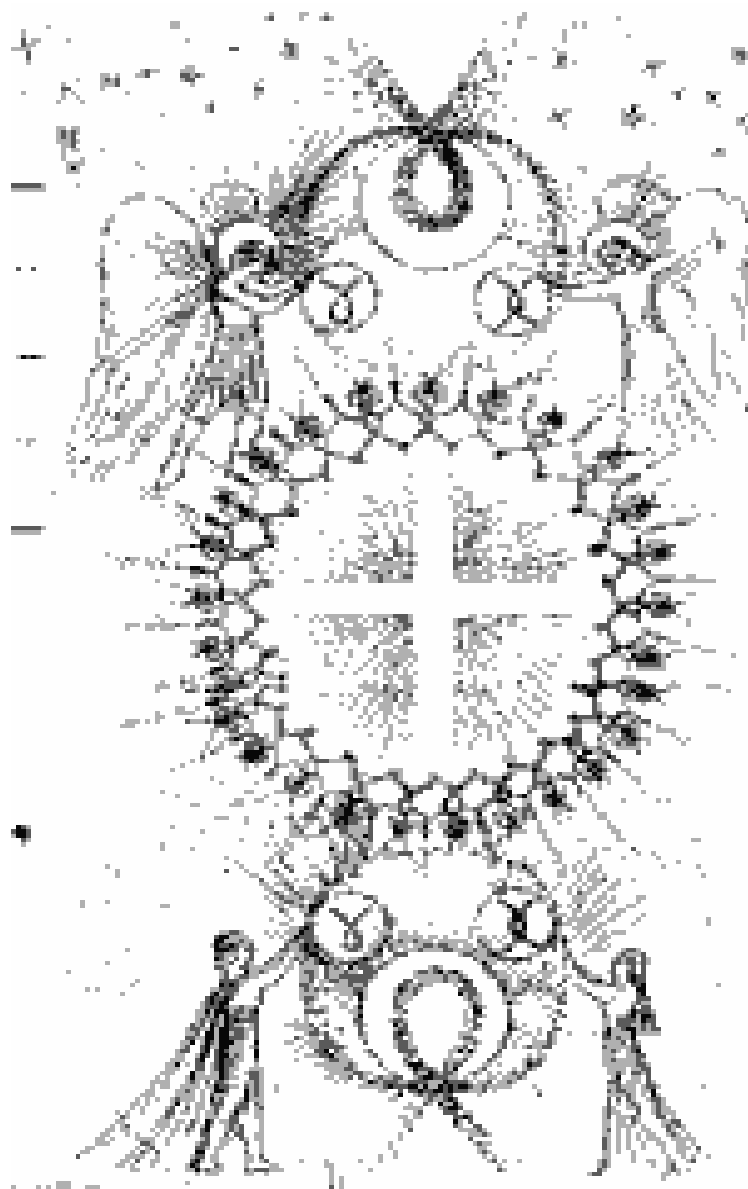
c.



d.



Figure 412 a. t (Ionicum), b. Life Symbol,¹⁵⁹² c.-d. Turkmen carpets (cf. figure 578-579).



a.



b.-c.



d.-f.

al

pha

vit

Figure 414 a Slavic letter O, b. Modern versions, c. Al pha vit (Slavic).

the world tree especially in its versions as Irminsull, Yggdrassil, or simply as the If of the yew tree. The Irminsul becomes a decoration above the doors of houses. It symbolizes the world tree and the tree of life. It is positioned above the threshold to a house, a gateway to another world, linking inner and outer realms as well as the three worlds.¹⁵⁹⁴ Letters which cover the pages of books are interwoven in our clothing, in everyday objects and even in our pastry (cf. Appendix 4).

12.5.1. Cities of Life

Two final examples illustrate this interconnectedness of symbols and letters in expressing the forces of creation and the miracle of life: four Algiz symbols are a symbol of the god, Tengri, which recurs in Slavic decorations (cf. figure 2). A variant becomes the symbol of life and the horned diamond (Kaikalak) that becomes a leitmotif in carpets (figure 412b ff., cf. Appendix 4). Scholars have noted parallels between this motif, carpets and the ground plan of the city of Gonur Tepe (Turkmenistan, figure 413). The symbol of life thus becomes a model for building cities as a place of life. Considered as individual elements, the horns relate to individual letters such as Slavic letter uku, u (Samaritanum), Ur (premier Alphabet Phoenicien), m (Cananaeum), sh (Angelicum) m t (Ionicum), omega (Apollonianum e.g. figure 413 a). In days of yore, symbols, runes and letters were mixed together. Gradually they were separated into different books with different histories. Both are chapters of a single, larger Book of Nature.

12.5.2. East and West

Once we perceive these underlying commonalities, we can also understand how East and West gradually took a different approach with respect to symbols, alphabets, cultures and religions. The East, (Asia, including the Slavic, African and to a considerable degree the Persian and Arabic traditions of Middle Asia), maintain their age old symbols for original forces (e.g. creative, generative, life, destructive, sustaining), energies, and powers. They use them as a basis of their alphabets, weave them into the structure of their sacred texts (cf. sutras), weave them into the fabrics they wear, and into the carpets which cover the earth on which they walk in their homes and build them into the decorations of those homes. The symbols convey universal values, rather than particular messages. Everyone uses and recognizes the symbols, even if only a few elders and a priestly class understand their deepest meanings.

In the West, by contrast, this great tradition of symbols is broken into modular elements some of which are called letters. The enormous advantage is a small number of letters, which everyone can learn and which serve in conveying knowledge, tradition, the new and the news: particular, and personal messages; broadcasting, narrowcasting, sharecasting. Literacy is now for everyone. The obvious price is in the costs of communications media, newspapers, and books. The less obvious price is that letters and symbols are now seen as different categories. A more subtle price is that the emphasis shifts increasingly from the old to the new, from knowledge of universals and universal knowledge to particular news, views, reviews, peer-

Goddess wears 51 letters as garland: Varnamala.
The garland of skulls is made of letters.
Each skull bears a letter on it.
Mother Goddess has many names; Kali is one of Her names.

(1) VAŚINI, (2) KĀMEŚVARI, (3) MODINĪ, (4) VIMALĀ, (5) ARUṆĀ, (6) JAYINĪ, (7) SARVEŚVARI, and (8) KĀLĪ or KAULINĪ.
These are respectively the Presiding Deities of the following eight groups of letters;
(1) अ to अः, 16 letters; (2) क to ङ, 5 letters; (3) च to ञ, 5 letters; (4) ट to ण, 5 letters;
(5) त to न, 5 letters; (6) प to म, 5 letters; (7) य to व, 4 letters;
(8) श to ष to ङ or 5 letters.

varnamala-2

अ आ इ ई उ ऊ ऋ ॠ ए ऐ ओ औ अं अँ अः

क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ	ब	भ	म	य	र	ल	व	श	ष	स	ह	ळ
ka	kha	ga	gha	ṅa	ca	cha	ja	jha	ña	ṭa	ṭha	ḍa	ḍha	ṇa	ta	tha	da	dha	na	pa	pha	ba	bha	ma	ya	ra	la	va	śa	ṣa	sa	ha	ḷa

Prepared by
Veeraswamy Krishnaraj
bhagavadgitausa.com

a.



b.

Figure 415. Varnamala of 51 letters. Rudraksha mala of 108 beads (cf. 54 letters x 2, i.e. male and female).

reviews, comments, opinions, reactions. New trends towards Big data are concerned with predict, assess and recover:¹⁵⁹⁵ more about the future than the past.

McLuhan wrote: the medium is the message. With the new media, there is a danger that there are only quick news messages, only short message services (SMS), only modular elements tailored to fit individual expectations and presumed needs, wants and desires. The semantic web, in the words of an American pioneer, will solve problems you never knew you had.¹⁵⁹⁶

With the new communication media we have articles about “5 things to know for your new day.”¹⁵⁹⁷ We have the latest happenings that tell us who died, what ended, where disaster or storm has struck, when the next one is coming, which power is being toppled, and sometimes even how and why.¹⁵⁹⁸ In a world where news and talk shows typically cover more than an hour each day, we need more than 13 hours to cover the whole of civilization.¹⁵⁹⁹ Our historical culture is in Museums. Now there is a Newseum,¹⁶⁰⁰ with its own exhibits, theatres and institute.

12.5.2. New Life

Meanwhile, a single Algiz leads to the letter Y and in the Slavic tradition to the letter, uk (Укъ, figure 414d ff), which means *knowledgeable/enlightened* in Glagolitic¹⁶⁰¹ and to uku (оукъ), which means *learning* in Early Cyrillic.¹⁶⁰² This letter uku, with a gematria of 400, has

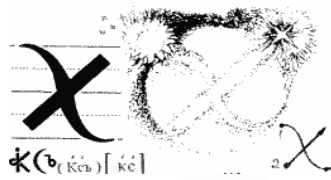
a series of variants. It is the letter Oyk that appears at the centre (letter 25) of the Slavic grid of 49 letters (figure 312) and is related to the Brahmi letter Ma (cf. figure 30). Variants lead to the Aries and Taurus symbols. Angular, geometrical versions of the downward and upward Uk become the Othala rune, associated with Rodonatisa and Rod, Ar and Oreyā (figures 15-16), as well as with collective spirit and reason, 666, and the state (figures 16, 27).

This is also letter Uk, connected with the male, with the male generative force and ultimately with the male organ (cf. Ud, Yud, Yod). This is the male Y that meets with the female X (Ук and Херъ) in the story of new life (figure 414a).¹⁶⁰³ This is the descending Uk of the letter ju (Ю) and the ascending Uk of letters esu and ya (Ѧ and Я),¹⁶⁰⁴ of Early Cyrillic alphabets and the final letters of modern Cyrillic. This is the IO of a word for South, ЮГ (Slavic), of letters IODU (Autre Alphabet Indien des Abyssiniens, cf. Jood, Judaism), of Yudhizm (Юджизм), of yoga, yogi, yodh and more recently, the Yoda of Star Wars. The upward version recurs as θ (Chaldaicum), the la (Arabicum, Persicum), n (Mercurianum), Ayn (Cursive Hebrew) and G (African font). This is the horizontal fishlike A (cf. the Pisces symbol and ichthos of Christ) that combines with the upward form of L, with pha and vit to create the word Alphavit (figure 414). Modern versions of the upward Uk are the red AIDS symbol and the white symbol for the International Day for the Elimination of Violence against Women. The fundamental symbols of life are also the fundamental letters of the alphabets of life.

12.5.3. Alpha Vit

In India, the Mother “Goddess wears 51 letters as a garland (figure 415). The garland of skulls is made of letters. Each skull bears a letter on it.” The Sanskrit alphabet is a garland of beads

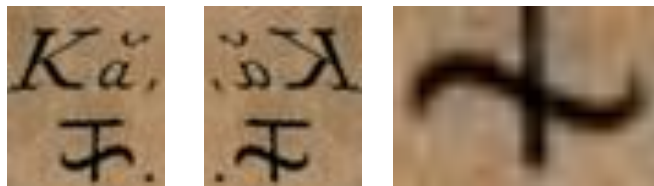
a.



b.



c.



d.-f



g.

Figure 416. a- c. Slavic Letter Ksi and turned 90 degrees: descent of energies of sun to earth (1) and ascent of powers from earth to star (2). d.-f. Sanskrit letter Ka, g. Letter ITA, last letter of the 256 Slavic karuna.¹⁶⁰⁵ Cf. Ita missa est.

with letters enabling us to utter, speak, pray and write: uttering, thanking, praying, writing of present life, living, past memories and future hopes. The alphabets we use for the one who is nearest and only here, are the same as those for the One who is furthest, everywhere and always here.

Today, Aleph Vita may be associated with new business propositions for semi-immortality.¹⁶⁰⁶ The original Alpha Vit, was literally about the alpha of life, new life, and promise of life eternal. The original Alpha Vit, has its origin linked with a star (figures 416a, 515). It became

linked with the letter Ксѣ. The Sanskrit alphabet has Ka as its first consonant. Reversed, and without the upper line, its shape is almost exactly that of Ksi. The ancient karuna runes end with a star: ITA (perfection, figure 416 c). The most distant visible spark is a source of life, for our furthest hopes and dreams. It is also a letter which becomes one of the elements that leads to speech, and writing. Belief in what is beyond us, led to study of the heavens, which gave form to the alphabets we now use.

12.6. Templates

Order and belief, which combined to provide answers for creation and life, are linked with a sixth dimension in alphabets, namely, templates. Indeed, each of the five great writing systems, linked with religions and philosophical systems, created their own equivalents of templates for the production of runes, letters and alphabets (cf. introduction and chapter 4).

12.6.1. Old Slavic

The Slavic tradition has provided a number of templates. The oldest extant one is the kh'Ariyskaya (Hariskoy) karuna with its series of 256 runes (figure 124), which provided a basic sequence of letters, and which is still used as a framework for modern subsets such as Slavitsa, Glagolitsa, Glagolitic and Cyrillic (figures 391 and 124).

Old Slavic literally created templates in the form of isometric cubes, regular solids or grids of squares, which served as matrices for letters and runes. There were 3-D and 2-D versions (figures 105 - 109). There were portable versions, where the nine lines became nine sticks, rods, twigs, which could be realigned at will. It was probably the first mobile communications instrument.

The Vse yasvetnaya Charter brought a new dimension to these templates. Its world was conceived in cosmological and geometrical terms wherein the letter Ra symbolized the sun and its shape imitated Ursa Maior (figure 398). An angle of 14.4 degrees relative to the line connecting Dubhe and Meraka to Polaris, the northern Pole Star, was used as a starting point to divide the circle/sphere of 360 degrees into 25 equal sections. In China, 25 was the number of heaven. In the Slavic tradition, this heavenly 25 gained a geometrical meaning and served as a “building block” for their 3-D alphabet letters. As subsets reduced the original number of

letters from 1024 to 147 then 64, 43 and finally 33, the letters were flattened into 2-D shapes and their history was forgotten by many.

12.6.2. Chinese

The Chinese produced two kinds of templates for their equivalent of alphabets. They reduced all sign-making to 37 types of strokes, which as noted above, is the number of letters in their phonetic alphabet. 37 is also a prime number: the only number less than 1000 that is both a hexagon and a star.¹⁶⁰⁷ Possibly not by co-incidence, 37 is also a key number in the Creation Hyperholograph of the Old Testament (cf. figure 331).

The second Chinese “template” was to arrange combinations of these 37 strokes to create 214 radical characters (not the kind that need to be jailed). A mirror of this 214 produced the 412 sounds of Chinese. To add variety, they introduced 5 writing styles. As a result, characters in Chinese calligraphy became a consummate means for expression of personal character and personality.

12.6.3. Sanskrit

The Sanskrit templates were quite different but equally profound. Again there were two kinds of templates. A first focussed on the structure of the letter sequence, more than on the shapes of the letters themselves. If the Slavic system provided a physical matrix of lines as a framework for letter-making, Sanskrit provided a metaphysical and acoustical matrix for letter-making, dividing the alphabet into 8 divisions (vargas). Sanskrit provided a system which could be used by a great number of scripts. This explains why India, unlike all other countries, can have 5 classical languages, 22 official languages, 26 Mother languages and still have only one Sanskrit alphabet which, in some senses, is the Mother of all modern alphabets.

It also explains how Sanskrit could be adapted in Thailand, Burma, Malaysia, Indonesia and even in Japan, by “foreign” languages with scripts, which bear no resemblance to the Sanskrit letters as used in Devanagari or Brahmi script.¹⁶⁰⁸ Sanskrit recognized that the true spirit of alphabets lies in their inner system, not in their outer appearance. Sanskrit is the only case of a world alphabet that attained its status without physical conquering of countries, attacking of languages and their scripts. It helped teach the freedom that comes from conquering the self through the messages of the Jains, the Buddha from Nepal, and other sages.

A second set of templates came through the different “races” who used Sanskrit. As noted in chapter five, the moon race (chandravamsa) applied letters to their mansions of the moon (nakshatras). The sun race (suryavamsa) applied letters to the 12 zodiac signs (rasi chakra). The nine planets (seven plus ketu and rahu, the nodes of the moon) were aligned within these systems. Ketu, for instance, was positioned in mansions 1 10 19 and this generated a series for the other planets, 2 11 20 for Venus, 3 12 21 for the Sun, 4 12 22 for the Moon. These numbers were adopted by the Indian numeral alphabets, three of which were used by the ancient Egyptians (figure 118). The 22 letter alphabets such as Indian 1, Phoenician and

Hebrew, used the first three of these sequences (1 10 19, 2 11 20, 3 12 21), to arrive at 21 letters plus a final T (figure 245).

When the planets gained new significance in Middle Asia, these numerical sequences provided frameworks for arranging planets, elements and letters. For instance, in Hebrew, numbers 1 10 19 became letters A I Q (Aleph, Yod, Qoph). Letters 2 11 20 became letters B K R (Beth, Kaph, Resh) with corresponding gematria numbers of 1 10 100, 2 20 200. AIQ BEKAR, also found the primordial Shimshim alphabet of the Egyptians (figure ii), and used in the Arabic tradition (table 73c), became a starting point for cryptic alphabets. In the Alphabet of the Magi (figure 65) this sequence of letters became further linked to air, distillation, fermentation, mercury, tin, gold and lead. The AIQ BEKAR, was one of the important, indirect consequences of Sanskrit's ordering of the cosmos.¹⁶⁰⁹

12.6.4. Arabic

Arabic has its roots in pre-history. The word Allah (АЛЛАХ) is a letter of ancient Slavic alphabets, e.g. Vseiasvetnaya Charter (Всеясветная грамота)¹⁶¹⁰ (figure 609) said to go back to 5,000 B.C., linked with a sign system of paradise squared.¹⁶¹¹ A symbol of Allah (СВАСТИКА АЛЛАХА)¹⁶¹² is closely related to ancient symbols of Dazhbog, Laimes and the Roman cross (figure 408). Hence, there are strands of Arabic and Muslim symbolism that lie in Middle Asia and North Africa rather than the Middle East, all of which suggests that there was a philosophical and religious context which the Muslim conquests¹⁶¹³ integrated rather than caused.

Traditionally, the roots of Arabic are associated with Arabia and South Semitic. Old Arabic spread slowly eastwards and southwards into North Africa through the Sabaeans and Himjarites, and northwards through the Nabataeans, who were traders. A 33 letter version of Old Berber (Tifinagh) was in place by the 3rd century B.C. There are claims that it existed before Latin, goes back to 3,000 B.C. and is linked with Proto-Saharan, which is said to go back to 5,000 B.C.¹⁶¹⁴

The Arabic of the Prophet Mohammed, by contrast, began its rapid spread to one of the world's most important alphabets by a path of rapid proselytizing in the form of Muslim conquests, which used physical conquering as their initial mode of "persuasion." Their message was peace, but it was sometimes the calm after the storm. Their deeper message was tolerance. A good Christian or Jew, says the Koran, should be accepted and respected as brothers, rather than trying to convert them.

Philosophically, the Arabic equivalent of an alphabet template was closer to the Chinese than the Indian approach. Chinese reduced sign-making to 37 types of strokes. Arabic reduced letter-making to 17 kinds of shapes. Conversely, as seen in chapter 4, the Arabic links between letters and basic movements, were one inspiration for the Chinese martial arts. As we have shown, the Arabic tradition also created physical templates in the form of circles using four intersecting lines to divide the circle into 8 sections. This became one of three systems.

For variety, they introduced 5, 6 or 7 styles. As in Chinese, Arabic calligraphy offered a rich field for inner expressions in elegant outward shapes.

As in India, the Arabic tradition aligned their mansions of the moon (manazil) with letters of the alphabet. So their model of the heavens also became a template for their letters. The Sufi tradition (cf. Ibn Arabi and Shaykh Ahmad al-Ahsai)¹⁶¹⁵ produced important examples. Fittingly the first two letters of Ibn Arabi's model were aligned with the pen and the tablet, whereby the whole of creation became not just a spoken, but also a scribal process. The Sufi tradition also aligned letters with the 15 (16) Behenian stars (figures 131- 132).

12.6.5. Latin

Only Latin spread to the five continents. This greatest of successes came at a price: empires, colonies, wars, proselytizing, missionaries, all played a role. On the surface, Latin was the most superficial of the five systems. Initially, it was a variant on the Etruscan, Greek, and Phoenician alphabets, which continued compressed versions of Indian alphabets, a sort of Readers Digest of letters, at a time when neither the idea of digest, nor readers, had been digested. Whereas Sanskrit insisted on templates of sounds and numbers, the Latin template focussed on the physical letters themselves. If Sanskrit was inner, Latin was outer. At first, this led to geometric, block capitals for monumental scripts, which were stamped on the cultures of conquered provinces.¹⁶¹⁶

It also made clear distinctions between square monumental and cursive scripts, between book and letter scripts (librariae - epistolaris); between formal speech (sermo Latinus) and everyday speech (sermo vulgaris, quotidianus). The secret of Latin was to be strict in the official and lenient in the everyday. Hence, it exported a template without over-insisting on final details. Latin was the language and the alphabet of the Roman Empire, but early Italic alphabets such as Faliscan, Raetic, Etruscan, Umbrian did not disappear quickly.¹⁶¹⁷

Beyond Italy, the original model spread to become 5 hands (Italic, Merovingian, Visigothic, Germanic and Insular), then 5 national languages (Italian, French, Spanish, German, English), 5 Romance languages (Spanish, Portuguese, French, Italian, and Romanian), then 23 Romance languages¹⁶¹⁸ and eventually 43 Romance languages as recorded by Ethnologue.¹⁶¹⁹ In colonial times, especially through English, Spanish, Portuguese and French, the application of this template was extended throughout much of Africa, the Americas and Austronesia.

12.6.6. Writing systems used to write more than one language

Many languages are oral without a written system. Those with written systems (c.2,200)¹⁶²⁰ typically have one writing system in the form of an alphabet or script. Omniglot cites 35 exceptions of writing systems used to write more than one language¹⁶²¹ One of the most famous ancient examples is Greek which was used to write 16 Languages.¹⁶²²

The principle of templates helps to explain why the five world languages play a special role in

this process. Chinese Mandarin writing is adapted in 4 other languages.¹⁶²³ The script of Mandarin logograms (hanzi) was adapted for Cantonese (honji); Old Korean (hanja), Korean (hangul), Old Japanese (hanji), simplified Japanese (kana) and for Vietnamese (chữ-nôm). Hereby, the principles of Chinese spread to three countries beyond its boundaries. Given their size,¹⁶²⁴ these Chinese-inspired languages play an important role in the global picture. Chinese languages¹⁶²⁵ also have an impact on other language families especially in South-East Asia.¹⁶²⁶

According to Omniglot, Sanskrit (Devanagari) is used to write at least 20 languages.¹⁶²⁷ This overlooks the many adaptations of Brahmic Scripts (at least 70 languages/scripts)¹⁶²⁸ in as many as eight language families.¹⁶²⁹ While China shared the form of its characters with these language families, India shared the structure of letters and sounds. As a result, Sanskrit (and its modern equivalents (e.g. Hindi, Hindustani, Sindhi, Urdu) cover India, Nepal, Sri Lanka and the whole of South-East Asia. This process which had begun by the time of the Buddha in the 5th c. B.C. continued quietly in the course of the first millennium after Christ.

South Arabic languages are linked with some of the earliest attested writing systems in Arabia and the horn of Africa, dating back to c. 1,400 B.C. Officially, Arabic becomes important in the 7th century with the rise of Islam. Today it accounts for 452 million speakers and is used in 29 languages.¹⁶³⁰ These include a number of languages on the boundaries of Arabic influence such as Bosnian, Kashmiri and Uyghur. In such cases, Arabic script offers an alternative script. In cases such as Sindhi and Urdu, this alternative is one of the major competing options. The reality of 1.65 billion Muslims worldwide increases the weight of the Arabic model.

The role of Cyrillic is more complex. The roots of Slavic writing systems (e.g. karuna runes) are claimed to go back hundreds of thousands of years.¹⁶³¹ Recent dates in Slavic alphabets entail 11,000 and 5,500 B.C. The widespread use of Scytho-Sarmatian (figures 649-650) undoubtedly prepared the way for what would eventually become the immense Russian Federation. Officially, Cyrillic begins with the advent of Christianity in the 9th c. A.D. Ironically, this “birth” is linked in the Ukraine with a shift away from Rome and a new alignment with Byzantium (Constantinople, Istanbul).

The twelve centuries since the beginnings of Cyrillic in Old Rus and Kievan Rus, have seen a gradual growth of the Russian Federation whereby Cyrillic is now used in 105 languages.¹⁶³² As a result, many languages on the periphery of this vast federation are now affected by Cyrillic. This includes a range of language families such as Siberian, Altaic, Uralic, Caucasian, Turkic, Northern portions of Iranian languages and Dardic languages. In some interpretations, this process has been so successful that these earlier language families are simply subsumed by Cyrillic. However, as with Arabic and Latin, there are border countries where Cyrillic remains merely one of several competing scripts.

Latin is the most recent of the world languages. Its formal beginnings are in Latium (Lazio), in the 8th c. B.C. It spreads throughout much of Europe, North Africa and the Middle East during the Roman Empire (27 B.C. - 467 A.D.)¹⁶³³ The fall of the empire led to Romance languages.¹⁶³⁴ In the course of the Middle Ages, Renaissance and early modern period, Latin was adapted to Celtic, Germanic and a number of other language families.¹⁶³⁵

According to Omniglot, Latin is now used to write 414 languages. Indeed maps of Latin

Alphabet World Distribution (figure 627)¹⁶³⁶ show the Latin alphabet as covering all of Indo-European,¹⁶³⁷ some of Nilo-Saharan and all of Niger–Congo languages in Africa; all of Austronesian, Trans-New Guinean, Pama–Nyungan (Australia); Oto-Manguean (North America) and Tupian (South American) and partially Indian and Mauritanian languages. Hence, the Latin alphabet has theoretically “conquered” 9 of the 13 major language families.¹⁶³⁸ In this view, Chinese retains 3 of the world’s language families (Sino-Tibetan, Austro-Asiatic, Tai-Kadai); Arabic retains one (Afro-Asiatic) of the language families, while Sanskrit and Cyrillic are subsumed under the umbrella of Indo-European. There are competing trends towards Arabization, Cyrillicization, Latinization, Sanskritization, Sinicization, which some relate to a clash of cultures and civilizations.¹⁶³⁹

This so-called triumph of five World Languages, sometimes shown without reference to language families,¹⁶⁴⁰ is more than slightly deceptive. The Wiki map shows all of South America in a uniform colour (figure 627b). Chile is marked as Latin, but the national language is Spanish and there are 10 living languages, including the aboriginal language, Mapuche, which are entirely overlooked in this map.¹⁶⁴¹ Brazil is also marked as Latin, but the national language is Portuguese and there are 215 living languages, including the Aum banda (figure 376), with its links to Sanskrit and alphabet of Adam. In all, there are 458 living languages in South American, yet we see only a single green colour on the map.¹⁶⁴²

Current language and alphabet maps give us a surface version of much more complex realities. A Latin or English native speaker would have difficulty understanding Spanish or Portuguese, let alone the 456 other living languages of South America. We have maps for the “winners,” national languages and official languages. The nomadic languages, aboriginal languages, local languages and dialects are obscured or forgotten. But, ultimately, these-called winners are but a small part of a much richer story. We need more study of cases where languages have multiple alphabets.¹⁶⁴³ We need a more comprehensive understanding of alphabets on all five continents. There is a much deeper story, the details of which still await further study.

12.6.7. Dynamic Maps

We need a more thorough history of alphabets, languages and writing systems with dynamic maps showing us how boundaries and alphabets change over time. By way of illustration, it is useful to consider briefly an 18th century map of Eurasia (figure 417 a-b). If we compare this map to the alphabets of the Virga Aurea (1619, figure 619), we see that, with the exception of Brachmanicum, the Christian corpus of 72 magical, sacred alphabets did not reach further eastwards than the Caspian Sea and effectively ignored all the nomadic cultures of the North.

The Asia Polyglotta map shows a North with Russia, Perm (Permia) and Scytho-Tatarian Characters (Characteres Scytico-Tatarici), “not so different from those of the European Scythians.” Below this are Georgia (Iberi-Georgica), the Kalmyk and Tangut Mongols (Kalmuko-Tonguto-Mungalica), the Uzbeks (Uibecki covering a much larger area than current day Uzbekistan) and Chinese Tartaria. Below these largely nomadic groups we find the Hebrews and Syrians, Armenian, Chaldean, Arabian, Persian, Malabaric in most of current day India, with Indo-Brachmanniana in Northern India, Nepal and Tibet; Malaysian

(Malaica) covering Malaysia and much of Indo-China, then the people of the famous Xi family (cf. Western Xia); Chinese and Bon Characters in Japan which, as a note in the ocean reveals, “they write ...according to Brahmanic methods.”

This map reminds us that 18th century European scholars such as Hensel were fully aware of the Brahman and the Malabaric alphabets. Indeed, he publishes the letters of Malabaricae in the lower section of his map and also publishes the *Elementa Linguae Brachmannianae* in his map of *America Polyglotta*.¹⁶⁴⁴ At the same time, the map also betrays an ongoing European ignorance of the Indian subcontinent. Hensel shows two alphabets of a country with 5 classical languages, 22 national languages, 26 mother languages and, according to *Ethnologue*, 461 languages in all.¹⁶⁴⁵ We are accustomed to thinking of maps as direct images of the natural world. Hensel reminds us that earlier maps were often also mental images of places. Separating maps of the mind from cartographies of nature is a further challenge.¹⁶⁴⁶

Hensel’s map also shows us how boundaries change. Indeed, in the course of only three centuries, the names of these countries have changed so dramatically that many of us would not immediately know their names and locations on the map: e.g. the difference between Scythia inside and beyond Imaus (Pamirs, Tien Shan or Himalayan Mountains).¹⁶⁴⁷ Ideally, we would have dynamic maps which change chronologically and reflect boundaries from viewpoints of countries on both sides of borders.

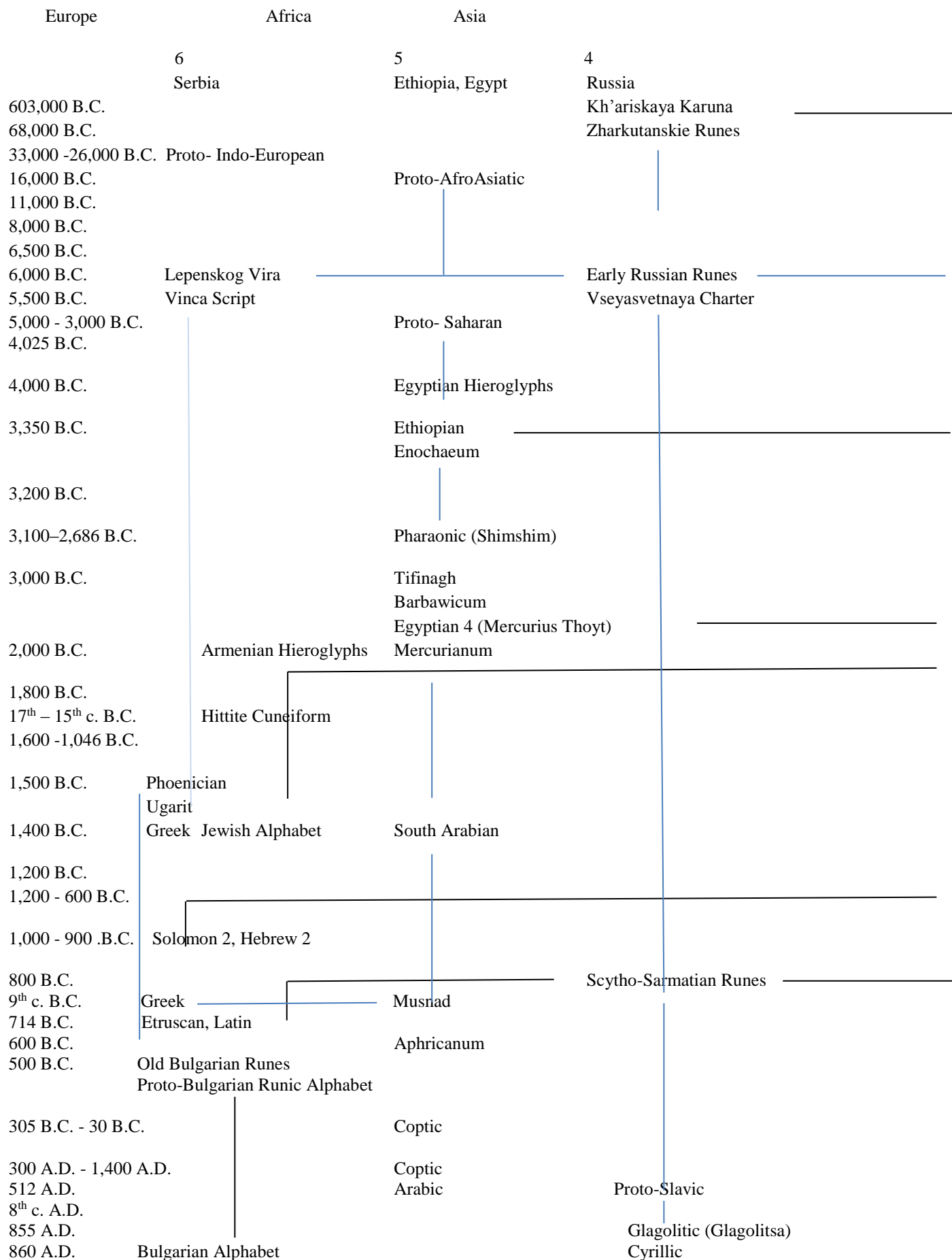
12.7. 10 Principles of Ancient Alphabets

These six features of alphabets, entailing three basic domains (cosmos, man and geometrical matrices), lead to ten principles of alphabets: 1. galaxies and cycles, 2. constellations, 3. cosmograms; 4. sacred actions, 5. human movements, 6. body and hand gestures; 7. cylinders and spirals; 8. geometrical bird; 9. swastika and hexagram; 10. cubes (Appendix 12). Together these generate the letters of major alphabets.

12.8. Genealogy of the Five World Languages.

Standing back, it is useful to summarize very briefly the genealogy of the five world languages studied in this book (Table 127). The roots of Chinese go back to ancient migrations from Africa over a million years ago (figure 658). Linguists point to beginnings of Chinese in the Sichuan Mesolithic period (11,500 B.C. onwards).¹⁶⁴⁸ The earliest archaeological sites with signs and inscriptions (6,600 B.C. onwards) in [Jiahu](#), [Dadiwan](#), [Damaidi](#) and [Banpo](#) reflect “sign-use which led eventually to a fully-fledged system of writing.”¹⁶⁴⁹

These Neolithic Chinese signs are paralleled with European sites at Tripolya, Lepensky Vir, and Vinca. (figure 678). Indeed, direct parallels between Chinese signs, Slavic runes and Vinca script (Bulgaria, figure 1) confirm that there must have been connections linking East and west by the 5th millennium B.C. at the latest. Letter 37 of the Chinese Phonetic alphabet is zhe (figure 433), a letter also found in Old Slavonic and Cyrillic and whose shape recurs in Tifinagh in North Africa (figure 3). The Chinese *I Ching*, the first extant book on divination, is reported to have its origins in 3rd or 2nd millennium B.C., appearing in mature form by



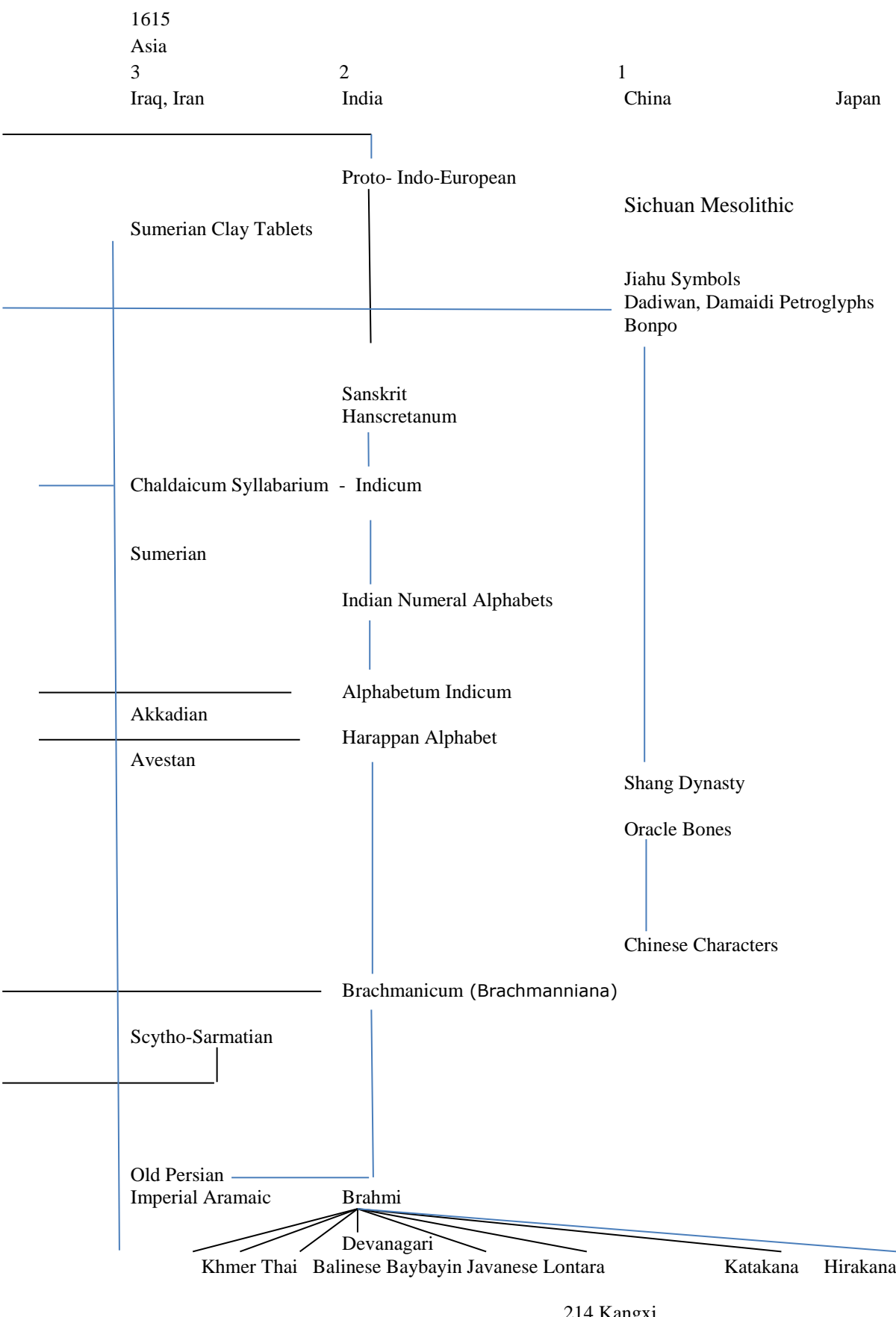


Table 127a-b. Possible genealogy of the five world alphabets using modern country names.
1650

1,000 B.C. Meanwhile, Chinese writing proper is said to have begun in the Shang Dynasty (1,600 B.C. - 1,046 B.C., cf. oracle bones).¹⁶⁵¹

China has always had, and continues to maintain a largely independent path. And yet, China was not a monolithic, isolated or Forbidden Kingdom, as it is sometimes depicted. One of the ancient names of China was *Serica* (figure 649), meaning “of silk”, whence come the Silk Roads (figure 647). China adopted the Sanskrit *bijas*; first printed the writings of Buddha; fostered remarkable Buddhist texts (and monuments) within China and Xinjiang in the Tarim Basin; welcomed other languages and religions (Christian Church of the East, Manichaeism, Christianity, Judaism and Islam). China has 56 ethnic minorities, of which 22 use 28 written languages.¹⁶⁵² The silk roads (Appendix 7) brought Syrian as a language to the Tarim Basin.

The founding date of Chinese Civilization is said to be 3,332 B.C., four years before Krishna’s birth in India on 19 July, 3228 B.C.¹⁶⁵³ As China evolved, it built the Great Wall in a number of stages.¹⁶⁵⁴ Those inside were Hans who formed the Han Dynasty. Those beyond the walls, especially in the North, were Xiong-nu, later known as Huns. Inside the walls, China developed its cosmology of four cardinal points around a centre (figure 679), which guided their architecture, administration, choice of sacred mountains and key religious centres.

Beyond the walls, it also inspired the idea of 4 kinds of Huns, and indirectly, 4 kinds of Russians, as well as 4 gates in cities linked with 4 races. China’s 10 stems and 12 branches became a framework for cosmology. It led to $10 + 12 = 22$ tribes; inspired the 22 Turkic tribes and 22 Turkic *tamgas* (figure 427-430), and may be a context for a Western 22 letter alphabet (table 128).¹⁶⁵⁵ Chinese kanji characters were a source for Korean and Japanese writing. The Northern tribes developed short alphabets such as the Chinese Phonetic Alphabet (figure 433), Hunnic and Hun-Syanbi, which spread to the West, partly via the Alans and the Avars.

The second world language, Sanskrit, has the oldest roots qua specific dates: 155.5 trillion B.C.¹⁶⁵⁶ or merely 4,320,000,000 B.C.¹⁶⁵⁷ in other accounts. Western scholars trace its origins to Proto-Indo-European (33,000-26,000 B.C.). Indian scholars claim that Sanskrit was developed c. 4,025 B.C., which is close to one of the dates associated with the Western creation of the world, and the Alphabet of Adam (4,004 B.C.). An abbreviated version of *Hanscretanum*, sive *Brachmanicum*, is similar to the *Alphabetum Adami* (5,509 B.C. according to the Byzantine tradition).

A 26 letter version of *Indicum* recurs as *Alphabetum seu potius Syllabarium Chaldearum* and as a 26 letter Ethiopian alphabet, which the Ethiopians claim they invented (3,350 B.C.) although it is also a subset of a larger 33 letter Abyssinian alphabet. A 22 letter version of *Indicum* recurs in Egypt as *Mercurius Thoyt* (which they attribute to Thoth), *Mercurianum* and Egyptian 4. Hence, subsets of Sanskrit had reached Egypt by the 3rd millennium B.C.

The Indian Numeral alphabets, which Ibn Washiya reports were used in Egypt, have an A I Q B K R (1 10 19, 2 11 20) sequence, which recurs in the *Mimshim* (*Shimshim* or Pharaonic Alphabet c. 3,100–2,686 B.C.). A phonetic Harappan Alphabet (1,800 B.C.) has been linked

by some to the earliest Jewish Alphabet (c. 1,400 B.C.).¹⁶⁵⁸ A 22 letter version of Brahmanicum recurs as the second alphabet of Solomon (c. 1,000- 950 B.C.) and as Hebrew 2. The earliest accounts of (Cochin) Jews from Africa along the Malabar coast are also at the time of King Solomon.¹⁶⁵⁹ All these connections outside India are long before western scholars have dated Brahmi (6th c. B.C.), which subsequently spread to South India (e.g. Kannada, Malayalam, Sinhala, Tamil, Telugu, cf. figure 639), across South East Asia and Austronesia (e.g. Khmer, Thai, Balinese, Baybayin, Javanese, Lontara, Katakana, Hirakana, cf. table 39).

In official accounts, Cyrillic, the third of the world languages, is of recent history. We are told that Proto-Slavic evolved from 5th-9th c. A.D. and that Cyrillic was not formally codified until 855 A.D. However, as noted above (figure 1a), by 5,000 B.C. there were links between early Russian Runes, Chinese signs and Vinca script. Indeed, there were far older roots. According to Russian sources, the Kh'ariskaya Karuna go back to 603,000 B.C.; the Zharkutanskies runes date to 68,000 B.C. (figure 1b); while the Vseyasvetnaya Charter (Всеясветная грамота) was reformed in 5,500 B.C. into an alphabet with 147 regular letters. The much later Glagolitsa alphabet faithfully records early karuna letters and thus provides a bridge with pre-history (e.g. figure 124, 391). Subsets of both the Kh'ariskaya Karuna and the Vseyasvetnaya Charter recur in Cyrillic.

Scholars have drawn attention to close parallels between Glagolitic and Alanic (figure 449). Indeed, they have claimed that a subset of Serbian (Sarmatian) tamgas,¹⁶⁶⁰ specifically those of the Alans (Serboi), were also one of the sources of Cyrillic.¹⁶⁶¹ Other intermediary contributions are provided by the Old Chuvash Alphabet (figure 446) and Old Slavic and Merya Runes (figures 450-451).

By the 8th c. B.C, Scytho-Sarmatian, as an East Iranian language, was spoken in the area of Ukraine, Southern Russia and Kazakhstan and evolved into 132 Scytho-Sarmatian Runes, which then became the 132 Bulgarian Runes (figure 36) and subsequently the 42 Proto-Bulgarian Runes (figure 451) that led to the Bulgarian Alphabet. Serafimov has shown how these Scytho-Sarmatian runes are also linked with Glagolitic, a Neolithic Script of Balkans (NSB), Cretan Linear A, Linear B as well as Coptic, Samaritan and Hebrew (figure 452-453).

Although there many gaps in the story, there is a very long pre-history prior to the 9th c. A.D. Hence, Cyrillic, which is typically seen as a spinoff from Greek via the Byzantine Empire, has roots which link it with Siberia, the whole of Northern Eurasia, Lake Baikal, the Caspian (particularly Alania) and the Caucasus (Karachai- Cherkessiya, figure 448). Indeed, as we have seen, the physical shape of Greek letter Beta appears to derive from old Slavic (figure 390) rather than conversely.

A fourth world alphabet, Arabic, is supposedly also recent and now associated with the Prophet Mohammed. Wiki claims that it dates back to 500 A.D. The first extant text in Arabic is in Zabad, Syria (512 A.D.). The usual story is that Arabic has its roots in South Arabian with dates varying from c.1,300 B.C. to the 10th c. B.C. and North Arabian in the 6th c. B.C. However, Ibn Washiya draws attention to three versions of Arabic: Western, Central and Eastern. The Eastern branch, linked with Kufic and Jazm script (Zabad, Mecca, Medina,

Zakakah) evolved in the 6th and 7th centuries, probably from earlier Nabataean roots,¹⁶⁶² leads to classical Arabic as developed in the Koran and spreads throughout the Islamic world.

The Central branch entails Egypt. According to Omniglot, Arabic did not reach Egypt until the Muslim conquest of the 7th c. A.D.¹⁶⁶³ Even so it is striking that the sequence of Nubian, Coptic and abjad Arabic are almost identical (figures 270-271). Indeed, while Coptic is associated especially with the Christian community, there were also some versions of Coptic which are linked directly with Arabic letters (e.g. figure 272).¹⁶⁶⁴ A closer look at the 7 most ancient alphabets of Ibn Wasshiya (figure iv) reveals that five follow the a b g d sequence: Old Nabataean, Lukumian, Syrian, Hebrew, Greek. Two follow the a b t th sequence: Berrabian and Musnad. All seven are captioned with Arabic, as indeed are over 80 alphabets in Ibn Washiya's treatise. A great majority of them are 28 letter alphabets. Hence, even if the formal language emerged later, the number of Arabic letters, and their sequence was established in the 2nd and 1st millennium B.C.

In the Virga Aurea of 72 sacred alphabets, the a b t th sequence is shared by Aphricanum, Arabicum, Persicum and Turcicum, confirming that the original Arabic sequence and letter forms must have been established in Africa and Middle Asia and generally known by the time of the Tower of Babel in the 6th c. B.C. This a b t th sequence is also found in the Babawic Alphabet (figure iib), which again has Arabic captions and is associated with one of the antediluvian kings of Egypt in the 3rd millennium B.C.¹⁶⁶⁵ While one version of Pharaonic (figures ii, 236) shows the hieroglyphs in isolation other versions (figure 237) are again captioned with Arabic and follow the AIQ BKR sequence from India.

A Western branch (Maghrabin, Andalusian), also follows an A B T Th sequence. Today, this is associated especially with Morocco. However, in the Africa Polyglotta map,¹⁶⁶⁶ Western Arabic is linked with Mauritania, which covers the whole of the Maghreb (the area of modern Morocco, Algeria and Tunisia). This same area is linked with the Tifinagh Alphabet, with roots going back to 3,000 B.C. (Oued Mertoutek, Algeria) and, in turn, linked with a Proto-Saharan script (Kharga Oasis, Egypt, 5,000 B.C).¹⁶⁶⁷

The fifth world alphabet, Latin, emerged in the context of Old Italic Alphabets, where it was one of 14 alphabets in what eventually became Italy.¹⁶⁶⁸ Its origins are claimed as early as the 9th c. B.C., linked with the year 714 B.C., or as late as the 5th c. B.C. It is generally agreed that Latin, derived from Phoenician, via Greek and Etruscan. Russian sources, claim that Etruscan had another source in the Lepenskog Vira from Lepensky Vir (Serbia). This would explain why Hensel's Europa Polyglotta groups Hunnorum, Sclavonico, Glagolitico, Hetrusco together (figures 338, 313).

Some have suggested that both Phoenician and Greek came from the Arabic Musnad.¹⁶⁶⁹ In any case, as shown in chapter 8, Phoenician had at least four sources: Assyrium, Saracen, Aramaic and a version associated with the Maronite Christians. So although Latin began on mainland Italy, its roots stretch eastwards to the Ionian coast of Turkey, south to Arabia, further east to Assyria and possibly north to (what is now) Russia.

12.8.1. Six Lines of Development.

In terms of Ethnologue, Asia produced 2304 languages, Africa produced 2416 and Europe produced 284 languages.¹⁶⁷⁰ Viewed in terms of continents and chronologically, there are in fact six lines of development, of which Asia produces four, while Africa and Europe each produce one.

Line 1 (table 127b) is Chinese which, as shown above, remains largely internal although, through the Sino-Tibetan languages it also has an impact on South East Asia and through its Hunnic alphabets affects Turkic and Western alphabets. Moreover, aspects of its cosmology (10 stems, 12 branches, 22 tribes) become a model for the world. This was touched on above, in 7.3-5 and briefly in appendix 1.

Line 2 from Asia is Aryan, based in India, with links to Nepal, Tibet and Persia. In Western accounts it begins as Proto-European (33,000 -26,000 B.C.) becomes Sanskrit and develops a series of subsets. Indicum, Hanscretanum, Brachmanicum, and Brachmannianum, Samskrutha, Samscradamicae linguae, which go West to serve as a model in Chaldea, Abyssinia, Ethiopia and Egypt. Somewhat later other scripts such as Gupta, Brahmi, Pali, become a model for South-Indian alphabets, then South-Asian, Sino-Tibetan, Tai-Kadai, Austro-Asiatic, Austronesian, and finally Japonic language families. This was strand three of our story: sea routes (chapters 2, 7, cf. appendix 10).

Line 3 from Asia entails a combination of Aryan (Siberia and Lake Baikal) and Slavic alphabets (figure 123, cf. table 10). Early versions are runic with roots in pre-history: Kh'ariskaya Karuna, Zharkutanskies Runes and Vseyasvetnaya Charter. Strands of this tradition around the Caspian and the Caucasus entail tamgas (cf. Appendix 1). A parallel development comes from the Scytho-Sarmatian runes, which become the Bulgarian runes, Proto-Bulgarian alphabet and eventually the Bulgarian alphabet. This strand culminates in Glagolitic, Slavonic and Cyrillic, the official alphabet of Russia, which also serves as a script for many countries in the Russian federation. This Scytho-Sarmatian strand also entails Characteres Scytico-Tatarici, Scythian, Hun-Syanbi, Hunno-Scythicum, Massageticum, Geticum, Gothicum, Germanicum, German, Saxon, Anglo-Saxon, and English. This was strand one of the book: Northern, nomadic routes (chapters 1, 4.9, appendix 1).

Line 4 from Asia, and more specifically from Iran, does not directly produce one of the five world languages, but does entail a world religion linked with a sacred text (Avesta, Zoroastrianism). While this line remains largely internal to Middle Asia, its Royal Road in the Achmaenid Empire (figure 647b) linking Susa (Elam) with Sardes (Western Turkey) is another key to understanding East-West links. The Iranian story starts with Sumerian clay tablets (c. 8,000 B.C.), leads to the oldest documented writing system (Jemdet Nasr), Sumerian cuneiform (c. 3,200 B.C.), then Akkadian (c. 2,800 B.C.), which spreads to Armenian and Hittite. This Sumerian tradition links with China (figure v),¹⁶⁷¹ with Avestan (c. 1,750 B.C.), Old Persian (c.500 B.C.); Imperial Aramaic which, as Diringer established, had a major impact on Eurasian languages, (although not to the Indian and further Indian Branches as he claimed); and eventually became linked with Arabic. Both Persian and Arabic

start from a premise of 18 or 17 basic shapes of letters. This was strand two of our story: silk routes (chapter 9, cf. appendices 8, 9).

Line 5 is officially Afro-Asian, with its early developments mainly in Africa and the Arabian Peninsula.¹⁶⁷² It led to proto-Afro-Asiatic, and proto-Saharan, Egyptian Hieroglyphs, Egyptian Alphabets, Abyssinian, Ethiopian, Amharic, Geez, Coptic and finally Arabic, which becomes the second most widespread world script. This line is connected with both strands two and three since sea routes which linked India and Africa, led to influences from line 2 on line 5.

Line 6 begins in the outskirts of Europe in Lepensky Vir and Vinca (Serbia). It entails the European part of Indo-European. It matures on the eastern coasts of the Mediterranean with Syriac (Harran), Phoenician (Byblos), Ugarit (Ras Shamra) and Hebrew (Samaria, Babylon). As we have seen, these North Semitic languages have links with Babylon, South Arabia and Turkey. Hereby, a 22 letter model becomes standardized. Via the Ionian settlements on the Western shores of Turkey, there are also links with Greece, which adopts a 24 letter model. The Greek model, via Etruscan, leads to Latin, which eventually becomes a 26 letter model, that becomes a basis for the Romance alphabets and subsequently the Latin and English world (cf. chapters 9-10). It thus combines elements from stands one, two and three.

The importance of the five world languages, writing systems and their alphabets (characters) is generally accepted. Trends for these languages to serve as writing systems used to write multiple languages were outlined earlier (12.6.1.) New in our study are aspects of their history and their relative roles. In terms of lines:

1. Chinese is not isolated. There were early Slavic, Sumerian and Indian links. China's Tibetan links lead to a Sino-Tibetan family of languages. Its Hunnic phonetic alphabets affected Western alphabets, especially Hungarian, and Turkic. Its model of 22 tribes and characters was a basis for 22 Turkic tribes, tamgas and possibly a source for 22 Western letters.
2. Sanskrit is an Indian development, independent of Aramaic or other direct European influences, is older than Western scholars suggest, affects the whole of Southeast Asia, subsets of which serve as a model for Chaldean, Ethiopian, Egyptian and Hebrew Alphabets. Hence, while it is officially in the Indo-Aryan family of alphabets, it provides a framework for other language families¹⁶⁷³ (cf. 12. 7 above).
3. Cyrillic, although very recent in its current form, is linked with a vast runic tradition with its roots deep into pre-history. In the past three millennia, links with the Scytho-Sarmatian tradition help to explain how this runic tradition gradually evolved into subsets of Slavic runes and alphabets, which appear also to be the basis of Western runes (e.g. Scandinavian, Celtic, Icelandic). Indeed, one branch of Scythian becomes linked the Ashkenazi Jews, and leads to a Scythian version of Hebrew (figure 313 upper left column).

4. Persian, through its early connections with Chinese via Sumer (cf. figure v),¹⁶⁷⁴ may have inspired their early phonetic alphabets. Through Avestan, it is, in turn, connected with Sanskrit. There are also Iranian-Slavic connections: e.g the word for god: бoр (Cyrillic), *bogъ (Common Slavic) *bagu (Proto-Slavic), бага (Old Persian) бага, bhága (Sanskrit)¹⁶⁷⁵ and Iranian-Latin/English¹⁶⁷⁶ connections. Hence, Persian in Middle Asia is a bridge between the five world alphabets.
5. While Africa's role in Egyptian Hieroglyphs has long been obvious, its links with Arabic, via Aphricanum, at least a millennium prior to Islam, need further attention. Links between Barbawi and Arabic suggest that there might be Nubian and proto-Saharan roots (cf. Tifinagh). Indeed, the existence of letters for Allah in the Slavic Vseiasvetnaya Charter (figure 599), suggests that like Cyrillic, Arabic has a long pre-history that remains largely unexplored.
6. While standard histories of the alphabet have typically focussed on Phoenician, Hebrew, Greek and Latin as uniquely European achievements, our study has shown that there were multiple influences from India, Middle Asia, South Arabia and Africa (cf. the horizontal lines of influence in table 127).

In the conclusions to his monumental work, Diringer wrote:

Various peoples and tribes on every continent have developed systems of writing, many independently. A few systems have reached a high level, others have been arrested at a lower stage, some are still nascent. Syllabism seems to have been the highest stage reached independently by some peoples. The alphabet has been invented only once. *C'est là une invention qu'on ne peut faire deux fois* (Dunand). It is essentially the same script which we use now.¹⁶⁷⁷

Diringer's claimed that this unique invention occurred in the context of North Semitic languages and associated it particularly with the 22 letter versions of Phoenician, Syriac, Hebrew and Aramaic. As we have seen (figure 276), these alphabets along with the Babil Alfabesi, were unique inasmuch that they aligned the alphabet into two rows of 11 letters such that A-L, B-M were aligned. They used an a b g d sequence, as did 41 of the 72 sacred alphabets. But 22 letter alphabets had also been invented in India (Brachmanic), as had 26 and 33 letter variants.

Meanwhile, the a b t th model was developed in Africa, South Arabia, Turkey and Persia. The a b c d model was developed in Iran, Assyria, Arabia, Ethiopia, Egypt, Scythia and Northern Europe. The a b v g d model was developed in Enochaeum, Celestial alphabets, Serbian and the early Slavic alphabets. Abyssinia and Ethiopia developed an H L H M model. Sanskrit established a k kh g gh n model with seven divisions (vargas). China invented short phonetic alphabets with a B P M F (Bopomofo) model, in addition to their more elaborate model of radical characters.

In short, Durand's quote is more eloquent than true. There were multiple inventions of sign systems and alphabets. They varied with different beliefs in different countries. Each tried to codify speech and writing. Each of the major alphabets reflected theories of cosmology. Of

these, one became a world logography (Chinese) with smaller phonetic alphabets as spinoffs; four became world alphabets (Sanskrit, Latin, Arabic, and Cyrillic). In addition, one remained national (Avestan, Persian), but was linked with a world religion (Zoroastrianism). So there are six writing systems of world importance in numerical terms.¹⁶⁷⁸

12.8.2. Alphabets, Scripts, and Styles

Our study is merely an introduction to an as yet untold story. There has been a persistent belief in an original, primordial, primeval, Ur alphabet for which, the Adamic alphabets, Vattan, the Alphabet hiéroglyphique¹⁶⁷⁹ and kh'Ariyskaya Karuna, remain candidates. There is also a fascinating evolution, whereby the rise of different castes, classes, professions is directly linked with a proliferation in kinds of alphabets. In India, there were three such groups: a priestly, military and farmer/merchant caste known as Brahmins, Kshatriyas, Vaisyas. In Dumézil's, tri-functional hypothesis, these become priests, warriors, peasants linked with sacred sovereignty, force, and fecundity respectively.

The three castes become three classes or stations each of which produce their own alphabets: priestly, military and farmers/merchants alphabets. In India, the priestly alphabet is Sanskrit while lower forms are often called Prakrit.¹⁶⁸⁰ Simplified versions of Sanskrit are Brahmi, which has abridged versions such as Brachmanicum and Hanscretanum. The alphabet of power (kshatriya, military alphabet) becomes the national alphabet, Indicum, and subsequently Sindhi and Hindi. The third class leads to local languages and dialects.

Each of these becomes more differentiated. The priestly alphabets lead to sacred alphabets, hieroglyphic and hieratic forms, religious, ecclesiastical, clerical as well as magical alphabets. The military alphabets lead to soldiers alphabets, cipher and code alphabets. In a number of traditions, the military become linked with the royal class. Royal alphabets now become monumental alphabets, capital alphabets and typically also geometric alphabets. The farmers alphabets lead on the one hand to everyday alphabets, demotic, common people, peasant and dialect alphabets. Meanwhile, the merchant alphabets lead to trade alphabets, business and commerce alphabets.

The number of divisions of society also grows. In the Tarot of the Bohemians, the three stations have grown to four: militaryism, sacerdocy, agriculture, commerce. These are linked with four kinds of professions: knights, clergy, farmers, merchants and four kinds of cards: swords, cups, clubs/wands, shekels/coins or spades, hearts, clubs, diamonds. In Armenia, four kinds of writing (flourished, stylus, round, running hand) become linked with different purposes:

The Armenians have four kinds of writing. The first is called Zakghatchir, or flourished used for the titles of their books and the beginnings of their chapters. The second is called Erghathatchir, writing with iron, or with a stylus, which has long been disused. The third is called Poloverchir, or round, which is found in their fairest mss. The fourth is called Notrchir, or running hand which is used for the ordinary affairs of life.¹⁶⁸¹

Elsewhere, the four classes peasantry, merchants, clergy, military/nobility become five:

farmers, bards, druids, soldiers, nobility, each with their own alphabets. In Ireland, this leads to five distinctions: soldiers, senachies, bards, physicians, common people and 5 Dialects of Goidelic, namely: Fenian, Poetic Irish, Historic Irish, Medical Irish, Common Irish. In India, China and the Arabic world there are eventually six scripts corresponding to six kinds of knowledges.

As society evolves the trade alphabets become trades alphabets and professional alphabets. Now there are law alphabets, with a chancery hand or script, which becomes divided into set chancery, running chancery or chancery cursive and informal chancery hand. The kinds of copying also affect the scripts. So there is a secretary alphabet and hand, a charter hand and a document hand.

In the mediaeval period, these hands or scripts become different scribal scripts as distinctions are made in the purposes for which they are used. Transcribing official documents becomes linked with Gothic book hand, textualis, textura, Blackletter. Copying of books or documents of minor value or importance becomes linked with bastarda script. Official documents become linked with text scripts (textualis); less official documents become linked with cursive (cursive, Kurrentschrift). Individual professions develop their own cursive scripts: e.g. notarial cursive, legal cursive and business cursive. Personal cursive styles also evolve, which become further subdivided into Formal Personal Cursive, and Informal Personal cursive.

With the advent of printing in the West, these various scripts and writing styles become typesetting and printing scripts and type fonts. With the advent of computer printing, these become fonts as alternative styles of expression, often merely for decorative purposes. There are now over 26 pages of mediaeval Gothic fonts. Their historical links with alphabets, castes, classes, trades, scribal traditions are largely forgotten.¹⁶⁸² A future history will need to link the histories of alphabets, scripts, writing styles, text fonts and fonts.

12.8.3. Stages of Alphabets and Meaning

Our quickest of surveys of these essential dimensions of alphabets invites a fresh look at the stages of writing. In the history of the Armenian alphabet, these are petroglyph, hieroglyph, syllabic and alphabets (figure 383). In Diringer's model (cf. p. xvi) there are four stages: 1. embryo-writing; 2. picture writing; 3. ideographic writing and 4. phonetic writing. Stage 1 is magical and not for general use. Stages 2 and 3 remain inefficient, because they have too many signs/letters; are too fixed on identity of objects and ideas. True alphabets, we are given to believe, came when mankind stripped the letters of magical, symbolic and other kinds of meanings and treated them strictly as abstract signs.

Our study, particularly in the sections on order and belief in this chapter, suggests that there was another interim stage. Random marks of stage 1 often remained the domain of a single shaman or priest, lacked a standard form that could be shared with others beyond the immediate tribe and lacked order. Stages 2 and 3, pictograms and ideograms pointed to order, but produced too many signs to be readily manageable, except for rare individuals with encyclopaedic memories. Adding a phonetic dimension enabled the creation of syllabaries combining vowels and consonants. This helped reduce the numbers of signs from thousands

to hundreds and made them audibl so that they could be mmeorized and communicated orally. Celestial alphabets focussed on a small number of stars which were manageable, but lacked obvious universal application.

Cosmograms, on the other hand, especially of the kind developed for the Alphabet of the ancient VseYaSvetnaya Slavs (Сама ВсеЯСветная азбука древних) transformed the premises of letter making. Now letters were linked with both geometry and arithmetic: MA, for instance, was linked (figure 31) with numbers 10, 100, 10,000. Hence, MA became a measure of all life and all letters, long before man became the measure of all things.

The Sanskrit tradition also began with Ma, with a Mother Goddess who, along with 8 Matrikas, become the weavers and spinners of the worlds of sounds, letters, nature, and the whole of Creation. In Sanskrit, mAtRkA is: a mother, divine mother, 14 or 16 magical vowels.¹⁶⁸³ Through Lalilatripurasundari, the Mother also acquired a geometrical form linked with the number 111. Later it was male gods (Brahma, Vishnu, Siva) who were linked in a similar fashion.

Whether female or male, cosmograms reduced alphabets to smallish numbers of letters. Whether called buka in Russia, aksara in India, or stoichaeia in Greece, they could be linked with principles (tattvas), or elements (stoicheia) of Nature, serve to explain creation and the emergence of life. Different branches of religion (Shaivism, Vishnuism, Tantrism) adjusted the details, but the framework, the tablet, the template, the matrix, the grid remained constant. As seen in chapter 11, these cosmograms integrated numbers, figures and letters.

Modern histories of alphabets would have us believe that true alphabets arose when persons abandoned the idea that signs and letters have meaning. In our view, the reverse is true. True alphabets arose when persons discovered principles in the world in which they could truly believe; principles with meaning, which offered insight into existence. The same fundamentals that inspired major religions also inspired major alphabets and science. The rise of world religions, science and alphabets go hand in hand because all three are committed to an elusive, universal, enduring, quest for truth.

Each of the six world writing systems has been linked with empires which have sometimes been mired in religious wars, crusades, jihads. It is striking, however, that no empire concerned strictly with power and dominion has produced an enduring world language or alphabet. In this sense, the pen of belief, is stronger than the sword of power.¹⁶⁸⁴ In Roman Catholicism, Saint Peter with the book, became more important than Saint Paul with the sword. The empires of power brought temporary dominions controlled by servitude, serfdom and slavery. The alphabets of life and belief brought enduring literacy, literature, liberal arts and sciences, the humane sciences, empires of the mind, imagination and spirit.

We have made great progress in isolating elements that were once part of a larger whole. When deconstruction,¹⁶⁸⁵ abstraction and generalization remove meaning, they remove the very dimension of life that was a basis of the original alpha vita. In Hebrew mysticism, the creation story is linked with broken vessels, from which come 288 sparks of life and 288 fallen sparks, that need to be hunted, redeemed and elevated.¹⁶⁸⁶ The alphabet is also a story

of fallen parts and a challenge remains of picking up the pieces and showing how they fit together again.

12.9. New Challenges

There are deeper challenges. Proto-alphabets focussed on symbols, ideograms and pictograms. This history is partly recorded in dictionaries of symbols, hieroglyphs, seals. As we have seen, the essential dimensions of early alphabets were identity, order, belief, creation, life, and templates linked with letters. As alphabets moved beyond national borders they increasingly lost these dimensions. Identity became linked with tagging, tracking and ID systems. Order became cosmography, astronomy, metaphysics, philosophy and logic. Belief, creation and life became religion and theology. The alphabets of life (alpha vita), became a le phu beth (figure i), alpha bets, abcedaria, and ultimately abstract ABCs. The modern versions took the life out of life-letters, and made them into abstract signs, like bytes shattered into bits, easily transmitted, but without meaning, in spite of so-called semantic webs. The original meanings of individual letters (buka, bukova) were relegated to words and soon there were dictionaries and encyclopedias of words, with articles and even books on important words although, just recently, there is also a book about letters.¹⁶⁸⁷

Knowledge, which was written and printed, is being converted into electronic form. The pioneers of the Internet and the World-Wide-Web, have modelled their system on an information language using abstract bits claimed to be neutral and logical; wherein religion, arts and humanities are excluded as subjective; whereby science is reduced to narrow logic, and truth is limited to how correctly the bits are arranged, with no reference to their meaning and the history of their meanings.

Alphabets are endangered, languages are dying, the value of science is being questioned by the young, religions are being abandoned, partly because we are building systems which are removing meaning, even cutting us off from long-established tools for veracity, such as sources. An attempt to link directly with an image or source, hotlinking, is branded as bad netiquette, prohibited and said to be illegal.¹⁶⁸⁸ The rhetoric is for ideas published in peer-reviewed, refereed journals, where articles are no longer owned by their authors. Surveys, opinion polls, ratings, statistics re: popularity are rampant. Social networks loom everywhere: insisting that we share our personal details, our views and opinions, even our most intimate thoughts; following, quickly “un-following,” dismissing, mobbing, casting out, banning or even jailing anyone who expresses ideas that stray from the norm. Truth is depicted as old-fashioned at best, more frequently as outdated, obsolete, or naïve.

Ancient Sanskrit made a clear distinction between jnana and jnAnAtmA, (manas and buddhi in Buddhism); between knowledge, where there is doubt, and where there is no doubt. Absolute truths may belong only to God and in good measure to those who seek him through theology and religion. Even so all of us deserve to know how true claims are: whether they are gossip, idle rumour, suspicions, disinformation, or established knowledge. In the electronic library of the future, we still need different e-shelves separating non-fiction and fiction. Traditional scholarship had footnotes, which pointed us to books and articles, on which a claim was based. Such pointers can now become links and form series of links back

to an original source. If not everything is, or even can be, certain, we can at least develop tools which allow us to explore where lie the boundaries between facts and interpretations, to show us how certain or uncertain things are.

The history of letters began long before the history of letter writing and is common to the whole of the human condition. In the 19th century, Owen Jones wrote a Grammar of Ornament. We have dictionaries of literature, of symbols, of words. We need multilingual, etymological dictionaries of individual letters linked with individual symbols across cultures, databases that connect individual letters, glyphs, runes, symbols, tamgas, kunis, sounds with the physical world around us, that reflect the meanings of letters and the metaphysical worlds reflected in sacred texts. These dictionaries need to be global in scope, noting local variations and changing uses in time and space. The current semantic web only connects truly formed truples; the vision of an Internet of things is merely about tagging objects. An internet of letters, runes and glyphs in this deeper sense linking to thoughts, images and symbols will reconnect us with the history of meanings, and with expressions of life. Omnilinks through omni-linked letters and words are more than a fancy variant of today's hypertext. They hold a promise of keeping a quest for truth and meaning alive.

The East, which follows the Sanskrit template based on single sound syllables, has dictionaries of characters as well as dictionaries of words. The modern West, which treats letters as abstract and links meaning only with the word level, has focussed on dictionaries of words rather than letters. Creating comparative dictionaries of signs, symbols, glyphs, kunas, tamgas, runes, and letters, linked with dictionaries of words, will do more than introduce a new level of Western detail. It will create a framework for linking Eastern and Western sign making, letter making, a bridge between alternative world views and expressions.

12.9.1. Dangers

Meanwhile, there are dangers. In the past, there was a clear distinction between animals that acted on impulse and humans who thought, reflected and often chose not to act. In the novel, Nineteen Eighty-Four, there were thoughtcrimes, called crimethink, in Newspeak. The film Minority Report (2002) reported on an elite group, Precrime, which stopped murders before they happened, by discovering what persons were thinking pre-facto. Now, in the real world, a threat of action, an intent to carry out, are classed as terrorism,¹⁶⁸⁹ and can lead to years or even a life-time in prison: not for actions, but for intentions, or even intentions to help others who might be planning negative actions.

Today, the Internet, which poses as a new frontier of humanity, is tending to treat every thought, or word about a possible act, as equivalent to an action. In the name of protecting against dangers, surveillance is being extended to all domains of once private spheres. Those who point out excesses, formerly seen as those on the side of the good, as whistleblowers, are now branded as enemies of the state (e.g. Bradley, Assange, Snowden).

Spying and surveillance, which was once the stuff of cloak and dagger novels about obscure individuals operating in war zones or at the fringes of society, are becoming part of everyday life: as if the usual suspects had become the whole of society, as if everywhere is a training

place for black ops and navy seals, and every street the equivalent of a military zone, controlled by a foreign military, not subject to the civil laws of any country they visit. In the past, this was the realm of Hollywood action films. We may be fascinated by James Bond, but watching the adventures of someone with a license to kill, does not give us this license and hardly makes us killers, else going to the movies would soon be a crime with a death penalty. Today, Hollywood is publishing its versions of persons and events, while the real persons are in hiding or in jail, not allowed to give their own story.

Even in everyday life, there has been a disturbing shift. What was once the village store, became the shopping mall and is now a Personalization Mall.¹⁶⁹⁰ In the past, there were customers. These became shoppers. Now there is Shopperception:

an Argentinian company called Shopperception ...uses a PrimeSense device to watch a shopper in a Walmart store. It can see the gender of the shopper but not discern the person's identity. When the shopper reaches for a box of Cheerios, an iPad display offers him a discount on either that brand or a competing brand. If the shopper is a loyalty club member, then the store will know his history and patterns related to when he shops as well as the route he takes through the store. It allows retailers to pinpoint marketing offers, personalizing messages to each shopper's based on that shopper's location and intent.¹⁶⁹¹

This is but the surface of a New Age of Context as it is being called. There are discussions of a battle for the living room, the heart of our home personal and family space, which foresee much more than tracking what sites we visit:

Imagine a device that watches you as you watch it. It can see how your heart throbs when certain shows, celebrities or sporting events go on the air. Based on that, it will be able to customize what content it

offers up to you. It will also see what you do during commercial intrusions and monitor how you respond when a new character is introduced into a series....¹⁶⁹²

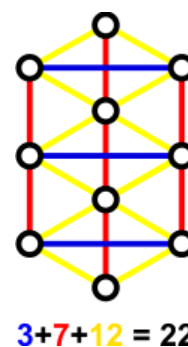
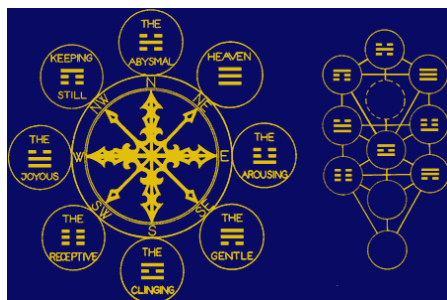
We are entering a time when our technology serves us best because it watches us; collecting data on what we do, who we speak with, what we look at. There is no doubt about it: Big Data is watching you. The time to lament the loss of privacy is over.¹⁶⁹³

Under the guise of personalization, the promise of being connected through blogs, and social media, every idea, thought expressed, or written, is becoming part of big data, that can be used by major companies, agencies. In the words of the CEO of Google:

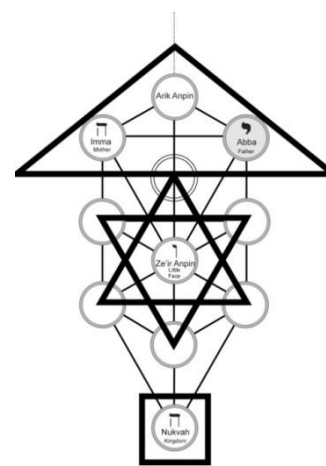
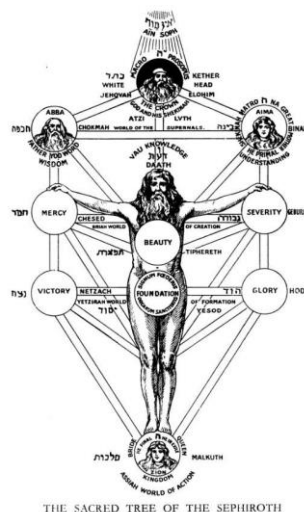
With your permission, you give us more information about you, about your friends, and we can improve the quality of our searches. We don't need you to type at all. We know where you are. We know where you've been. We can more or less know what you're thinking about.¹⁶⁹⁴

The same Google that follows where we were, where we are and almost knows what we are thinking, which is creating glasses to better present us with advertising for things and places that they think we want, is also busily scanning in all of the world's books (or at least 120 million of them for the moment).¹⁶⁹⁵ The stated goal is noble: "The Library Project's aim is simple: make it easier for people to find relevant books —." Relevance can be good, but relevant for whom? Will these be the books that are truly relevant for us, or relevant for advertising and sales, more of the same we had last week, variations on a theme of sameness,¹⁶⁹⁶ different flavours of the month? Will they guide us along the aisles of the familiar or will they help us discover the vastness of knowledge beyond our ken, beyond the village or the suburb where we live to the immense range of villages around the globe? Will they deepen our everyday habits or help us make a habit of searching for, learning and understanding new horizons?

a.-c.



d.-f.



g.

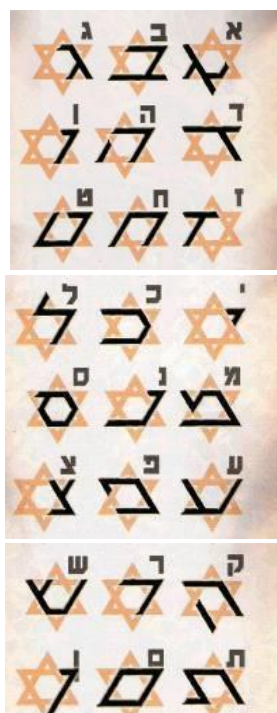


Figure 418a. Tao Trigrams and Tree of Life, b. Star Tetrahedron, c. Kaballistic Tree of Life, d. The Ten Sephiroth (Lights) and 22 paths of the Tree of Life/Death: Gan-Jah, e. The Sacred Tree from the Zohar, f. Partzufim, g. Magian Star and Hebrew.

12.10. A Renewed Vision

In the early 20th century, there was a vision of a World Brain (Gehirn der Welt) which would give shared access to the whole of human knowledge. Visionaries such as Otlet and Lafontaine outlined it lucidly in 1935:

Man would no longer need documentation if he were assimilated into an omniscient being - as with God himself. But to a less ultimate degree, a technology will be created acting at a distance and combining radio, X-rays, cinema and microscopic photography. Everything in the universe, and everything of man, would be registered at a distance as it was produced. In this way a moving image of the world will be established, a true mirror of his memory. From a distance, everyone will be able to read text, enlarged and limited to the desired subject, projected on an individual screen. In this way, everyone from his armchair will be able to contemplate creation, as a whole or in certain of its parts.¹⁶⁹⁷

A colleague, Goldberg, described a Statistical Machine, a document search engine, that was a direct source for Vannevar Bush's Memex,¹⁶⁹⁸ although he gave no footnotes. This knowledge (finding) machine included plans to atomize literature in the form of micro-thoughts:

"facts" or "microthoughts" could then be arranged, rearranged and linked in multiple ways using the expanded decimal classification for the especially important and difficult task of linking each chunk with other chunks on the same topic and also those on related topics.¹⁶⁹⁹

Our study has shown that these microthoughts in their smallest form are individual letters, runes, hieroglyphs, glyphs, kuni, tamgas, signs and symbols. Potentially if each of them is omnilinked, we can arrive at a new kind of web of knowledge. Today's hyperlinks theoretically link anything with everything. They can theoretically link us to any level of atomized knowledge. In practice, they link one word, title, passage, article, book, or site to one other site, book, article, passage, title, word, often providing us with no clues about the level of atomization until we get to the link.

This atomization or granularity can be in terms of scales, which have changed dramatically since the introduction of the microscope and telescope in the 17th century. The Powers of 10 and Cosmic Voyage films illustrated the principle.¹⁷⁰⁰ We need scaleometers as part of search tools. Granularity can also be in terms of abstraction. The Tree of life is sometimes a physical tree (or gan- yah), an anthropomorphic Adam Kadmon or a geometrical figure joining 10 points (figure 418). The star tetrahedron projects as a hexagram, which also recurs in the Parzufim and elsewhere the hexagram becomes a matrix for generating the Hebrew alphabet. An abstractionometer would allow us to search for these systematically.

We need a larger range of atomization from individual letters/glyphs, to words, articles, books and entire repositories. We also need options indicating the different levels of knowledge which are available. While reading a book, searching for the history of each letter would be impractical. Trying to find a complete bibliography of articles and books for every word would often be equally impractical. A reader may need a quick definition. A student may need a standard definition. A scholar may need an etymological definition. A leading expert may need all available definitions and, on occasion, need to consult all existing books and/or articles on a subject. In short, we need to be able to choose the level of granularity that

interests us in our current browsing, search or research which can be seen as three stages of: lookup, study and research.

Major libraries have long been concerned with levels of granularity. Catalogue rooms and reference rooms (in German: das Handapparat with catalogues, dictionaries, encyclopaedias) have typically been separate from the library proper, which is often divided into a map room, prints and drawings, manuscripts, periodicals, newspapers. Online equivalents refer to aspects of this under material selection. Even so, finding all articles, about a given word, published in a given language, country, place and year may be feasible in branches of modern physics and medicine, but is still impossible for most fields prior to 1900. Needed are electronic versions of reference rooms, which link to the full contents of articles, books and manuscripts.

The early 20th century sought micro-thoughts and “facts.” In dealing with pre-history, facts are not always clear. Often there are claims and interpretations. So the databases should include interlinked sources, facts, claims and interpretations. The protagonists of the world wide web have focussed on born-digital materials. But this is merely a few decades in a history of thousands and a pre-history of millions of years. Born digital links are important. More important are links to pre-digital sources.

The study of rune and letter matrices (chapter 4) and gematria and geometrical symbolism (chapter 11) also brought to light a more elusive challenge. Ability to find an individual letter, word may constitute a direct hit, but is often only a first stage in understanding. As we have shown, these individual letters, words, glyphs, elements were linked with the microcosm and macrocosm through a series of associations and correspondences. So new kinds of links are needed that enable us to see these connections in, between and among 2-D diagrams, 3-D reconstructions, and virtual reality environments. To communicate efficiently, we have created modular letters as parts and pieces of symbols. To find the roots of communication we must put the pieces back together.

We need research programmes and live programmes that explore the contexts from which modular elements have come, that take us back to the integrating symbols of our cultures (das Verbundene der Kulturen as the Austrians say). We have histories of religion from the time they were founded and became different from other religions, but we have no histories that explore beliefs before they split into different, competing and often combative camps. New media have helped us express our own messages of the moment. We need new media, which also help us to read, understand, and communicate the meanings of eternal symbols, letters and messages. We need to understand their underlying commonalities. The eternal forces, energies, cycles, harmonies of the universe serve as exemplary beacons that guide us towards peace, harmony towards the greatness that is beyond us.¹⁷⁰¹

While only 1% of the population continues to have access to scientific knowledge as a knowledge aristocracy, the vision to make knowledge freely accessible continues. Today, the earlier vision of a world brain has a number of names: collective consciousness, intelligence, memory; global brain, hive mind, mass mind, superorganism, synthecracy,¹⁷⁰² universal mind,

world wide mind. There is increasing emphasis on to crowd-sourcing, weavelets (decentral interconnected organizations),¹⁷⁰³ open-source, collective,¹⁷⁰⁴ collaborative, distributed, and shared methods. The spontaneous sharing in the form of twitters and tweets, is clearly helpful in news and current events. Can the same methods be used in systematically re-cataloguing traditional knowledge? Alas, for the moment, the best equipment and the search tools are in the hands of secret services rather than of scholars and searching individuals.

Popular novels speak of the lost symbol. The symbols are not lost, we have simply forgotten their connections. We need to rebuild the essential links for new understanding of identity, order, belief, creation, life. A deeper understanding of the history of letters, words, symbols and alphabets can become a first step towards a new alphabet of knowledge.

12.11. Epilogue

In the 1930s and 1940s, when pioneers were preparing a framework for the Internet, the challenges of bits and bytes were largely in solving a technological problem of how to translate bits and bytes into visible letters, words and images on a screen. A next challenge lay in creating links between words and images in different passages, texts, on different websites. Hypertext became the fashion. Markup languages loomed answers which, for the moment, were too complex for the regular user; i.e. only a specialized programmer could be a linker.

Relational databases promised even more. However, in trying to reduce everything to an “is a” phrase they imposed great limitations on information. It may be true that John is a man but if he can only have one “is”, there is not very much much we can know about John. Multirelational databases promised more again, but often remained linked to subsumptive relationships, with no ability to distinguish between meronymy (part of) and holonymy (having parts). Determinative and ordinal relations were ignored (table 129).¹⁷⁰⁵

With the advent of http and HTML, born digital materials emerged as a new domain as the Internet transformed into the World Wide Web (WWW). A quest to define basic standards for describing these materials led to the Dublin Core largely ignoring the original vision of Yuri Rubinsky. Hyperlinks were reduced to one-directional links. Bi-directional links envisioned by Engelbart and Nelson were abandoned. Within a new World Wide Web Consortium (W3C), this narrower quest led to a Resource Description Framework (RDF) and a Semantic web. The sales pitch version claimed that the web should be able to link anything to everything. The reality was the introduction of triples: “An item in RDF is 3-tuple (subject, predicate, object), and 3-truples connect to form a Graph.”¹⁷⁰⁶ In traditional grammar, a subject (noun) has a predicate, consisting of a verb and an object. In RDF, the predicate is reduced to a verb and the object is separate.

The creators of the RDF aimed to create an objective, value-free model. The framework (RDF) tests the accuracy of the triple construction rather than the contents. Hence, the two statements “John went for a walk” and “John walked 200 miles in 2 minutes” are equally correct in terms of triple logic, although the latter, in terms of logic and the human condition, is obviously false.¹⁷⁰⁷ The good news is that RDF is non-judgemental. The bad news is that it

has no means of determining the veracity of a statement. RDF tests the construction of triple statements, but has no means for testing the truth of statements that have been constructed. The so-called semantic web in its present form is effectively a syntactic web with a shaky understanding of grammar. It is about the structure of statements, rather than the meanings of terms. The present system is about mono-level and mono-directional links. Multi-level, bi-directional links are needed.

Science begins from a premise that any claim is linked with an experiment, which has been reviewed by peers and which can theoretically be retested at a later date. If a scientist is sceptical of Galileo's experiments 400 years ago, they can follow the instructions and achieve the same results, else the claim is shifted to the unscientific category. A different time and a different place (where and when) are irrelevant. A tacit assumption in the triples logic is also that data and information are about unchanging universals. Plato would have been pleased. In both pure science and RDF, all that counts is what. In the humanities and social sciences, information and knowledge are about changing particulars which entail multiple questions: Who? What? When? Where? How? Why? Here, triples logic is not enough: sex-triples logic is required.

Experiments can be repeated. Unique experiences, by definition, cannot be repeated exactly. A source may claim that Caesar was killed on 15 March, 44 B.C. (the Ides of March). But if we doubt the claim, there is no way of returning and saying: just checking. The source could still be wrong, but unless we have a better source, there is no way of knowing. So the need to link to sources is an essential aspect of the process. RDF is about born-digital links, within the WWW. The humane sciences entail entities a) in the physical world, some of which are only known via second-hand descriptions: e.g. accounts of former cities that are now ruins or lost; b) in the mental world (e.g. the characters in a story) as well as c) in the digital world.

Technological optimists feel that tagging alone will lead progressively to an augmented mind.¹⁷⁰⁸ This can lead to a social web, perhaps a web of opinions, but it can equally lead to a tangled web of targeted advertising, propaganda, persuasion, indoctrination and even a web of lies. Hence, while the ability to link anything to everything is splendid in theory, a quest for knowledge and truth, points to strategies whereby some links are better than others. Indeed, the range of links may offer a criterion for the reliability and veracity of claims.¹⁷⁰⁹ There are also dangers that this tagging will include microchipped humans.¹⁷¹⁰

Information networks link individual entities. Knowledge networks would link facts, descriptions, claims, questions concerning those entities. Letters of the alphabet would remain analog equivalents of bits, with the difference that now every letter bit counts and every bit has meaning, linked with a larger context. These new dictionaries of signs and letters would complement and link with dictionaries, encyclopedias, and more detailed articles and monographs. The new alphabet of knowledge points to a re-organisation of knowledge.¹⁷¹¹

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² Detailed sections of the full study merely appear as headings without text in the physical book. Since the numbering of figures is based on the full version of the text, the sequence of figure numbers will sometimes have gaps in the physical book. In future, a reader who wishes to see these detailed sections and images can consult the electronic versions via omni-links.

³ Ideally, such links will one day be in the context of a Distributed European Electronic Resource (DEER) that combines virtual reference rooms, virtual repositories and virtual agoras.

⁴ Robert Darnton: The New Age of the Book, New Yprk Review of Books, Volume 46, no. 5, 1999:

<http://www.nybooks.com/articles/546>

cf. <http://www.nybooks.com/articles/archives/2009/dec/17/google-and-the-new-digital-future/>

⁵ An apology to our readers:

<http://www.capecodonline.com/apps/pbcs.dll/article?AID=%2F20121204%2FNEWS%2F121209902>

⁶ John McAfee. Apology to my readers: <http://www.whoismcafee.com/an-apology-to-my-readers/>

⁷ Apology for Poetry written c. 1579, published 1596: http://en.wikipedia.org/wiki/An_Apology_for_Poetry

⁸ Apologia: <http://www.merriam-webster.com/dictionary/apologia>

⁹ Hyperpolyglots: <http://en.wikipedia.org/wiki/Hyperpolyglot#Hyperpolyglot>

Giuseppe Caspar Mezzofanti (1774–1849), supposedly spoke 39 languages fluently. Emil Krebs (1867–1930), mastered 68 languages in speech and writing and studied 120 other languages. Hans Conon von der Gabelentz (1807–1874), worked on more than 80 languages

¹⁰ Sir John Bowring: http://en.wikipedia.org/wiki/John_Bowring

¹¹ New Models of Culture: http://sumscorp.com/new_models_of_culture/

¹² This was the year my father died. He believed in my work and insisted that I continue my studies rather than “save” the family business. Hence the death of my father and the crumbling of the business was the real beginning of my path as scholar.

¹³ Database:

http://195.28.20.73/index.php?id=249&statement=new_models&object_package=124341&package_title=New%20Models&package=17 General site of Virtual Maastricht McLuhan Institute (VMMI) and SUMS: www.sumscorp.com

In 1986 -1987, a year as Getty Scholar allowed first efforts towards a system for universal media searching (SUMS), initially as a database on perspective. I am deeply grateful for their support, to Larry Moore of the OLA, to the team that developed the Toronto demo, to Alexander and Vasily Churanov, and more recently Maksim Kutsov who created the current demo.

By 1995, SUMS was recognized as one of four examples for pilot project 5 of the G7: Multimedia Access to World Cultural Heritage. This led to exhibitions in Brussels, Halifax and Midrand and involvement with EC plans for an MoU for Multimedia Access to Europe’s Cultural Heritage, Medici Framework, and E-Culture Net. I am grateful to Mario Verdesse and colleagues at the EC.

¹⁴ Professor Andres was jointly appointed to Laval and the NII (Tokyo). His generous invitations to 2 Silk Roads conferences and as a visiting fellow and his many helpful references leave me constantly indebted.

¹⁵ Also Beginning of neo-Babylonian Empire.

¹⁶ Elifba, [Elifbasi, элифбасы](#). Cf. [alfaba](#), [alfabe](#), [alfabesi](#)

¹⁷ Also: [akSaranyAsa](#), [akSarasamAmnAya](#), [AkSarasamAmnAyika](#) in Cologne Sanskrit Dictionary.

¹⁸ Hammer, 1806, pp. 9- 15.

¹⁹ Krishna Yajurveda, Kathaka Samhita, 12.5, 27.1; Krishna Yajurveda, Kathakapisthala Samhita, 42.1; Jaiminiya Brahmana II, Samaveda, 2244). - See more at: <http://www.ocoy.org/original-christianity/the-christ-of-india/#sthash.3oOkjWMK.dpuf>

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²⁰ Sarabhanga: <http://www.reocities.com/sarabhanga/>

²¹ John 1:1: <http://bible.cc/john/1-1.htm>

²² Moly Almalech:

http://docs.google.com/viewer?a=v&q=cache:N9_a5sQD86UJ:eprints.nbu.bg/696/1/Sozopol_2006_ENG_-_ISBN.pdf+hebrew+alfavit&hl=en&pid=bl&srcid=ADGEESgO0bfallURjlGhKOtrX_kChVZVhpb2mHK3S68LXB9pfCOvaYaJQM6hPjfF8pjw5zlfX-POBXLiu9e85z9725sqGFYdT6C4VuZY6Rm3qXU0jysAvrbZmouJHIVoe6BFhruuzzEL&sig=AHIEtbSFKyd8Asy0j2rUC_mMLIhEr1k3_g

²³ Bukva: <http://gifakt.ru/archives/sots/interesnoe/bukva-eto-edinica-smysla/>

²⁴ Writing as a reminder: <http://lachartetu.blogspot.nl/>:

L'Écriture comme un rappel

La perception multidimensionnelle (plus de 3 dimensions) est le propre de l'homme, il est bien Porteur d'Intellect. Il y a 8 milles ans, en raison de la perte progressive de la Raison, les meilleurs scientifiques ont entrepris l'élaboration d'un aide-mémoire, qui servirait à l'Humanité de rappel et d'outil nécessaire pour retrouver ce qui a été perdu. La Tâche était de représenter en deux dimensions sur le plan, les Éléments Premiers Multidimensionnels, les Principes premiers de la formation de la vie (création de la matière et de toute la vie). Une grande connaissance ! Ce travail titanique a duré cinq siècles. Et le résultat fut l'affichage, sur le plan, de symboles (valeurs) dénommées Lettres.

Pour l'utilisation terrestre, le nombre de ces Principes Premiers-Éléments Premiers est de 147, et dont l'ensemble est appelé Alphabet. C'est ainsi qu'apparut la Lettre Plane – le Multidimensionnel compressé et représenté en Deux Dimensions. En réalité, Cet Alphabet Créateur Premier est multidimensionnel et chaque Lettre dépasse la précédente d'une (01) Dimension.

Depuis le moment de l'introduction de la Lettre Plane jusqu'en 2012, il s'est écoulé 7519 ans. La méthode par laquelle les Principes Premiers Multidimensionnels ont été représentés dans le Plan est totalement accessible à ceux qui sont entraînés à la perception Tridimensionnelle (longueur-largeur-hauteur). Cette méthode suppose une Élévation graduelle de la Dimension de départ jusqu'à la suivante. C'est donc la clé à la compréhension de la Multidimensionalité de la construction des mondes.

²⁵ In 2009, Ethnologue listed 6,909 living languages: <http://en.wikipedia.org/wiki/Ethnologue>

In November 2013 this had grown to 7,105: <http://www.ethnologue.com/>

The original Ethnologue list in 1951 began with 46 languages: <http://www.ethnologue.com/about/history-ethnologue>

²⁶ Ethnologue 16th edition: <http://en.wikipedia.org/wiki/Ethnologue>

²⁷ Omniglot, Alphabets: <http://www.omniglot.com/writing/alphabets.htm>

²⁸ Wiki, Principal Alphabets: http://en.wikipedia.org/wiki/List_of_writing_systems

²⁹ See: <http://www.wycliffe.net/BTT.html>

Examples include:

1,250 - 280 B.C.	Septuagint	Hebrew to Greek
200 A.D.	Peshitta	Classical Syriac to Syriac
348	Ulfilas	Greek to Gothic
381	Vulgate	Greek to Latin
404	Armenian	Greek to Armenian
420	Georgian	Greek to Georgian
494	Ethiopian	Greek to Ethiopian
635	Chinese	Greek to Chinese
709	Psalms	Greek into Anglo Saxon
735	St John	Greek into English
862	Bible	Greek into Slovakian, Bulgarian, Serbian, Russian
867	NT	Greek into Arabic
1800s	Bible	Greek into Bengali, Sanskrit, Marathi

³⁰ These statistics about Bible translations come from the Wycliffe Bible site:

<http://wycliffe.org.uk/wycliffe/about/vision-whatwedo.html>

A wikispaces site claims that there are 2,200 written languages. In this reckoning approximately 1/3 of the world's languages have alphabets. Written Languages:

<http://srhabay.wikispaces.com/12+MAIN+WORLD+LANGUAGES>

³¹ The term occurs as a title in **90,483 publications of World Cat.:**

http://www.worldcat.org/search?qt=worldcat_org_all&q=alphabet

If we type the word alphabet into the British Library Catalogue we get 4627 titles of books:

http://catalogue.bl.uk/F/1/GMD672DUDVMV714B26V3A8LS5CP6L7LK8CUI4KAKER7TU5N8P-43269?func=find-b&request=alphabet&find_code=WRD&adjacent=N&image.x=26&image.y=9

³² Torah and Creation: http://www.hanefesh.com/edu/Hebrew_Alphabet.htm

According to Jewish legend, the Torah (the five books of the Bible) was written 2000 years before the world was created and, by implication, the letters themselves predated the universe. God used the Torah as a blueprint when he created the universe

³³ Creation of Adam: http://www.akhlah.com/history_tradition/torah_timeline.php

³⁴ John Lightfoot (1602-1675), Vice-Chancellor of Cambridge: <http://www.sacred-texts.com/time/timeline.htm>.

³⁵ Writing as a reminder: <http://lachartetu.blogspot.nl/>: L'Écriture comme un rappel. Cf. note 23 above.

³⁶ Alphabetum Adami, Noachi, Abrahami, Phoenicum, Samaritarum, 5509 B.C.:

<http://www.fromoldbooks.org/Brown-OratioDominica/pages/morton-tabulum-02/582x906.html>. For Creation dates:

http://77.72.129.223/index.php?id=249&statement=get_obj&id_object=149958&session=ZW5nbGlzaDtlbmDSA-XNoO05ldyBNb2RlbHM7MTI0MzQxOzE3OzA7MDtJbnRlcm1lZGlhdGU7MDtsb29rdXA-

³⁷ See: Hammer, Ancient Alphabets, London, 1806.

³⁸ List of Pharaohs: http://en.wikipedia.org/wiki/List_of_pharaohs

³⁹ Known in Greece as Trismegistos Thoosdios, cf. Hermes Trismegistos.

⁴⁰ Hammer 1806 x:

and they call them according to these supposed purposes, treasure chambers, conjuring buildings, astrological tables, alchemical monuments, magical spells, talismans, and magic alarm posts.

⁴¹ Fry, Pantographia, 1799, 29:

Some authors pretend that Moses and the prophets used this letter and were forbidden to divulge it to mortal men.

⁴² Writing: <http://www.taneter.org/writing.html>

⁴³ Writing: <http://www.taneter.org/writing.html>

⁴⁴ Hammer, 1806, 41-42

⁴⁵ Hammer 1806 p. viii.: Mimshim "shows a transitions of hieroglyphics from being signs expressive of words to the signification of simple letters."

⁴⁶ Hammer, 1806, p. 43:

http://books.google.nl/books?id=Km0IAAAAQAAJ&pg=PA18&hl=nl&source=gbs_toc_r&cad=4#v=onepage&q&f=false

⁴⁷ Hammer 1806, pp. 4-5. The third is called Numeral or Indian. Cf. Hammer p. vi:

The numerical signs called by us Arabic (and by the Arabs more properly Indian numbers), used vice versa for letters, form an alphabet generally known, and particularly used in the daftardam, or treasury office, for accounts.

⁴⁸ The spelling of these alphabets varies, e.g.:

Berrabian: Cerrabian

Lukumian: Lacam, Lacami

Musnad: Masnad, Himyarite

Greek: The alphabet of philosophers

⁴⁹ These include specialized alphabets devoted to the 7 major philosophers, 10 ancient kings, 7 planets, 12 zodiac signs and a series of 24 cypher alphabets of famous philosophers and learned men.

⁵⁰ Hammer 1806, p. 8.

⁵¹ Diring, 1948, pp. 21-37.

⁵² For an excellent introduction to this pre-history of writing see: Földes-Papp, Karoly: Vom Felsbild zum Alphabet Die Geschichte der Schrift von ihren frühesten Vorstufen bis zur modernen lateinischen Schreibschrift, Stuttgart: Belser Verlag, 1984. (ISBN: 3763016422 / 3-7630-1642-2).

⁵³ Rock Art: http://en.wikipedia.org/wiki/Rock_art

⁵⁴ Wiki classes these as: Pictographic/ideographic writing systems

⁵⁵ Diring, 1948, p.98.

⁵⁶ Chinese Characters: <http://www.chinaknowledge.de/Literature/Script/hanzi.html>

xiangxing 象形 "illustrating a shape", pictographic

xiangshi 象事 "illustrating an affair",

xiangyi 象意 "illustrating an idea", ideographic

xiangsheng 象聲 "illustrating a sound", phonetic

zhuanzhu 轉注 "mutual comment" and

jiajie 假借 "wrongly borrowing".

⁵⁷ Chinese Characters: <http://www.chinaknowledge.de/Literature/Script/hanzi.html>

⁵⁸ Pasigraphy: <http://en.wikipedia.org/wiki/Pasigraphy>

⁵⁹ Hanzi: <http://www.chinaknowledge.de/Literature/Script/hanzi.html>

Cf. Diring, 1948, 114: Hsing Sheng, formulate. harmonize sound: Phonetic Compounds.

⁶⁰ Armenian: http://www.tacentral.com/manuscripts_miniatures/images/bigmap.jpg. Cuneiform was used in Armenian at the end of this period from 850-650 B.C.

⁶¹ Diring uses the term Transitional scripts to cover stages 2, 3 and 4a.

⁶² Hammer 1806 p. viii

Mimshim “shows a transition of hieroglyphics from being signs expressive of words to the signification of simple letters.”

⁶³ The precise date of this Semitic source is a subject of debate. According to Taylor (1883, vol. 1), the first alphabet in Delta of Egypt was Semitic at the time of the Hyksos (23rd -19th c. B.C.). The first Jewish alphabet, surmised to have been based on the Harappan Alphabet is after 1400 B.C. Hebrew inscriptions go back to the 10th c. B.C. which is also the date associated with the alphabets of Solomon, which are influenced by Indian 2 and 3. Meanwhile, there is a competing view that the Hyksos are Armenian and Aryan and that they developed the Hyksosian alphabet from a synthesis of Egyptian Hieroglyphs and Armenian script c. 1,730 B.C. See: <http://arevordi.blogspot.nl/2005/12/hyksos-and-ancient-armenids-ancient.html>; cf.

http://www.tacentral.com/manuscripts_miniatures/images/bigmap.jpg

⁶⁴ Cf. Hindi, Bengali, Lahnda, Marathi, Urdu, Gujarati, Bhojpuri:

http://en.wikipedia.org/wiki/List_of_languages_by_number_of_native_speakers.

⁶⁵ Through its Persian links, Arabic is also connected with the Indo-European family of languages.

⁶⁶ Cf. Table 3a. 10 major language families: http://en.wikipedia.org/wiki/List_of_language_families

1.Indo-European languages

2.Sino-Tibetan languages

3.Niger–Congo languages

4.Afroasiatic languages

5.Austronesian languages

6.Dravidian languages

7.Altaic languages

8.Japonic languages

9.Austroasiatic languages

10.Tai–Kadai languages

⁶⁷ Ibid. cf. following 3 notes.

⁶⁸ According to the Out of Africa theory there were migrations out of Africa million and again 1 million years ago (cf. Appendix § 2.4; 11.1.). These early emigrants may possibly have taken structures and letters from the Niger-Congo languages with them. Could this account for close parallels between Africatum, Turcicum, Persicum and Arabicum? All four follow the A B T Th Model.

⁶⁹ Five major language families which are tangential or passive qua the main developments:

2. Austronesian 1,257 Languages

7. Nilo-Saharan 205 Languages

10. Austroasiatic 169 Languages

11. Tai-Kadai 92 Languages

12. Dravidian 85 Languages

1,808 Languages

Cf. http://en.wikipedia.org/wiki/List_of_language_families

⁷⁰ Three Major Language Families: ibid:

Sino-Tibetan 449 Languages

Indo-European 439 Languages

Afro-Asiatic 374 Languages

1262 Languages

⁷¹ Ethnologue: <http://www.ethnologue.com/world-region/south-eastern-asia>

⁷² China:

http://www.google.com/search?q=china+population&nord=1&source=lnms&sa=X&ei=lw4GU8e8DeWwywPAkoGIBw&ved=0CAYQ_AUoAA&biw=1440&bih=752&dpr=1

India:

http://www.google.com/search?q=china+population&nord=1&source=lnms&sa=X&ei=lw4GU8e8DeWwywPAkoGIBw&ved=0CAYQ_AUoAA&biw=1440&bih=752&dpr=1#nord=1&q=india+population

Cyrillic:

English: http://en.wikipedia.org/wiki/List_of_languages_by_number_of_native_speakers

Spanish: http://en.wikipedia.org/wiki/List_of_languages_by_number_of_native_speakers
Arabic: 452: <http://www.crainscleveland.com/article/20131110/SUB1/311109999&template=printart>
Cf. <http://www.internetworldstats.com/stats8.htm>

More conservative estimates claim 73% of language users worldwide.

Ibid: http://en.wikipedia.org/wiki/List_of_language_families

1.Indo-European languages: 45 %

2.Sino-Tibetan languages: 22 %

4.Afroasiatic languages: 6 %

Viewed in terms of the 10 main languages, these produce 3.174 billion speakers.

Sino-Tibetan

1. Mandarin Chinese 955 million

Indo-European

2. Spanish 407

3. English 359

6. Portuguese 261

Sanskrit

4. Hindi 311

7. Bengali 206

10. Punjabi 102

Slavic

8. Russian 154

Afro-Asiatic

5. Arabic 293

Japonic

9. Japanese 126

3,174 billion

Numbers based on 2010 figures: http://en.wikipedia.org/wiki/List_of_languages_by_number_of_native_speakers

The 10 major language families in terms of continents and semi-continents:

India - Europe

1.Indo-European languages

6.Dravidian languages

Asia

2.Sino-Tibetan languages

South East Asia

8.Japonic languages

Austroasiatic languages

10.Tai-Kadai languages

Africa

3.Niger-Congo languages

4.Afroasiatic languages

Austronesia

5.Austronesian languages

Europe, Caucasus

7.Altaic languages

⁷³ World Alphabet Distribution: http://en.wikipedia.org/wiki/File:World_alphabet_distribution.png

⁷⁴ Chinese and Sumerian: <http://www.bibliotecapleyades.net/sitchin/whentimebegan/whentimebegan13.htm> :

The writing was monosyllabic and the script was pictographic (from which the familiar Chinese characters evolved into a kind of "cuneiform" - Fig. 164) - both hallmarks of Sumerian writing. Nineteenth-century observations regarding the similarity between the Chinese and Sumerian scripts were the subject of a major study by C.J. Ball (Chinese and Sumerian, 1913) that was published under the auspices of Oxford University.

It proved conclusively the similarity between the Sumerian pictographs (from which the cuneiform signs evolved) and the old forms (Ku Wen) of Chinese writing. Ball also tackled the issue of whether this was a similarity stemming only from the expectation that a man or a fish would be drawn pictorially in similar ways even by unrelated cultures.

⁷⁵ Formerly at: <http://www.quirkyjapan.or.tv/sculpture.html>

⁷⁶ 4 races: <http://www.proza.ru/2010/06/04/579>; http://svyatorus.com/nasledie_predkov/page.1.2.2503-kolyada-zimnee-slavyanskoe-novoletie.html.

⁷⁷ Alphabetum Adami, Noachi, Abrahami, Phoenicum, Samaritarum, 5509 B.C.:

<http://www.fromoldbooks.org/Brown-OratioDominica/pages/morton-tabulum-02/582x906.html>. For Creation dates:

http://77.72.129.223/index.php?id=249&statement=get_obj&id_object=149958&session=ZW5nbGlzaDtlbmDSA-XNoO05ldyBNb2RlbHM7MTI0MzQxOzE3OzA7MDtJbnRlcm1lZGlhdGU7MDtsb29rdXA-

⁷⁸ Proto-Human Language: http://en.wikipedia.org/wiki/Proto-Human_language

⁷⁹ Karen Armstrong, Indo-Aryans of the Pre-Zoroastrian Axial Age:

<https://www.facebook.com/rohaan.solare/posts/10202518026506337>. Cf. The Great Transformation:

<http://www.theguardian.com/books/2006/mar/18/highereducation.news>

⁸⁰ Indo-European: <http://www.linguistics.com/images/indoeuro02c.jpg>

⁸¹ Indo-European: http://en.wikipedia.org/wiki/Indo-European_languages:

Of the 20 languages with the largest numbers of *native speakers* according to SIL Ethnologue, 12 are Indo-European: Spanish, English, Hindi, Portuguese, Bengali, Russian, German, Punjabi, Marathi, French, Urdu, and Italian, accounting for over 1.7 billion native speakers

⁸² Proto-Indo European: <http://www.panshin.com/trogholm/wonder/indoeuropean/indoeuropean4.html>

⁸³ Indo-European: <http://www.linguistics.com/images/indoeuro02c.jpg>

⁸⁴ Table 4..Some dates connected with the split into individual Indo-European Languages

7,000 B.C. Slavic Mother Language

6,500 B.C. Armenian

2,000 B.C. Udi Language (Caucasian Albanian); Germanic Languages; Indo-Aryan-Indo-Iranian

1,400 B.C. Balto-Slavic Languages

1,500 B.C. Vedic (Old Indic, Sanskrit)

⁸⁵ Gravettian: <http://www.alternatehistory.com/discussion/showthread.php?t=185434&page=41>

⁸⁶ Indo-Aryan: <http://www.polishforums.com/poland-history-34/slavs-populated-europe-around-vistula-dnieper-balkan-along-46944/2/>

"Indo-Germanic" is a neologism which should be abandoned. Since Indo-Aryans branched off from the "Slavic Mother Tongue" (and "Slavic Mitochondrial and Y chromosome genes") some 9,000 years ago [8], and since Germanic Languages branched off from the "Balto-Slavic" source only perhaps 4,000 years ago.

⁸⁷ Armenian: <http://narinnamkn.wordpress.com/page/3/>:

Quentin Atkinson and Russell Gray have proved that Armenian language already split from the Mother Tongue in the Indo-European Homeland in Armenian Highland some 8,500 years ago.

⁸⁸ In some versions they are also numbered.

⁸⁹ Table 5. The full list with numbers is as follows:

1. Ar Sun
2. Bar Good
3. Existance
4. Dar Ret
5. Er Sky
6. At First
8. Krak Fire
9. Lous Light
10. Evermore
11. Cosmos
12. Constitute
13. Determine

-
14. Har Flame
 15. Zar Rising
 16. Essence
 17. Tr Jump
 18. Profound
 19. Newly
 20. Radiance
 21. More
 22. Non Not
 23. Ar Ast
 24. Reborn In
 25. Spiral Light
 26. Heat
 27. Into In
 28. Light Lus
 29. All Infinite
 30. Colak
 31. Light Infinite
 32. Decidet
 33. Time Is
 34. Continue
 35. All is Infin
 36. Return Li
 37. Decidet
 38. Infinite Mean

See: http://cs301714.vk.me/v301714279/4231/0PJ_7JGfWa8.jpg ;
<http://cs305605.vk.me/v305605779/5f03/6fE3B-7fkvg.jpg>

⁹⁰ Next key stages were when it became a Hyksosian (Armenian) alphabet in 1,730 B.C. and when, with the introduction of Christianity and a revised alphabet by Mehrop Meshtots in 405 A.D.

⁹¹ Colchis: <http://www.conflicts.rem33.com/images/Georgia/Colchis.htm>

⁹² Georgian Alphabet: <http://geoalphabet.webs.com/numberswithlettersign.htm>

⁹³ Sumerian Cuneiform: <http://pandora.cii.wvu.edu/vajda/ling201/writingsystems/sumeriancuneiform.htm>; cf. <http://www.omniglot.com/writing/sumerian.htm>

⁹⁴ Slavic and Sanskrit: <http://www.secretdoctrine.ru/symbols/symbol.php?swastika.ssi>

⁹⁵ Sanskrit as simplified karuna: <http://gifakt.ru/tag/xarijskaya-karuna/>

⁹⁶ Sanskrit progenitor of Russian: <http://gifakt.ru/archives/index/praroditelem-sanskrita-by1-russkij-yazyk/>

⁹⁷ Antarctica and Arctic: <http://gifakt.ru/archives/index/rodina-sanskrita-antarktida/>

⁹⁸ 6,000 B.C.: <http://dm80.ru/lib/azbuka-history.pdf>; cf. Charter: <http://gifakt.ru/archives/sots/interesnoe/bukva-eto-edinica-smysla/> ; <http://gifakt.ru/archives/sots/interesnoe/bukva-eto-edinica-smysla/>

⁹⁹ Royal Chronology of India: http://www.newdharma.org/royal_chron.htm

¹⁰⁰ Chinuk pipa script: <http://www.omniglot.com/writing/chinookjargon.htm>

¹⁰¹ Ancient Chechenian Alphabet (Drevnechekenskiy alphabet, Древнечеченский алфавит): http://samlib.ru/h/hachukaew_e_m/chechenianalphabet.shtml:

The basis of all the images on the first two plates laid following two mutually contrasting sizes that are arranged one inside the other, forming a crescent moon, and used one or two line segments, which will be called a vector. In one tile images are 28 symbols that are arranged in four groups of seven characters each. On a hot plate 2 has 10 images, quite similar to the characters from the first plate and differing one additional element - vector. These symbols are arranged in two groups of five units. Within each image there may be one or two vectors, differently oriented. Tile 1 has six positions orientation and tile 2 - these four orientations. As part of the tile 3 icons present a different configuration, although here for the construction of an image used as a symbol of the basic elements of the vector and the crescent. In the composition can be divided into two groups of similar characters to 16 each. Total 32. Together with four other individual characters, this number reaches 36. In total, all labels are present 74 different characters.

¹⁰² Chechen and Links with Indo-European: <http://cabalinkabul.wordpress.com/2013/04/20/yoga-the-chechen-language-and-its-prehistoric-contacts-with-indo-european/>

¹⁰³ Kurus: [http://www.jatland.com/home/Jats_the_Ancient_Rulers_\(A_clan_study\)/Introduction:](http://www.jatland.com/home/Jats_the_Ancient_Rulers_(A_clan_study)/Introduction:)

We have a river called Kuril (sh) or Kur in the west of Caspian sea, and an area called Kourupedion (the land of Kourus) in the west of present Iraq, exactly like Kuruksetra (the land of Kurus) in India. All these facts, along with similar other facts and notices, pinpoint the fact that the lands of Uttara Kurus, Uttara Madras, Uttara Pashtoons, were in the region of **Caspian** and **Black seas**, both in their north, as well as south direction. That is vthy R.G. Harshe and K.P. Bhatnagar found that many names of the Vedic people, are from the region of ancient Iraq.

¹⁰⁴ Thomas V. Gamkrelidze and V. V. Ivanov *The Early History of Indo-European Languages*, Scientific American, March 1990, pp. 110-116: <http://rbedrosian.com/Classic/sciam1.htm>
Gamkrelidze and Ivanov (1984) Indo-European Tree:

<http://anthropologynet.files.wordpress.com/2008/02/indoeuropean-language-family-tree.jpg>

For a more conventional Indo-European Tree:

<http://upload.wikimedia.org/wikipedia/commons/thumb/4/4f/IndoEuropeanTree.svg/2000px-IndoEuropeanTree.svg.png>

¹⁰⁵ Indo-European: <http://anthropologynet.files.wordpress.com/2008/02/indoeuropean-language-family-tree.jpg>

¹⁰⁶ Inscriptional Evidences: <http://sangeethas.wordpress.com/2012/05/05/inscriptional-evidences-related-to-dance-and-male-dancers-in-tamilnadu/>

¹⁰⁷ Such letter pyramids also recur in Hebrew, Arabic and Glagolitsa, but without mirroring. Sanskrit has related sound pyramids (figure 162). Letter Pyramids:

http://new.sumscorp.com/index.php?id=249&statement=get_obj&id_object=251800

¹⁰⁸ cf. Parallel Consonants:

http://1.bp.blogspot.com/_tbYt1YP3Xf8/S8Rgj0l3zAI/AAAAAAAAEGk/58vkUSKO1ro/s640/r.png ; cf. 5 b.

http://7buruk.blogspot.nl/2010/04/origin-of-turkic-script_13.html

cf. Vir Bukvar: http://sites.ettleboro.com/files/upload/Vir_Bukvar.jpg

¹⁰⁹ Canadian Aboriginal Syllabics: http://en.wikipedia.org/wiki/Canadian_Aboriginal_syllabics

¹¹⁰ James Princep: http://en.wikipedia.org/wiki/James_Princep

Pali Alphabet: <http://www.tuninst.net/PEG-Mason/c01/c01.htm>

¹¹¹ Ibid. Canadian Aboriginal Syllabics: http://en.wikipedia.org/wiki/Canadian_Aboriginal_syllabics:

In the original Evans script, there were ten syllabic forms: eight for the consonants *p, t, c, k, m, n, s, y*; a ninth for vowel-initial syllables or vowels following one of the incidental consonants; and a tenth, which is no longer in use, for the consonant cluster *sp*. There were four incidental consonants, *r, l, w, h*, which did not have syllabic forms. Except for *sp*, these can all be traced to the cursive combining forms of the corresponding Devanagari *akshara*; the Devanagari combining form is somewhat abbreviated (the right-side stroke is dropped), and in handwriting the running horizontal line may be left off as well, as has been standardized in Gujarati. (The sequence *sp* appears to be a conflation of the shape of *s* with the angularity of *p*, along the conceptual lines of the more contracted ligatures of Devanagari such as ढ़.)

¹¹² Moon Alphabet for the Blind: <http://www.deafblind.com/moon.html>;

<http://www.d.umn.edu/lib/bible/images/35-covp.jpg>

¹¹³ Royal Chronology: http://www.newdharma.org/royal_chron.htm

¹¹⁴ 13,000 B.C.: formerly: <http://archaeoastronomy.wordpress.com/2005/10/10/aquarius>; now:

[http://books.google.nl/books?id=vWDSybJzz7IC&pg=PA47&lpg=PA47&dq=Some+assert+that+Lord+of+Canals+is+%E2%80%98the+signification+of+the+Akkadian+word+for+Aquarius,+given+to+it+15,000+years+ago+\(!\),+when+the+sun+entered+it+and+the+Nile+flood+was+at+its+height.&source=bl&ots=NiDIEDIdAS&sig=R](http://books.google.nl/books?id=vWDSybJzz7IC&pg=PA47&lpg=PA47&dq=Some+assert+that+Lord+of+Canals+is+%E2%80%98the+signification+of+the+Akkadian+word+for+Aquarius,+given+to+it+15,000+years+ago+(!),+when+the+sun+entered+it+and+the+Nile+flood+was+at+its+height.&source=bl&ots=NiDIEDIdAS&sig=R)

XnL4XNBPm7XrmKAqE_dK31toA&hl=en&sa=X&ei=sawIU9jCL4iJ0AWvjIBw&redir_esc=y#v=onepage&q=Some%20assert%20that%20Lord%20of%20Canals%20is%20%E2%80%98the%20signification%20of%20the%20Akkadian%20word%20for%20Aquarius%2C%20given%20to%20it%2015%2C000%20years%20ago%20(!)%2C%20when%20the%20sun%20entered%20it%20and%20the%20Nile%20flood%20was%20at%20its%20height.&f=false

The literature also has more recent dates such as 3,000 – 2,000 B.C. for arrival of the Inuit and Aleut

<http://frontiers-of-anthropology.blogspot.nl/2012/02/american-cromagnons-archaics-and.html>

Cf. http://3.bp.blogspot.com/-xjTB-nc3Pb8/Tz03viiPVHI/AAAAAAAAANbs/RPk1UHQ7DNs/s1600/A_Map_of_Archaic_Cultures.jpg

¹¹⁵ Beringia: <http://www.lankabusinessonline.com/news/native-americans-lived-in-bering-strait-for-millennia-study/256784477>

¹¹⁶ Yeniseian-Dene proto-language: <http://soschen.com/id13.html>:

Recently, Proto-Yeniseic has been shown to contain systematic phonological and morphological parallels with Proto-Athabaskan-Eyak-Tlingit (Vajda, 2000c). Vajda supports an idea of the existence of an ancient, perhaps even early-Holocene, “Yeniseian-Dene” proto-language, which may represent the only clear genetic link between Old and New World language families that can be demonstrated using traditional historical-comparative methodology.

¹¹⁷ The Avars are linked with the Hiong Nu confederation of tribes and thus also linked with much later Hun (cf. figures 652-657) and Avar migrations from China. Hun and Avar migrations:

<http://www.conflicts.rem33.com/images/Ukraine/Reference%20A.JPG>

Cf. Hun Migrations <http://s155239215.onlinehome.us/turkic/29Huns/MERdyHunAnabasis.jpg>

Cf. Turkic - Hun Cauldrons: <http://s155239215.onlinehome.us/turkic/29Huns/MERdyHunAnabasisCauldrons.jpg>

¹¹⁸ Caucasian-Yeniseian: <http://my.opera.com/avaria/blog/index.dml/tag/Avaristan>

The Caucasian Avar language is said to show some affinity ancient Mesopotamian agglutinative languages like Hurrian, Sino-Tibetan and also Ket (Yenissei Ostyak) of which there are now less than 500 speakers left in Siberia. It appears from Chinese sources that a Yenisseian group was among the peoples that up the tribal confederation known as the Huns (Xiong-Nu, Hsiung-Nu). The linguistic data showed that the contacts of Yenisseian languages with Caucasian languages were later than with Basque and Burushaski not to speak about the Indian languages of America. This fact permitted to assume that Indians diverged first from that Union, then the Basques and Burushaski and later on the Caucasian people. Taking into consideration the Indian settlements in America to be 15 thousand years ago, A.Dulson approximately defined the Caucasian-Yenisseian language contact at 6-7 thousand years ago. He devoted his last period of life to Yenisseian languages and their comparison with other language families. Ket having preserved the most ancient structure in the conjugation system gave the key to the explanation of the conjugation system in such languages as Finno-Ugric, Uralo-Altaic, and Indo-European, which was based on pronouns.

¹¹⁹ Dene-Caucasian Hypothesis: <http://upload.wikimedia.org/wikipedia/commons/7/77/Den%C3%A9-Caucasian.JPG>

¹²⁰ Royal Indian Chronology: http://www.newdharma.org/royal_chron.htm

¹²¹ 4,067 B.C. linked with Brahmi: Formerly: <http://indusbramiscrypt.com/>

¹²² Royal Chronology of India: http://www.newdharma.org/royal_chron.htm

¹²³ Dates vary dramatically. Some associate both a flood and an Aryan migration with 5,600 B.C. (figure 673). Others refer to a migration in the 4th millennium B.C. Still others associate this eastward migration of languages and alphabets with an Indo-Aryan migration into India c. 1750 B.C. or an Indo-Aryan Invasion c. 1500 B.C. Indian scholars have rightly objected that Indian culture, especially Indus Valley culture, predates this chronology by several millennia.

Indo-Aryan Migration: http://go.hrw.com/venus_images/0299MC02.gif; cf.

http://go.hrw.com/ndNSAPI.nd/gohrw_rls1/pKeywordResults?ST9%20India%20Migration

cf. Indo-Aryan Migration: http://en.wikipedia.org/wiki/Indo-Aryan_migration

¹²⁴ Sumerian Cuneiform: <http://www.omniglot.com/writing/sumerian.htm>

¹²⁵ Egyptian Hieroglyphs: http://en.wikipedia.org/wiki/Egyptian_hieroglyphs

¹²⁶ Earliest Jewish Alphabet: http://www.factsbehindfaith.com/images/content_gallery/harr_alph_web_blue.gif

¹²⁷ Royal Chronology of India: http://www.newdharma.org/royal_chron.htm

¹²⁸ Via Gupta, Brahmi, Devanagari, Grantha and Pali and other scripts.

¹²⁹ Vac: <http://en.wikipedia.org/wiki/V%C4%81c>

¹³⁰ Banerji, Suresh (1971). *A companion to Sanskrit literature: spanning a period of over three thousand years, containing brief accounts of authors, works, characters, technical terms, geographical names, myths, legends, and twelve appendices*. p. 672. Cited in Wiki: <http://en.wikipedia.org/wiki/Sanskrit>

¹³¹ Cologne Sanskrit Dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/cgi-bin/tamil/recherche>

¹³² 100 Devanagari Languages:

http://new.sumscorp.com/index.php?id=249&statement=get_obj&id_object=381385&session=ZW5nbGlzaDtlbmmdsaXNoO05ldyBNb2RibHM7MTI0MzQxOzE3OzA7MDtJbnRlcm1lZGlhdGU7MDtsb29rdXA-. This list is

mainly based on Ethnologue. Cf.,cf. Wiki: <http://en.wikipedia.org/wiki/Devanagari> ; Omniglot: <http://www.omniglot.com/writing/langalph.htm>

¹³³ Panini: http://en.wikipedia.org/wiki/Buddhist_Hybrid_Sanskrit

¹³⁴ Mahabharata: <http://en.wikipedia.org/wiki/Mahabharata>

¹³⁵ Holy Wars in Buddhism:

http://www.berzinarchives.com/web/en/archives/study/islam/kalachakra_islam/holy_wars_buddhism_islam_myth_shamb/holy_war_buddhism_islam_shambhala_long.html

In *The Abridged Kalachakra Tantra*, Manjushri Yashas explains that the fight with the non-Indic people of Mecca is not an actual war, since the real battle is within the body.... The First Kalki's intention in describing the details of the war was to provide a metaphor for the inner battle of deep blissful awareness of voidness against unawareness and destructive behavior.

Manjushri Yashas clearly enumerates the hidden symbolism. Raudrachakrin represents the "mind-vajra," namely the clear light subtlest mind. Shambhala represents the state of great bliss in which the mind-vajra abides. Being a Kalki means that mind-vajra has the perfect level of deep awareness, namely simultaneously arising voidness and bliss. Raudrachakrin's two generals, Rudra and Hanuman, stand for the two supporting kinds of deep awareness, that of the pratyekabuddhas and of the shravakas. The twelve Hindu gods who help win the war represent the cessation of the twelve links of dependent arising and of the twelve daily shifts of the karmic breaths. The links and the shifts both describe the mechanism perpetuating samsara. The four divisions of Raudrachakrin's army represent the purest levels of the four immeasurable attitudes of love, compassion, joy, and equality. The non-Indic forces that Raudrachakrin and the divisions of his army defeat represent the minds of negative karmic forces, assisted by hatred, malice, resentment, and prejudice. Victory over them is the attainment of the path to liberation and enlightenment.

¹³⁶ Kharosthi: <http://en.wikipedia.org/wiki/Kharosthi>

¹³⁷ The contrast between Indus Valley/Gandhara and Maurya occurred at many levels. The Indus valley had emphasized 7 rivers linked with the Indus (the Sapta Sindhu). Gandhara emphasized 5 river (the panch ab, cf. Punjab). The Mauryan empire emphasized 3 rivers linked with the Ganges.

¹³⁸ The role of Urdu in Pakistan is a topic of debate: <http://pakistanipatriots.blogspot.nl/2013/03/in-defence-of-urdu-why-farsi-and-arabi.html>

¹³⁹ Christ of India: <http://www.oco.org/original-christianity/the-christ-of-india/>

¹⁴⁰ Sanmitsu: <http://www.shingon.org/teachings/ShingonMikkyo/sanmitsu.html>

¹⁴¹ Meaning of Ayodhya means (A-Yodya) without war or without fight:

<https://groups.google.com/forum/#!msg/dr-ambekar-and-his-people/7Fj12DUqYzM/d51bIicj25AJ>

¹⁴² Krishna: <http://mondovista.com/davidkoreshx.html>

¹⁴³ Proto-Sinaitic: <http://scripts.garshin.ru/alphabet/proto-abc/old-semitic-abc.html>

¹⁴⁴ Krishna: <http://mondovista.com/davidkoreshx.html>

¹⁴⁵ Yadu-Ishalayam (Rock of the Yadu Tribe): <http://mondovista.com/davidkoreshx.html>

Indian Author Paramesh Choudhury, author of *The India We Have Lost*, claims that Krishna and his family probably fled to Iraq. But I'm certain that they went to Jerusalem. The word Jerusalem is derived from Sanskrit: *Yadu-Ishalayam*, meaning "The Holy Rock of the Yadu Tribe." Lord Krishna was a Yadu. The Moslems still revere this huge rock under the Dome of the Rock on Jerusalem Temple Mount.

¹⁴⁶ Indus Valley and Lost City of Dwarka: <http://thehagueasiaknowledge.wordpress.com/2013/02/14/indus-valley-civilisation/>

After 1900 BC, the systematic use of the symbols ended, after the final stage of the Mature Harappan civilization. A few Harappan signs have been claimed to appear until as late as around 1100 BC (the beginning of the Indian Iron Age). Onshore explorations near Bet Dwarka in Gujarat revealed the presence of late Indus seals depicting a 3-headed animal, earthen vessel inscribed in what is claimed to be a late Harappan script, and a large quantity of pottery similar to Lustrous Red Ware bowl and Red Ware dishes, dish-on-stand, perforated jar and incurved bowls which are datable to the 16th century BC in Dwarka, Rangpur and Prabhas. The thermoluminescence date for the pottery in Bet Dwaraka is 1528 BC. This evidence has been used to claim that a late Harappan script was used until around 1500 BC.^[14]

¹⁴⁷ Harappan and Jewish: http://www.factsbehindfaith.com/images/content_gallery/harr_alph_web_blue.gif

¹⁴⁸ Mercantile Caste: <http://www.viewzone.com/abraham2.html>

Indian historian Kuttikhat Purushothama Chon believes that Abraham was driven out of India. He states that the Aryans, unable to defeat the Asuras (The mercantile caste that once ruled in the Indus Valley or Harappans) spent so many years fighting covertly against the Asuras, such as destroying their huge system of irrigation lakes, causing destructive flooding, that Abraham and his kindred just gave up and marched to West Asia. (See Remedy the Frauds in Hinduism.)

¹⁴⁹ Peshawar: <http://www.gems.com.pk/PHistory.asp>

There are no authentic records of the tribes seated about Peshawar in these early days. It is, however, established that they were of Indian origin. It has been conjectured with some show of probability that they were an off-shoot from the race of Yadu who were either expelled or voluntarily migrated from Gujrat c. 1100 B. C. and who were identified afterwards near Kandahar and in the hill country round Kabul.

¹⁵⁰ Biblical Place Names in Khorasan: http://en.wikipedia.org/wiki/Biblical_place_names_in_Khorasan

¹⁵¹ Khurasan: <http://www.topix.com/forum/religion/zoroastrian/THKNUB3S16PAT480T>

¹⁵² Khurasan: http://upload.wikimedia.org/wikipedia/commons/e/ec/Khurasan_and_Afghans.jpg

¹⁵³ Lost Tribes: http://en.wikipedia.org/wiki/Theory_of_Pashtun_descent_from_Israelites

Biblical Places in Khorasan: http://en.wikipedia.org/wiki/Biblical_place_names_in_Khorasan

Cf. Map: <http://upload.wikimedia.org/wikipedia/commons/0/0c/Locations-of-the-ten-lost-tribes-assyrian-exile-in-pakistan-afghanistan-hara-hala-habor-gozan.jpg>

¹⁵⁴ Ibid. Biblical Places in Khorasan: http://en.wikipedia.org/wiki/Biblical_place_names_in_Khorasan

Cf. Map: <http://upload.wikimedia.org/wikipedia/commons/0/0c/Locations-of-the-ten-lost-tribes-assyrian-exile-in-pakistan-afghanistan-hara-hala-habor-gozan.jpg>

¹⁵⁵ This Indic – Jewish connection appears to have had at least three stages. The earliest stage linked Harrapan with the earliest Jewish alphabet (cf. notes 127, 146). The second stage was Brachmanicum – Hebrew 2 considered in the previous paragraph of the main text. Stage three entails Therapeuts. The Therapeuts (therapada, Theravada) linked with the Essenes had an Aramaic Hebrew Alphabet (cf. Mandaic Alphabet) which resembles the Syro-Galilean Alphabet which Fry (1799 285) identifies as ancient Chaldean of the Oriental Christians of Bassorah (Basra). Like the Brachmanicum Alphabet, this Syro-Galilean alphabet is right to left and has 22 letters. Given the close links of Essenes with Aramaic centres, the possibility arises that the lingua franca Aramaic may also have begun in the Indus Valley as a product of left-handed practices and then made its way West via Dilmun (Bahrain: <http://www.crystalinks.com/dilmun.html>) and Basra.

¹⁵⁶ Shinar, Land of the Indus People:

<http://books.google.nl/books?id=vvQnWEJNy4MC&pg=PA177&lpg=PA177&dq=shinar+place+afghanistan&source=bl&ots=0fN6ibOAI->

[&sig=pc9eXP49WiY5KrOEVAxecTLF3Ac&hl=en&sa=X&ei=IOuGVKj3JIu3UeKug-gC&ved=0CCAQ6AEwADgK#v=onepage&q=shinar%20place%20afghanistan&f=false](http://books.google.nl/books?id=vvQnWEJNy4MC&pg=PA177&lpg=PA177&dq=shinar+place+afghanistan&source=bl&ots=0fN6ibOAI-&sig=pc9eXP49WiY5KrOEVAxecTLF3Ac&hl=en&sa=X&ei=IOuGVKj3JIu3UeKug-gC&ved=0CCAQ6AEwADgK#v=onepage&q=shinar%20place%20afghanistan&f=false)
There are also Shinar Carpets in Afghanistan.

¹⁵⁷ Royal chronology of India: http://www.newdharma.org/royal_chron.htm

¹⁵⁸ Ibid.

¹⁵⁹ Royal chronology of India: http://www.newdharma.org/royal_chron.htm

¹⁶⁰ Jews: <http://zoroastrian.angelfire.com/> :

Many of the Jews in Babylon convert to the Good Religion. They are called FAROOSHIYM ("Persians") because they follow a "Persian" religion. In Greek their name is "Pharisees".

Some of the Pharisees desired to learn the healing arts of the Zoroastrian Magoi ("Magi"), and became known as OSSENIYM ("Healers"). Their Greek name is "Essenes".

Some Jews refuse to convert to this "Persian" religion, and they are led by a priest named Tzadok. The Jews who refuse to convert to the "Persian" religion are called "followers of Tzadok" or TZODOKIYM. In Greek their name is "Sadducees".

One sect of Pharisees became known as the NAZARIYM (from the Aramaic word "nazarot" meaning "keepers"), In Greek they were known as Nazarenes. Their name comes from the fact that they claimed to be the "keepers" of the secrets of the Magoi.

¹⁶¹ Therapeutae: <http://en.wikipedia.org/wiki/Therapeutae>

The pre-Christian monastic order of the Therapeutae is possibly a deformation of the Pāli word "Theravāda,"^[4] a form of Buddhism, and the movement may have "almost entirely drawn (its) inspiration from the teaching and practices of Buddhist asceticism".^[5] They may even have been descendants of the Indian Emperor Asoka's Greco-Buddhist emissaries to the West.^[6] Buddhist gravestones from the Ptolemaic period have been found in Alexandria in Egypt, decorated with depictions of the Dharma wheel.^[7]

¹⁶² Gymnophysicists:

<https://books.google.nl/books?id=Y5nG4IAWGAwC&pg=PT207&lpg=PT207&dq=gymnophysicists&source=b>

l&ots=MqO5q5Wmj-
&sig=BIJg8sQF6d0iCwQ7XDsqkYbqZc4&hl=en&sa=X&ei=o7C3VL3kLIvsaPT5gugH&ved=0CCYQ6AEwA
Q#v=onepage&q=gymnophysicists&f=false

¹⁶³ 7 Religious Ages: <http://essenet.net/naz/50weeks.html>

- 1) The early Himalayan phase now reverberating as the Bon (Bonmo and Bonpo) faith and the Sabian.
- 2) The early Indian phase associated with Jainism, Vajrayana and the Saivite.
- 3) The vegetarian orientated Cha'an and Zen forms of northern Buddhism, and Taoism to a certain extent.
- 4) The Ophite, Maggusaeen, Magi, Pythagorean, Platonic and Zarathustrian systems
- 5) The vegetarian Essene phase beginning with Liliukh and culminating in the ministry of Anhar and Yohanna the Baptist.
- 6) The vegetarian Nazorean phase centered in the Mt. Carmel Temple and propagated by Yesu, James, Miryai and Elxai.
- 7) The vegan Manichaeen phases inaugurated by Mar Mani.

¹⁶⁴ Josephus: http://en.wikipedia.org/wiki/Clearchus_of_Soli

¹⁶⁵ Ethnologue: <http://www.ethnologue.com/language/gwc>:

[variously called] Bashgharik, Bashkarik, Baskarik, Dir Kohistani, Diri, Dirwali, Gaawro, Garwa, Garwi, Gawri, Gowri, Kalami Kohistani, Kohistana, Kohistani.

¹⁶⁶ Ishanni <http://www.ocoy.org/original-christianity/the-christ-of-india/>

¹⁶⁷ Paul of Tarsus: http://rationalwiki.org/wiki/Paul_of_Tarsus :

Paul of Tarsus was the author of many letters addressed to various groups of first-century Christians. They comprise most of the New Testament, and as such are very influential in modern Christianity.

Paul, also known as "Saul," was a first-century Pharisee Jew who was fiercely opposed to the new sect of Judaism founded by Jesus Christ called the "Way" until his conversion following a vision on the road to Damascus, Syria. Paul modified the Way by stripping it of most of its original Jewish character, including temple worship and observance of Mosaic law, e.g., the prohibition against consuming pork. He took a major role in spreading this sect's theology throughout the northeastern Mediterranean world from Antioch (where it was first called Christianity) through Asia Minor, Greece, and Italy.

It is striking that it was in the Essene city of Antioch (on the Orontes) that Saint Paul decided to open up new Jewish religion to non-Jewish Gentiles and that the first use of the term Christians was in the same city in 37 A.D. when Saints Paul and Peter founded the Patriarchate of Antioch. In the nearby city of Edessa (Antioch on the Callirhoe), King Abgar V is said to have been in touch with Jesus in Jerusalem and later with Saint Thomas in India. See Letters of Saint Thomas to Edessa from India: <http://www.nasrani.net/2008/09/20/letter-of-st-thomas-the-apostle-to-edessa-from-india/>

¹⁶⁸ Saint Paul. See more at: <http://www.ocoy.org/original-christianity/the-christ-of-india/#sthash.qXUNBRgz.dpuf>

¹⁶⁹ Saul's Conversion: <http://biblehub.com/timeline/new.htm>

¹⁷⁰ Contacts of Saint Thomas with Edessa date back to 29 or 32 A.D.: http://en.wikipedia.org/wiki/Abgar_V

¹⁷¹ These referred to the Church of the East as the Chaldean Church of the East: Church of the East:

http://www.nestorian.org/history_of_the_nestorian_church.html

Cf. Syriac Christianity:

http://upload.wikimedia.org/wikipedia/commons/thumb/c/c2/Syriac_Christianity.svg/2000px-Syriac_Christianity.svg.png

¹⁷² Assyrian Church of the East: http://www.nestorian.org/history_of_the_nestorian_church.html:

At the end of the eleventh century, this church was the single largest Christian denomination at that time. John Stewart writes:

Whole peoples with their rulers had become Christians and it seems certain that there were few places in the whole Asia that were not reached at some time or other as the outcome of the marvelous activity of that wonderful church which extended from China to Jerusalem and Cyprus, and in the eleventh century is said to have outnumbered the Greek and Roman churches combined

From the Pacific Ocean in the East to the Mediterranean in the West; from the Black Sea and Siberia to the Indian Ocean and Arabian Sea, Assyrian missions were working. Asia Minor, Cyprus, Egypt, Palestine, Mesopotamia, Arabia, Persia, Afghanistan, India, China, Japan, Mongolia, Manchuria, and Turkistan—all hand missions where the gospel was taught by zealous workers of the Assyrian Church of the East.

¹⁷³ One of the tragic developments of the Hebrew tradition in Israel today is that it is implicitly involved in unrest in areas associated with Jewish roots: Afghanistan, Iran, Iraq, Syria, and is increasingly inimical to Christian traditions, including Jewish Christianity.

¹⁷⁴ Nestorians: http://www.nestorian.org/history_of_the_nestorian_church.html

Cf. Christological Spectrum:

http://en.wikipedia.org/wiki/Church_of_the_East#mediaviewer/File:Christological_spectrum-o2p.svg

¹⁷⁵ Ishanni <http://www.ocoy.org/original-christianity/the-christ-of-india/>

Because there were profound ties between India and Persia—many Persians being followers of Vedic Religion—the Saint Thomas Christians (Ishannis) always considered themselves brethren of the Persian Christians, who were of the Chaldean tradition which after the destruction of Christianity in Persia became centered in Iraq. Both the Persian and Iraqi Christians were condemned as heretics by the other churches of East and West since they did not believe that Jesus Christ was God in the sense of being an incarnation of one of the Trinity. Rather, they believed that he had begun as a man just like us and had attained the status of Christ—Son of God—as could (and should) all Christians. The Ishannis believed this as well, and they, too, were called heretics by the Western Christians who persecuted them. Just as modern “Christians” ignore the fact that reincarnation is an orthodox Jewish belief, so they ignore that there exist two churches—one founded by the Apostle Thomas in India and the other founded by the Apostle Thaddeus in Iraq—with a continuous history from the Apostolic age that do not believe in the Mediterranean doctrine of Jesus being the incarnation of the Second Person of the Trinity. - See more at: <http://www.ocoy.org/original-christianity/the-christ-of-india/#sthash.qXUNBRgz.dpuf>

¹⁷⁶ Flood: http://www.saturn-myth-delusion.net/Noahs_Ark_and_Flood_Myths.htm

¹⁷⁷ Kasyapa: <http://www.trsiyengar.com/id94.shtml>

¹⁷⁸ Oahaspe: http://en.wikipedia.org/wiki/Oahaspe:_A_New_Bible

¹⁷⁹ One Common Language: http://oahspestandardedition.com/OSAC/First_Language.html

¹⁸⁰ 5 Places: http://oahspestandardedition.com/OSAC/The_Flood3.html

¹⁸¹ First explanation of creation: http://oahspestandardedition.com/OSE_35c.html

¹⁸² Diringer 1948, 301.

¹⁸³ Book of Saphah: <http://www.angelfire.com/in2/oahaspe3/saphah.html>

¹⁸⁴ Primaries: http://oahspestandardedition.com/OSE_35b_files/image002.jpg

¹⁸⁵ Zoroastrianism: <http://www.topix.com/forum/colleges/boston-university/TNQSLs2ARHP2MOS4L>

¹⁸⁶ Some dates connected with the Great Flood:

1,796 B.C.	Africanus
2,102 B.C.	Hebrew
2,136 B.C.	Varro
5,500 B.C.	Magyar
	Pontopolis
5,600 B.C.	Essenes
9,500 B.C.	Plato
10,900 B.C.	America
11,000 B.C.	India
11,502 B.C.	India
35,102 B.C.	Babylon
109, 808 B.C.	Slavic

Cf. Flood Dates:

http://new.sumscorp.com/index.php?id=249&statement=get_obj&id_object=132448&session=ZW5nbGlzaDtlbmDSAANoO05ldyBNb2RlbHM7MTI0MzQxOzE3OzA7MDtJbnRlcm1lZGhldGU7MDtsb29rdXA-

¹⁸⁷ Babylonian Flood: http://www.saturn-myth-delusion.net/Noahs_Ark_and_Flood_Myths.htm

The Babylonian Flood itself predates the biblical by about 33,000 years, which demonstrates that the two inundations do not reflect *one* "historical" flood. Nevertheless, the story of Xisuthras or Ziusudra, the Babylonian Flood king, matches the later biblical account of Noah in important details, a common development with *myths*. Berossus is even recorded as stating that Ziusudra's ship landed "in the mountains of the Korduaians of Armenia," possibly the Kurdistans, located in the same area where ark-hunters have claimed to have found pieces of "Noah's ark."

¹⁸⁸ If the date were 1,900 B.C., co-inciding with A-Brahm's possible departure from Dwarka, then memories of the Flood would have included his hometown becoming a submerged city.

¹⁸⁹ Cf. note 165.

¹⁹⁰ Tower of Babel: http://en.wikipedia.org/wiki/Tower_of_Babel

As the King James version of the Bible puts it:

4 And they said, Go to, let us build us a city and a tower, whose top may reach unto heaven; and let us make us a name, lest we be scattered abroad upon the face of the whole earth.

5 And the Lord came down to see the city and the tower, which the children of men builded.

6 And the Lord said, Behold, the people is one, and they have all one language; and this they begin to do: and now nothing will be restrained from them, which they have imagined to do.

7 Go to, let us go down, and there confound their language, that they may not understand one another's speech.

8 So the Lord scattered them abroad from thence upon the face of all the earth: and they left off to build the city.

9 Therefore is the name of it called Babel; because the Lord did there confound the language of all the earth: and from thence did the Lord scatter them abroad upon the face of all the earth.

—Genesis 11:4–9

In Khorasan there is a Shinwar (Ashur) near the Khyber Pass:

http://en.wikipedia.org/wiki/Biblical_place_names_in_Khorasan

¹⁹¹ Tower of Nimrod:

http://translate.google.com/translate?hl=en&sl=ru&u=http://www.drui.ru/content/view/187/39/1/2/&ei=mKMkTKziIIHLOLK8mOgC&sa=X&oi=translate&ct=result&resnum=9&ved=0CEIQ7gEwCA&prev=/search%3Fq%3Dboaz%2Bboibel%26hl%3Den%26rlz%3D1G1GGLQ_ENNL352

¹⁹² Virgil: <http://en.wikipedia.org/wiki/Virgil>

¹⁹³ Table viii b. 72 Sacred Alphabets listed by country and in terms of left to right and right to left alphabets.

	Left to Right	Right to left
0. Africa		Aphricanum Aphrorabbinicum
1. Arabia	Sabaeum Saracenum	Arabicum
2. Armenia	Armeniacum	
3. Azerbaijan (Massaghetia) Massageticum		
4. Croatia	Illyricum	
5. Egypt	Hieroglyphicum Aegyptiacum Cophitaeum Isiacum	
6. Ethiopia	Aethiopicum Cussaeum	
7. France	Gallicum	
8. Germany	Germanicum	Germanorabbinicum
	Geticum (also Scandinavia) Gothicum	
9. Greece	Aeolicum Apollonianum	

	Atticum Doricum Graecum Ionicum	
10. India		Brachmanicum Indicum
11. Iraq	Assyria Assyrium Chaldea Eden	Babilonicum Chaldaicum Adamaeum
12. Ireland	Hibernicum	
13. Israel		Angelicum Arcanum Coeleste Hebraicum Enochaeum Hebraeo-Arabicum Mosaicum Mysticum Noachicum Rabbinicum Rabbinothes-Salonicum Seraphicum Solomonicum Syrohebraicum Supercoeleste Cananaeum Idumaeum Galilaeum Palaestinum Samaritanum Iudaeosamaritanum
	Canaan Edom Galilee Palestine Samaria	
14. Italy	Hetruscum Italo-rabbinicum Latinograecum Mercurianum Virgilianum	
15. Lebanon (Phoenicia)	Phoenicium Maroniticum	
16. Persia		Persicum
17. Scotland	Scoticum	
18. Scythia	Scythicum	

19. Serbia	Servianum	
20. Spain	Hispanorabbinicum	
21. Syria	Syrrarmeniaticum Syriacum	Syrohebraicum
	Iacobitaeum	
22. Tunisia	Punicum	
23. Turkey		Turcicum
	38 Alphabets	33 Alphabets
¹⁹⁴ Hebrew people: http://en.wikipedia.org/wiki/Jewish_population_by_country		
¹⁹⁵ Hebrew language: http://en.wikipedia.org/wiki/Modern_Hebrew		
¹⁹⁶ The Essenes speak of a False Torah presented by Ezra, 516? B.C.: http://www.essene.com/Church/EsseneChronology.htm		
¹⁹⁷ There is reference to his coming from the Plain of shinar which is typically assumed to be in Iraq. But there is also an Aqcha Baghi Shinar Rug from Pakistan.		
¹⁹⁸ Old Testament: http://www.wycliffe.net/BTT.html . In the Documentary Hypothesis there is a contrast between the Jahwist and the Elohist traditions (c. 950 – 850 B.C.): http://en.wikipedia.org/wiki/Documentary_hypothesis		
¹⁹⁹ More recently, the successors of the Old Testament tradition have gone further: supporting attacks on earlier centres of Christianity in Syria, Lebanon, and Iraq. Acts of omission are being supplemented by acts of commission whereby the sources of Christianity are being threatened and destroyed.		
²⁰⁰ Chaldean used by Anti-Diluvian Patriarchs: Fry, Pantographia, 1799, p. 29: http://archive.org/stream/pantographiacont00fryeiala#page/28/mode/2up/search/chaldean		
²⁰¹ In the past decades tragically most of the areas which were the sources of Christianity: Lebanon, Syria, Iraq, Afghanistan have suffered wars which have destroyed original documents.		
²⁰² There are no precise dates for the beginnings of Christianity in Rome. 60 A.D. coincides with Saint Paul's arrival in Rome. Between 64-69 A.D. both Saint Peter and Saint Paul are reported to have been martyred: http://eoc.dolf.org.hk/livingev/stpaul.htm		
²⁰³ Pentarchy: http://en.wikipedia.org/wiki/Pentarchy . Saint Paul started Syriac Christianity in Antioch (37 A.D.), of which Saint Peter became the first head. Saint Paul is also seen as founder of the Eastern Orthodox Church (Constantinople, which some trace back to Pentecost 33 A.D.: http://orthodoxwiki.org/Orthodox_Church). Saint Peter is also seen as the first Pope of Roman Christianity (possibly as early as 42 A.D.: http://www.newadvent.org/cathen/11744a.htm). Saint Mark established Egyptian Christianity in Alexandria (42 A.D.). Andrew became the patron saint of Constantinople. James the Just headed Jewish Christianity in Jerusalem (50 A.D.). Assyrian (Edessa) and Oriental Orthodoxy (Antioch, Edessa, Nisibis) models also evolved such that there were at least 7 Christianities, each with their own versions and histories. (cf. Early Centres of Christianity: http://en.wikipedia.org/wiki/Early_centers_of_Christianity#Antioch). Some speak of Lost Christianities: http://www.amazon.co.uk/exec/obidos/ASIN/0195182499/65536-21 Each of the cities of pentarchy was linked with major alphabets: Alexandria (Coptic - cf. Armenian, Georgian, Egyptian - cf. Arabic), Antioch (Aramaic, Syriac), Jerusalem (Hebrew), Constantinople (Greek - cf. Cyrillic), Rome (Latin).		
²⁰⁴ E.g. Septuagint (Alexandria), Syriac Bible (Antioch, 200 A.D.), Saint Jerome's Vulgate Bible (Rome, Jerusalem, 381 A.D. ²⁰⁴), Armenian (405 A.D.) and Georgian (420 A.D.): Bible Timeline: http://www.wycliffe.net/BTT.html 381 A.D. according to Wycliffe Timeline: http://www.wycliffe.net/BTT.html 382-405 according to Wiki, Jerome: http://en.wikipedia.org/wiki/Jerome		
²⁰⁵ Indeed, they are linked with the 5 principal alphabets listed by Wiki (cf. note 28) and 4 of the 5 world alphabets which are the focus of this book. It is noteworthy that of these, Latin is the only one that is an A B C D Model. Greek, Armenian, Georgian ate A B G D and Cyrillic is A B V G.		

²⁰⁶ In practical terms, the First Council of Ephesus (431) saw the departure of the Assyrian Church, and the Council of Chalcedon (451) saw the breakaway of the six Oriental Orthodox Churches (Coptic, Ethiopian, Eritrean, Syriac, Malankara Syrian (Indian Orthodox Church), Armenian Apostolic churches). The Great Schism split the Western and Eastern Orthodox churches of Rome and Constantinople.

²⁰⁷ The idea of a trinity had its Indian equivalent in the trimurti of Brahma, Shiva and Vishnu. The Indian model had an implicit distinction qua time: i.e. Brahma was self-existent or unbegotten (swayambu, svayanbhava), whereas other gods were begotten. In Persia there were four worlds: World of Time, World of Duration, World of Perpetuity, World of Eternity (zaman, dahr, sarmand, azal). In the West, the Indian notion of unbegotten became Autogenes, Autogenetor, Archigenetor, Self-Existing, Self-Born, Self-Created and was contrasted to the son as only-begotten. The human and the divine nature of Christ were contrasted as one in time, the other in eternity (i.e. two rather than four temporal states). Insisting that all three members of the trinity were equal threatened eastern distinctions, led to enormous debates about miaphysites, monophysites, dyophysites and ultimately to the Great Schism with respect to Filioque.

One way of distinguishing the positions is found in the New Advent site:

Nestorians: One person, two hypostases, two natures.

Catholics: One person, one hypostasis, two natures.

Monophysites: One person, one hypostasis, one nature.

<http://www.newadvent.org/cathen/10489b.htm>

²⁰⁸ This led to heresies (Arianism, Nestorianism), schisms, a series of -isms (Dyophysitism, Monophysitism, Miaphysitism).

²⁰⁹ In a larger sense, the Virgin Mary was not just the Mother of Christ (Chritototokos) but was also linked with other equivalents of the Divine Feminine such as the Great Mother, Great Goddess (Div, Simorgh, Aditi), Maha-Shakti, Maha-Devi. When her epithet as Mother of God (Theotokos) was questioned by Nestorius, it was one of the elements that led to the Nestorian Schism. Locating the Councils of Ephesus (341, 349, 475 A.D.) the home of Diana of Ephesus, is said to have been done in order to associate the Virgin with powers associated with Diana. Cf.: <http://www.tidenstecken.se/kkdiana.htm>; <http://www.thestillman.com/stillmanfiles/2012/10/a-goddess-by-any-other-name/>

²¹⁰ More recently an extreme faction of that tradition has not opposed conflicts in a number of the early centres of Christianity: e.g. Syria, Jordan, Iraq, Egypt, Yemen, Persia. Pessimists would note that original sources, documents, monuments and heritage of early Christianity in these other centres are being (intentionally) destroyed.

²¹¹ Jerusalem. Mother of all Churches: http://en.wikipedia.org/wiki/West_Syrian_Rite

This ecclesiastical imperialism takes almost humorous forms in *What Kind of Jew are You?*

(<http://thuleanperspective.files.wordpress.com/2013/06/nws9gtv.png>), implying that Judaism is the source of religions. More insidious is how Christian art is said to be Jewish (http://www.opednews.com/articles/Christian-or-Jewish-Gospel-by-Bernard-Starr-Anti-semitism_Art_Art-History_Bible-141203-734.html). Cf. Bernard Starr, *Jesus, Jews, and Anti-Semitism in Art: How Renaissance Art Erased Jesus' Jewish Identity and How Today's Artists Are Restoring It*, Amazon digital services, 2014.

²¹² Hebrew. Mother of all Languages: <http://www.yaiy.org/literature/HebrewOriginalLang.html> ; <http://judaism.stackexchange.com/questions/15366/is-hebrew-the-mother-of-all-languages-spoken-today-in-the-world> . This has also been claimed for Sanskrit:

http://www.thevedicfoundation.org/valuable_resources/Sanskrit-The_Mother_of_All_Languages_partI.htm and for a Single Ancestral Tongue from Africa:

<http://www.wsj.com/news/articles/SB10001424052748704547604576262572791243528>

²¹³ Cf. Galatians 2:16: <http://biblehub.com/galatians/2-16.htm>

²¹⁴ Number Symbolism of Marcus: <http://www.sacred-texts.com/gno/fff/fff54.htm>

²¹⁵ John 1:1. Greek: http://en.wikipedia.org/wiki/John_1:1

²¹⁶ Gospel of John, Latin: <http://www.medievalist.net/hourstxt/john.htm>

²¹⁷ John 1:1: <http://bible.cc/john/1-1.htm>

In 1986 -1987, a year as Getty Scholar allowed first efforts towards a system for universal media searching (SUMS), initially as a database on perspective. I am deeply grateful for their support, to Larry Moore of the OLA, to the team that developed the Toronto demo, to Alexander and Vasily Churanov, and more recently Maksim Kutsov who created the current demo.

By 1995, SUMS was recognized as one of four examples for pilot project 5 of the G7: Multimedia Access to World Cultural Heritage. This led to exhibitions in Brussels, Halifax and Madrid and involvement with EC plans for an MoU for Multimedia Access to Europe's Cultural Heritage, Medici Framework, and E-Culture Net. I am grateful to Mario Verdesse and colleagues at the EC.

²¹⁸ Sarabhanga: <http://www.reocities.com/sarabhanga/>

²¹⁹ Krishna Yajurveda, Kathaka Samhita, 12.5, 27.1; Krishna Yajurveda, Kathakapisthala Samhita, 42.1; Jaiminiya Brahmana II, Samaveda, 2244). - See more at: <http://www.oco.org/original-christianity/the-christ-of-india/#sthash.3oOkjWMK.dpuf>

²²⁰ Aeons 1-2: Depth-Silence, Aeons 3-4: Mind-Truth, Aeons 5-6: Word-Life, Aeons 7-8: Man-Church. This view was expounded by Marcus from Lyon, but built on ideas of Valentinus (1st c.A.D) and earlier ideas from Egypt concerning the Ogdoad, Decad and Dodecad. Cf. <http://www.sacred-texts.com/gno/fff/fff54.htm>

²²¹ Number Symbolism: <http://www.sacred-texts.com/gno/fff/fff54.htm>

²²² Alphabet: <http://en.wikipedia.org/wiki/Alphabet>

²²³ Alphabet: <http://en.wikipedia.org/wiki/Alphabet>

²²⁴ Sanskrit, Nepali and other aksharas have a different definition of letters than in the West: e.g. Teaching Yourself Nepali, New Delhi: Mahaveer Publishers, 2007, p. 2:

"The consonants have a basic difference from Roman alphabets. A Roman alphabet is a HALF LETTER in itself until a vowel is placed following it. For example

1. 'W' has no phonetic existence on its own unless it is written as WATER or WILD where it becomes 'Wa' or 'Wai'.

2. 'C' has no phonetic existence of its own unless it is written as CATCH or CONFIRM where it sounds as 'Cai' or 'Cun'.

²²⁵ Category: AbugidaSystems: http://en.wikipedia.org/wiki/Category:Abugida_writing_systems

²²⁶ Yezidi: <http://www.oneworld.am/journalism/yezidi/tamoyan.html>

The Yezidi emigrated from India to Afghanistan, and from Afghanistan into Iran and, lived in Iraq, and in Syria. In Iraq we started to call ourselves "Yezidi". Before then we were "the people of Malek Tavous". Yezidi history dates back 5,000 years. the Kurds began to form as a nation only in the 10th or 12th century. The Kurds are nomadic people living in mountainous regions.

On the other hand, in Nepali, every consonant is complete within itself because it has the vowel 'a' inherently incorporated in it. It has phonetic sound of its own. Any addition vowel only changes its phonetics accordingly."

²²⁷ Essenes:

<http://users.telenet.be/worldstandards/images/spread%20of%20alphabets%20around%20the%20world.gif> . cf. <http://essenes.net/naz/history.html>

²²⁸ 6 Alphabets: <http://www.scribd.com/doc/11959826/Vedic-View-of-Sri-Jagannath>

²²⁹ Mahabharata: <http://en.wikipedia.org/wiki/Mahabharata>

The oldest preserved parts of the text are thought to be not much older than around 400 BCE, though the origins of the epic probably fall between the 8th and 9th centuries BCE.^l

The Mahabharata describes a war that began on 22 November of 3067 B.C.: <http://www.advaita-vedanta.org/archives/advaita-l/2002-October/004174.html>

²³⁰ Gematria: footnote e.g. A system using numerical equivalences of letters by which hidden truths and meanings are discovered within words.

²³¹ Vseyasvetnaya Diploma : <http://www.ruskolan.info/article/33/>:

It is fundamentally different from our usual ratification the following features...

1. Vseyasvetnaya diploma consisted of 147 Beeches , each of which carried a well-defined ideological sense.

2 . Beeches Vseyasvetnoy Diplomas multidimensional.

3 . Each Bukova served not only the function of the letters refer to the character, but it was set up and cognitive task, which allows you to connect learning with the educational process.

4 . Every Russian Bukova fulfilled a moral problem in the transmission from one generation to the commandments of clan or tribe.

Most of the Beeches - concepts was struck and forgotten. Comparative analysis of the languages allowed to find the similarity of the Russian language with English, and the remaining ancient letters and words of both languages is the same original meaning.

²³² Sumer: http://en.wikipedia.org/wiki/Cuneiform_script

²³³ 1224 signs: http://www.peshera.org/khrono/khrono-03_9.html

1240 signs: <http://dm80.ru/lib/azbuka-history.pdf>

Cuneiform signs in Sumeria had up to 1500 signs. http://en.wikipedia.org/wiki/Cuneiform_script

²³⁴ Chronology is a matter of great debate. The range is suggested by some dates:

150 B.C. : <http://www.urbandictionary.com/define.php?term=sanskrit&defid=2459636>

1500- 1200 B.C.: <http://en.wikipedia.org/wiki/Sanskrit>

6,500 – 1,500 B.C.: <http://www.sanskrit.nic.in/aboutsanskrit1.htm>

²³⁵ Seed Syllables (Bijas): <http://www.onmarkproductions.com/html/calligraphy1.shtml>. See also Gojūon: <http://en.wikipedia.org/wiki/Goj%C5%ABon>

²³⁶ Gojuon: <http://en.wikipedia.org/wiki/Goj%C5%ABon>

The *gojūon* is an ancient convention, originating in the character ordering in Sanskrit, as well as a means for expressing the *hansetsu* of Chinese characters.

The monk Kūkai introduced the Siddham script, which being a Brahmic script used the Sanskrit ordering of letters, to Japan in 806 on his return from China. Buddhist monks who invented Katakana, chose to use the word order of Sanskrit, and Siddham, since important Buddhist writings were written with those alphabets.^[1]

According to my friend, Dr. Ronald Ng (personal communication):

Yes, that language has what is called gojuin (go = 5, ju = 10, so goju is 50, in = sound), but the written alphabet did not come from Sanskrit. They were adapted from Chinese kanji and according to the Japanese, invented by ladies in the court.

²³⁷ Sanskrit: http://upload.wikimedia.org/wikipedia/commons/a/a9/Phrase_sanskrit.png

²³⁸ The Essenes call this migration 7 Religious Ages or Daria: <http://essenet.net/naz/50weeks.html>

²³⁹ Dead Sea Alphabet: "Admonitions To the Sons of Dawn" (4Q298): <http://www.wicaccourse.co.uk/M19-MagickAlphabets.htm>

²⁴⁰ Buddha Prosyletism: http://1.bp.blogspot.com/_c-2zLZuCMQo/TGQTIbOdA9I/AAAAAAAAAGA/39LISpiRPec/s400/asoka-map-jpeg-mug.jpg

²⁴¹ Scythianus: http://docs.google.com/viewer?a=v&q=cache:mqwWvtYxEV0J:www.shamogoloparvaneh.com/Manichaeism_Esoteric_Buddhism_and_Oriental_Theosophy_V1.pdf+4+splendors+manichaeism&hl=en&pid=bl&srcid=ADGEESjJ9jGITAP_wTiIsMFjuelDd2VEtg4DgOARo3birgPxYVCPnYymJrP5HEjNUPvAc6kcH7sgCrmjnIrIa22EAn57ITxR-UUSsoTEICUnSKHv1r_k0evaAAGg0BUb7zhYelDnHXP_&sig=AHIEtbQRteYNiuRp_2oZlkcpKu4QiBt8Og

²⁴² Daco-Indian: <http://forodeespanol.com/Archive/RomanianLatinSlavonicWordsSanskrit-ScriptsBy/mzwn/post.htm>:

The Romanian seaside Dobrogea was Scythia Minor in the times of Roman Empire. Scythes language is known to be Iranian Sanskrit, the same with Indian Sanskrit. Marin B=E3rbulescu-Dacu (cited by A.Deac I, p. 378), wrote in 1936 The Daco-Thracian origine of the Romanian (Originea daco-trac=E3 a limbii rom=E2ne) based on the famous Sanscrit dictionaries as those belonging to Burnouf Emil, Dictionnaire classique sanscrit, Paris, 1926, Carnoy Albert, Grammaire elementaire de la langue sanscrite, 1925, Mansion Ioseph, Esq.d'une histoire de la langue sanscrite, 1931. According to him the Romanian colloquial speech is identical to the primordial Daco-Indian, the language of Veda Daci who penetrate in India, milleniums before Christ.

²⁴³ Scytho-Sarmatian Alphabet: <http://balgarite.interbgc.com/Image10.jpg> ; Bulgarian Runes:

http://upload.wikimedia.org/wikipedia/commons/3/35/Bulgar_runic_letters.png

²⁴⁴ See Veda Places: http://77.72.129.223/index.php?id=249&statement=get_obj&id_object=245440

²⁴⁵ Mitanni: <http://en.wikipedia.org/wiki/Mitanni>

²⁴⁶ See Cologne Sanskrit Dictionary under Amrita: <http://www.sanskrit-lexicon.uni-koeln.de/scans/MWScan/tamil/index.html>

²⁴⁷ Turkic Runes: http://www.ancientscripts.com/turkic_runes.html; Hungarian Rune Project: <http://www.hungarianruneproject.com/>. For an introduction to a bigger picture see Evolution of Alphabet:

http://77.72.129.223/index.php?id=249&statement=get_obj&id_object=222530. See also <http://s155239215.onlinehome.us/turkic/31Alphabet/Amanjlov/AmanjlovAlphabetTableEn.htm>

²⁴⁸ Birch-Bark manuscripts: http://en.wikipedia.org/wiki/Birch_bark_manuscript

²⁴⁹ Slavic and Sanskrit: <http://www.secretdoctrine.ru/symbols/symbol.php?swastika.ssi>

Cf. <http://gifakt.ru/archives/index/pochemu-russkie-govoryat-na-sanskrite/>

²⁵⁰ Glagolitic - Alanic – Cyrillic:

http://www.protobulgarians.com/Russian%20translations/Zhivko%20Voynikov%20-%20Alano-drevnebolgarskoe%20pismo/ALANO-DR-BOLG-PISMO/AL-PRB-P-4_files/image032.gif

²⁵¹ 82 Karachay-Cherkessia Runes: <http://kumukia.ru/article-8986.html>

²⁵² Celestial Stem: http://en.wikipedia.org/wiki/Celestial_stem. This is the official view. Later we shall cite evidence suggesting that this framework may be much older.

²⁵³ Royal Chronology of India dates this Priest Split (Devas- Asuras War) at 3375 B.C.: http://www.newdharma.org/royal_chron.htm

- ²⁵⁴ Khorasan: <http://en.wikipedia.org/wiki/Khorasan>
- ²⁵⁵ Masato Tojo, Manichaeism, Esoteric Buddhism and Oriental Philosophy: Their Common Ontological Scheme, 2009: http://www.shamogoloparvaneh.com/Manichaeism_Esoteric_Buddhism_and_Oriental_Theosophy_V1.pdf. See also Mithraeum Japan: http://homepage2.nifty.com/Mithra/english_index.html
- ²⁵⁶ Wiki: Manichaeism: <http://en.wikipedia.org/wiki/Manichaeism>
- ²⁵⁷ <http://en.wikipedia.org/wiki/Christology>
- ²⁵⁸ Trinity: A False Doctrine: <http://www.debate.org/debates/The-Trinity-A-False-Doctrine/1/>
- ²⁵⁹ Indo-European Map: http://www.uio.no/studier/emner/hf/ikos/EXFAC03-AAS/v12/undervisningsmateriale/Language_families.pdf
- ²⁶⁰ Brahmi: http://en.wikipedia.org/wiki/Brahmi_script
- ²⁶¹ Abugida: <http://en.wikipedia.org/wiki/Abugida>
- ²⁶² There is also a problem of sequence: the original arabic shapes are in an A B T Th order. They a b g d was a later variant. North Semitic have only the a b g d version and thus could not have inspired the A B T TH of Arabic.
- ²⁶³ Medium is the message: http://en.wikipedia.org/wiki/The_medium_is_the_message
- ²⁶⁴ Phoenician: http://www.maronitehistory.org/Maronite_Phoenician_Heritage
The Phoenicians developed the pictographs into syllables and were the first to invent a true alphabet, easy to write symbols called letters – “22 magic signs, rightly called the greatest invention of man, through which man has been able to record his ideas and emotions and transmit them to posterity”. This happened probably in the 15th century BC from a Byblos man. Phoenician traders passed the magic signs westward to the Greeks (ca 800BC) and eastward to the Aramaeans. The Greeks in turn transmitted them through Latin to other Europeans. The Aramaeans transmitted them to the Hebrews and the Arabs. Ironically these Phoenicians who perfected the earliest system of writing left us but little in the form of literature. Being primarily traders, they used their alphabet mainly for business transactions.
- ²⁶⁵ Greek: <http://www.arapacana.com/glossary/misc/letters.html>
- ²⁶⁶ Most early alphabets have both vowels and consonants. They differ in the sequencing of these two elements. For instance, Sanskrit begins with vowels followed by consonants and later introduces matrices with vowels along one axis and consonants along the other axis. A famous version of Aryabhatta in the 7th c. A.D. combines 9 vowels with 33 consonants to produce 297 letters and sounds. A number of European systems produce simplified subsets of this approach. Other systems, especially runic versions, begin with a) consonants followed by b) vowels, c) semivowels and diphthongs.
They also point to a future history of alphabets. Early alphabets (e.g. Sanskrit, Linear A) begin with vowels first and often entail syllabaries. Later alphabets favour vowels in between, sometimes changed to consonants (e.g. Hebrew), sometimes at regular intervals (e.g. English)
- ²⁶⁷ Claimed by some to go back 600,000 years: http://kaa67.ya.ru/replies.xml?item_no=6062
- ²⁶⁸ x-арийские руны: <http://sv-rasseniya.narod.ru/wp-content/uploads/2010/hrono/3-arxeologicheskije/foto-478.jpg>
- ²⁶⁹ Cologne Sanskrit Dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/cgi-bin/tamil/recherche>;
MATRKAzoa. m. N. of wk. (on the employment of the alphabet in cabalistic diagrams).
- ²⁷⁰ For instance there are claims that Georgian Asomtavruli began in 5,604 B.C. See: <http://mshwan1.livejournal.com/17571.html> ;
<http://www.kartvelian.org/en/research/fields/kartvelian/paleography.html> .
- ²⁷¹ Wiki: World Alphabet Distribution
- ²⁷² This function of establishing identity is sometimes twisted into becoming a means of imposing an external identity on persons. In the times of empires, this made the official language, as the lingua franca of a territory/territories, more powerful than others: Latin, Greek, Imperial Aramaic, Cyrillic and the colonial alphabets (French, Spanish, Portuguese, German, Dutch) are obvious examples.
- ²⁷³ Words make the man: <http://info.sadlier.com/Vocabulary-Blog/bid/88308/Vocabulary-Activity-Words-Make-The-Man>
- ²⁷⁴ Taylor, 1884, 283
- ²⁷⁵ Taylor, 1884, p. 248: <http://archive.org/stream/alphabetanaccou02taylgoog#page/n272/mode/2up>:
The later alphabets, the Parsi, the Hebrew, the Syriac, the Mongolian, and the Arabic were at first local variants of the Aramaean. Owing to accidental circumstances they became the sacred scripts of the five great faiths of Asia, Zoroastrianism, Judaism, Christianity, Northern Buddhism and Islam. Hence the descendants of the Aramaean alphabet occupy a space on the map second only to that filled by the Latin alphabet itself.
- ²⁷⁶ Diringer 1948, 301.

²⁷⁷ Diringer, 1948, 285. Cf. Nestorian Schism: http://en.wikipedia.org/wiki/Nestorian_Schism

²⁷⁸ Diringer, 1948, 291-292. Cf. Wiki: <http://en.wikipedia.org/wiki/Manichaeism>

²⁷⁹ Hebrew is a striking example of another path. It was an ancient language, had its ancient texts and became a world religion. Yet they abandoned their old alphabet, Samaritan (Alphabetum Samaritanum s. Hebraicum vetus), in favour of a new one, Assyrian (Character Verus Hebraeus sive Assyrii), and then abandoned this in favour of Greek. Thereafter, their success lay in continually adapting perfectly to other alphabets, while insisting on the integrity of their original. As a result, there has been a flowering of local versions (^{Judaeo-Arabic}; Judaeo-Spanish Script; Judeo-Berber; Judeo-Bukharic; Judeo-Crimean Tatar; Judeo-Esfahani; Judeo-Georgian; Judeo-Iranian; Judeo-Iraqi; Judeo-Kermani; Judeo-Malayalam; Judeo-Moroccan; Judeo-Provençal; Judeo-Shirazi; Judeo-Slavic; Judeo-Tadjik; Judeo-Tat; Judeo-Tripolitanian; Judeo-Tunisian, Judeo-Yazdi; Judeo-Yemeni), five using the Arabic alphabet (Arabic, Judeo-Iraqi [yhd]; Arabic, Judeo-Moroccan [aju]; Arabic, Judeo-Tripolitanian [yud]; Arabic, Judeo-Tunisian [ajt]; Arabic, Judeo-Yemeni [jye] (A language of Israel): Semitic: <http://www.ethnologue.com/subgroups/semitic>). Ultimately only 2 of the 57 Semitic languages are Hebrew. Ten languages of Israel are Semitic, but five of these are in Arabic. According to Ethnologue the total number of persons speaking Hebrew is 5,302,770 (<http://www.ethnologue.com/language/HEB>). This is a rather stark contrast to the assertions that a Proto-Sinaitic (Hebraic) alphabet is the source of Phoenician, Aramaic, Brahmi and all the languages of India and South-East Asia. .

²⁸⁰ Aramaic was a lingua franca of Middle Asia only as long as it was the official language of an empire.

²⁸¹ The Slavic connections in early alphabets remain accessible in Russian books and on the Russian Internet. They have merely been forgotten in the West. Rediscovering their role offers serious examples of so-called lost symbols and lost codes that have become all the fashion. They confirm that the letters which we use daily have a long and rich history.

²⁸² Marcosians: <http://en.wikipedia.org/wiki/Marcosians>

²⁸³ 37: http://www.biblewheel.com/gr/GR_Creation.asp

²⁸⁴ AJJIAX: <http://www.liveinternet.ru/users/1575676/post72661347/>

²⁸⁵ Paradise Squared: <http://gramota.org/fr-trad.html>

Sign system of paradise squared. - The swastika of 4-[ekhStoronnego] I or To [sviu]. The word of the past raises in the future. The word of future towards comes. In [EdinaChestve] they form to place. [PoTvortsovoe] [Alla]; 4-[ekhStoronnaya] shielding to place. Association for Y and X [Slovesarnoe] [VoskhzhdenChestvo]. This is the sign of the [poTvortsovogo] ascending of Allah through the [poTvortsovoe] association of Perfume- reasons. Here and the [poTvortsovoe] and periodic association of the Perfume- reasons, when some point by means of at least [Raevosti] has the highest celestial humaneness, which [Edinyaetsya] with The [tverdievoy] humaneness by collective Spirit- reason. Turning to [VoskhzhdenChestvu], when is all better than surrounding material, the surrounding universes of different velocity limits in [EdinaChestve] with itself appears the point Of [novoVremennykh] three-dimensional [VoskhzhdenChestv]. This already when body are even The [charizmennye] [Lukomornye] zones, when body is all better than the time-spatial [Kontinialnykh] steps of practically all visible limits of material. This is [Postroenchestvo] of material of not simply paradisiacal structures, but already when paradisiacal structures appear themselves only body for the ascending.

²⁸⁶ Allah Symbol: <http://www.liveinternet.ru/users/2930900/post136149295/>

²⁸⁷ Muslim Conquests: http://en.wikipedia.org/wiki/Muslim_conquests

²⁸⁸ The Assyrians (Neo-Assyrian Aramaic) also had square script. This was copied by the Hebrews (Judeo-Aramaic, ketav meruba). But these languages developed very intricate rules for the precise appearance of each letter. Partly as a result they remained specialized alphabets. Aramaic has c. 550, 000 users. Hebrew has an estimated 5-7 million users.

²⁸⁹ Iron Age Italy : http://en.wikipedia.org/wiki/File:Iron_Age_Italy.svg

²⁹⁰ Romance Languages: http://en.wikipedia.org/wiki/Romance_languages :

Dahlby lists 23 based on mutual intelligibility: Portuguese, Spanish, Asturian-Leonese, Aragonese, Catalan, Gascon, Provençal, Gallo-Wallon, French, Franco-Provençal, Romansh, Ladin, Friulian, Venetian, Lombard, Corsican, Italian, Neapolitan-Sicilian, Sardinian, Dalmatian, Istro-Romanian, Aromanian, and Daco-Romanian.^[3]

²⁹¹ Mapuche: <http://www.omniglot.com/writing/mapuche.htm>; cf. <http://www.ethnologue.com/region/SAM>

²⁹² Ethologue: <http://www.ethnologue.com/region/SAM>

²⁹³ In the case of major languages, once their alphabets became recognizable templates, their alphabets were adopted and sometimes imposed on other languages. Especially in Africa, this occurred with spoken languages without written traditions, an important field that has been opened through the pioneering studies of Jack Goody,

but remains beyond the scope of this study. In other cases, a language evolved with parallel scripts: e.g. Sindhi, which is written both in Devanagari Sanskrit and in Arabic; or Urdu which uses the (Persian) Nasta'liq alphabet, Kaithi, Devanagari, and sometimes Latin alphabets. In such cases, a people speaking the same language use competing scripts, typically for religious and political reasons. These parallel alphabets and scripts are a domain for future study.

Jack Goody: http://en.wikipedia.org/wiki/Jack_Goody. See, especially:

- 1986 *The Logic of Writing and the Organisation of Society*, Cambridge: Cambridge University Press.
- 1987, *The Interface Between the Written and the Oral*, Cambridge: Cambridge University Press.

²⁹⁴ Hebrew remains an anomaly as an alphabet known around the world and a world religion, but on a very different scale than Christianity and Islam. Judaism has a population of 14 million; Islam of 1.5 billion and Catholicism a population of 2.1 billion. List of Religious Populations:

http://en.wikipedia.org/wiki/List_of_religious_populations

²⁹⁵ Written Languages: <http://srhbay.wikispaces.com/12+MAIN+WORLD+LANGUAGES>

The Wycliffe Bible site, cited in note 30: <http://wycliffe.org.uk/wycliffe/about/vision-whatwedo.html>, has higher numbers for languages with translations. Presumably a distinction is wanted between languages which have isolated works in translation and those where alphabets and writing are part of everyday culture.

²⁹⁶ Omniglot: <http://www.omniglot.com/writing/langalph.htm#khojki>:

Arabic | Baybayin | Bengali | Buhid | Burmese | Canadian Aboriginal Syllabics | Chinese | Cuneiform | Cyrillic | Devanagari | Ge'ez (Ethiopic) | Georgian | Gujarati | Gurmukhi | Hebrew | Kannada | Kharosthi | Kathi | Khojki | Lao | Latin | Lontara | Malayalam | Mwangwego | N'ko | Ogham | Oriya | Phags-pa | Runic | Syriac | Sharda | Soyombo | Takri | Tibetan | Tifinagh

²⁹⁷ Greek used to write: <http://www.omniglot.com/writing/langalph.htm#khojki>:

Albanian, Ancient Macedonian, Arabic, Aromanian, Arvanitic, Gagauz, Gaulish, Greek, Hebrew, Lydian, Old Ossetic, Phrygian, Sarguch, Thracian, Turkish, Urum.

Hebrew used to write 9 languages: <http://www.omniglot.com/writing/langalph.htm#khojki> :

Aramaic, Bukhori, Hebrew, Jewish Neo-Aramaic, Judeo-Arabic, Juhuri, Karaim, Ladino, Yiddish

²⁹⁸ Omniglot: <http://www.omniglot.com/writing/langalph.htm#khojki>

²⁹⁹ Chinese Languages: http://www.washingtonpost.com/blogs/worldviews/files/2014/01/Huffman-China_Langs-wlms16.jpg

³⁰⁰ Chinese impact on language families: *ibid*:

Altaic, Austro-Asiatic, Austronesian, Dravidian, Indo-European, Japanese-Korean, Miao-Yao, Sino-Tibetan, Tai-Kadai.

³⁰¹ Devanagari: <http://www.omniglot.com/writing/devanagari.htm>:

Awadhi, Bhojpuri, Hindi, Kashmiri, Konkani, Kurukh, Maithili, Marathi, Marwari, Mundari, Nepal Bhasa / Newari, Nepali, Pali, Rajasthani, Sanskrit, Saraiki, Sindhi, Sunuwar, Sylheti and many other languages.

³⁰² Brahmic scripts: http://en.wikipedia.org/wiki/Brahmic_scripts

³⁰³ 8 Language families: http://en.wikipedia.org/wiki/Brahmic_scripts

They are used by languages of several language families: Indo-European, Dravidian, Tibeto-Burman, Mongolic (Soyombo alphabet), Austroasiatic, Austronesian, Tai. They were also the source of the dictionary order of Japanese *kana*.

³⁰⁴ Arabic Alphabet used to write 39 Languages according to Omniglot:

<http://www.omniglot.com/writing/langalph.htm#khojki>

Arabic, Āynu, Azeri, Baluchi, Beja, Bosnian, Brahui, Crimean Tatar, Dari, Gilaki, Hausa, Kabyle, Karakalpak, Konkani, Kashmiri, Kazakh, Khowar, Kurdish, Kyrgyz, Malay, Marwari, Mandekan, Mazandarani | Morisco, Pashto, Persian/Farsi, Punjabi, Rajasthani, Salar, Saraiki, Shabaki, Sindhi, Somali, Tatar, Tausūg, Turkish, Urdu, Uyghur, Uzbek

Some of these languages, such as Bosnian and Turkish, were once written with the Arabic alphabet, but nowadays are normally written with a different alphabet, such as Latin or Cyrillic.

³⁰⁵ This is recent when compared with the hundreds of million years in Indian chronicles.

³⁰⁶ Omniglot: <http://www.omniglot.com/writing/langalph.htm#khojki>

Wiki lists 62 Cyrillic alphabets ranging from 30 - 97 letters:

http://en.wiktionary.org/wiki/Appendix:Cyrillic_script

³⁰⁷ Timeline of Roman Empire: http://en.wikipedia.org/wiki/Timeline_of_the_Roman_Empire

³⁰⁸ Ethnologue: <https://www.ethnologue.com/subgroups/romance>

³⁰⁹ Latin: http://en.wikipedia.org/wiki/Latin_alphabet

During the Middle Ages, the Latin alphabet was adapted to Romance languages, direct descendants of Latin, as well as to Celtic, Germanic, Baltic, and some Slavic languages. With the age of colonialism

and Christian evangelism, the Latin script was spread overseas, and applied to indigenous American, Australian, Austronesian, Austroasiatic, and African languages.

³¹⁰ Latin Alphabet World Distribution: http://farm6.staticflickr.com/5137/5410629237_afdbece1a8_o.png

³¹¹ Including some Turkic languages

³¹² Language Families: http://en.wikipedia.org/wiki/List_of_language_families

³¹³ 5 World Languages: http://upload.wikimedia.org/wikipedia/commons/e/e1/Alphabet_world_distribution.PNG

³¹⁴ Greek: 12 million: http://en.wikipedia.org/wiki/Greek_language

Aramaic: 550, 000: http://en.wikipedia.org/wiki/Aramaic_language

Latin: 3,000: <http://answers.yahoo.com/question/index?qid=20080201204302AARy1Dr>

³¹⁵ Diringer (1948, 401) very aptly described how the Indian languages spread:

A unique empire was built up: an empire based not on political and military unity but on the common cultural and spiritual life of politically more or less independent peoples. The culture of Buddhism has been one of the great civilizing and humanizing factors evolved by man. In other words, Buddhism played in south-eastern Asia a part similar to that of Roman Christianity in western and central Europe in the Middle Ages.

English is frequently described as the lingua franca of the modern world. And yet with 334 million speakers worldwide and 430 million second-language speakers (<http://www.ethnologue.com/language/eng>) its influence remains numerically small when compared to Sanskrit which created a model for 1.2 billion persons in India and 610 million in Southeast Asia: http://en.wikipedia.org/wiki/Southeast_Asia

³¹⁶ Michael Rosen, *Alphabetical. How Every Letter Tells a Story*, London: John Murray, 2013:

http://www.theguardian.com/science/shortcuts/2013/nov/04/letter-h-contentious-alphabet-history-alphabetical-rosen?utm_source=WhatCountsEmail&utm_medium=Above%20the%20Fold&utm_campaign=Above%20the%20Fold&_wscid=8DBB48ACA68EE6E47299AF8F45943B6F871E874B5E162A75634C805FAFAE6A88

³¹⁷ Hotlinking: <http://www.urbandictionary.com/define.php?term=hotlink>

Notes: Chapter 1

³¹⁸ Gascoigne, Bamber. "History of Writing" HistoryWorld. From 2001, ongoing:

<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?historyid=ab33#ixzz1Vw5xe1sA>

³¹⁹ Harappa: <http://webspace.webring.com/people/ml/look4harappan/language.htm>

Vinca: <http://www.prehistory.it/ftp/winn.htm>

³²⁰ Six Runes: <http://forum.lah.ru/forum/50-1713-7>. Their Russian names are: Смычка, Макошь, Жива, Дый, Хорс, Свастика

For a parallel comparative study see Mary Settegast, *Plato Prehistorian: 10,000 to 5000 B.C. Myth, Religion, Archaeology*, Lindisfarne Books, 2000.

³²¹ 46 Zharkutanskies runes: <http://www.liveinternet.ru/users/1758119/post86244228/>

³²² God Tengri: <http://en.wikipedia.org/wiki/Tengri>

³²³ Meanings of Old Turkic Letter Sh:

"This letter had the meanings of "to dig (kaz, eş)" "bird (kuş)" "underworld (aşağı)" "a good death" "beyond (aş)" "transcend (aş)" "identical(eş)" "two in one (wife and husband) (eş)" "love (aşk)" "threshold(eşik)"...

Anything that raised its arms or wings in the air like praying was related to "Tengri" That act was called "ALGIŞ, ALKIŞ, ALGUŞ." See: <http://forums.taleworlds.com/index.php?topic=147199.345>

This Turkish connection helps explain why Nordic scholars have had difficulties finding the etymology of Algiz. See: <http://en.wikipedia.org/wiki/Algiz>.

³²⁴ Shaman as Мир = Ман + Ширь + Ширь + Тис: <http://jivatma.tk/slovo/logika/index.files/image141.gif>

For Shaman runes, see: <http://www.arrankrukmakeri.com/en/runor.php>

³²⁵ If we separate the hooks the top hook becomes Laf (law), an initial branch which is simultaneously a limit, while the bottom hook becomes lagu (lake) also a limit.

³²⁶ The three runes of the cosmos are Hagal, Nied, Isaz representing: [Creation, Destiny, Bridge Between Living and Dead](http://www.nordic-life.org/nmh/RuneList.htm). See the Runic Universe: <http://www.nordic-life.org/nmh/RuneList.htm>

³²⁷ King, Mountain, Monkey King: <http://www.onmarkproductions.com/html/monkey-koushin-p3.html>

³²⁸ Fehu: <http://runesecrets.com/rune-meanings/fehu-extended>

³²⁹ Native Polish Church: http://en.wikipedia.org/wiki/Native_Polish_Church, Rece Boga:

<http://www.rbi.webd.pl/swarga/receboga.php>

³³⁰ Ktav Ivri: <http://www.jerusalem-insiders-guide.com/images/ktav-ivri.jpg>

³³¹ Brahmi: <http://en.wikipedia.org/wiki/File:Brahmika.svg>

³³² Altarnyk (АЛТАРНИК): <http://www.liveinternet.ru/users/3203688/post107132790/>

³³³ Perkons: <http://www.knowledgerush.com/kr/encyclopedia/Perkons/>

- ³³⁴ Ratiborets (Ратиборец): <http://dreamworlds.ru/intersnosti/3332-svastika.html>;
<http://www.slavianin.ru/remeslo/oberegi/oberegi-iz-serebra.html>
- ³³⁵ Marichka (МАРИЧКА): <http://www.spaceconnect.ru/books/slavyane/symbols/index.html>;
<http://slavyanin.org/es/node/49>
- ³³⁶ Rysich - Rubezhnik (РЫСИЧ – РУБЕЖНИК): <http://istima-oro.ucoz.ru/index/prodolzhenie/0-46>
- ³³⁷ Vinca Script: <http://www.omniglot.com/writing/vinca.htm>
- ³³⁸ Old Arabic/Ugaritic: www.mac125.com/forums/ftopic50793.html,
http://f.imagehost.org/0044/arabic_old_arabic_ugarit_arabic.jpg
- ³³⁹ E (Ancient Hebrew): <http://ohlundonline.blogspot.com/2008/10/oldest-hebrew-text-discovered-at-king.html>;
http://www.ancient-hebrew.org/3_home.html
- ³⁴⁰ Ugaritic Alphabet: http://en.wikipedia.org/wiki/Ugaritic_alphabet
- ³⁴¹ Gammadion: <http://www.io.com/~dierdorf/ww-17.html>
- ³⁴² Digamma: <http://en.wikipedia.org/wiki/Digamma>
- ³⁴³ Genesis 2:10-14 KJV
- ³⁴⁴ Swastika in Slavic Tradition:
http://www.symbolonpress.com/htm/Wilson%20Swastika/wilson_swastika_page.html. See also: Thomas Wilson, The Swastika. The Earliest Known Symbol, and Its Migrations, Symbolon Press, 2006.
- ³⁴⁵ Yung Drung: <http://sherabchammaling.com/yungdrung-bon.html>;
 “The English meaning of the Zhang Zhung word YungDrung, is 'eternal', or 'everlasting', or 'original'. It means without conception, without judgment. It is the pure, primordial, original mind, body, speech and spirit, which is the origin of the universe, which in turn, is the neutral state. There are two syllables- Yung: means no beginning and Drung: which means no end. The Bön tradition of the YungDrung symbol is left turning or anti-clockwise. This left turning symbol was designed to turn the same way that all the planets turn, which is left or anti-clockwise. The Bon tradition of circumambulating and turning of prayer wheels also coincides with the turning of the moon, earth and other planets - anti-clockwise.”
- ³⁴⁶ See Tonpa Shenrab: <http://sherabchammaling.com/yungdrung-bon.html>
- ³⁴⁷ Yung Drung: <http://forums.abrahadabra.com/showthread.php?1618-Origins-of-the-Swastika...>;
<http://www.xsp.ru/pub/pub00415/5.gif>. unexpected connections to martial arts:
<http://www.bronnikovmethod.com/theory.php>
- ³⁴⁸ Posolon, Swastika, Glagol, Eri Letters: <http://koldun4.mirtesen.ru/blog/interesting>
- ³⁴⁹ Quadrilateral light Of [gospodniy] (- G), (ЧетырёхСторонний Свет Господний (-Г),):
<http://www.flura.net/more/index1.htm>
- ³⁵⁰ 144 Swastika Terms: http://yqyq.net/27881-Svastika_istoricheskie_korni.html. 144 Swastikas and Maitreya Buddha: <http://tribes.tribe.net/buddha-tribe/photos/97ccf67a-d0f4-4344-8ae5-46bad942ebb1>
- ³⁵¹ Mundus, annus, homo: <http://ryoin.wordpress.com/2010/10/22/the-four-qualities-breaking-the-elements/>
- ³⁵² Ingleizm: <http://everything2.com/title/Ingleizm>; <http://priroda.inc.ru/blog/duh/duh22.html>
- ³⁵³ Yudzizm (Юджизм):
<http://novayashkola.livejournal.com/tag/%D1%85%D0%90%D1%80%D0%B8%D0%B9%D1%81%D0%BA%D0%B0%D1%8F%20%D0%9A%D0%B0%D1%80%D1%83%D0%BD%D0%B0>
- ³⁵⁴ Kh'Ariyskaya Karuna ([Kh]' Arian [Karuna] ([runika]), X'Арийская Каруна (**руника**). Union of Runes 256): <http://borodaroda.narod.ru/karuna-ru.html>. A variant smaller version has 144 Letters.
- ³⁵⁵ 603,000 B.C.: <http://www.ha-nachash.info/2010/09/sanskrit-naga-nagas-and-hebrew-nachash.html>
- ³⁵⁶ Flower of Fern : <http://www.ladal.ru/oberegi.html>. This is also associated with Perun.
- ³⁵⁷ Fern of Eternal Happiness: http://www.ecoenchantments.co.uk/mystormramblings_page1.html
- ³⁵⁸ Odolen Grass: http://liska30.blogspot.com/2010/09/blog-post_29.html
- ³⁵⁹ Also called dual Kolovrat: <http://vajga.narod.ru/photo125.jpg>;
http://www.ladal.ru/tovar/oberegi/odolen_trava.jpg; http://www.ladal.ru/tovar/oberegi/cvetok_papor.jpg
- ³⁶⁰ Bogovnik-Rodovik (БОГОВНИК – Родовик): <http://blogs.mail.ru/mail/mirabela-1/2bcf21b73115c1f2.html>;
<http://my.opera.com/pa-m-xa/blog/show.dml/12097942>
- ³⁶¹ Bogovnik in the West: <http://blogs.mail.ru/mail/mirabela-1/2bcf21b73115c1f2.html>;
<http://kachina2012.wordpress.com/2008/10/18/st-john-the-baptist-knights-templar-were-aeon-pagan-nazis/>;
<http://blogs.mail.ru/mail/volkларson/6703913fe49ba07d.html>

³⁶² Novorodnik: <http://club.osinka.ru/topic-73634?p=4268367&sid=4dfc42002a7959cd66000039#4268367>

³⁶³ Svetok Papor: <http://www.booksite.ru/fulltext/zhar/niko/va/zol/11.jpg>; <http://my.opera.com/pa-m-xa/blog/show.dml/12097942>

³⁶⁴ 13 Notes: <http://tvoyhram.ru/severnrelig/severnrelig26.html>

³⁶⁵ Dkhata (ДХАТА): <http://rodnovira.ucoz.ru/photo/dkhata/1-0-17>

³⁶⁶ Ugunskrusts Variants: http://lv.wikipedia.org/wiki/Att%C4%93ls:Swastika_from_Baltic.jpg

³⁶⁷ Soratnichevskaja: <http://wukoslav.livejournal.com/>

³⁶⁸ 16 Halls Calendar: <http://www.perunica.ru/stranica/kalendar.htm>

³⁶⁹ Double Headed Eagle: http://gallery.hd.org/_c/places-and-sights/_more2003/_more08/Turkey-Alaja-Huyuk-Hittite-temple-carving-of-two-headed-eagle-with-two-rabbits-in-its-claws-SEW.jpg.html

³⁷⁰ Rokk: <http://www.bratskveda.com/istok%20ved.htm>:

“COAT OF ARMS AND SYMBOLS [BELOVODYA] By right of the succession of holy spirit, great race uses the ancient coat of arms, which depicts the two-headed bird Of [rokk] (fate, i.e., fate) of golden color, with the stretched out wings. Right head of Orel - dark golden color, and leftist - mythical bird Phoenix - silvery color. The bird Of [rokk] sits on You [orgete], on which it is traced by runes - race is holy. Under [Orgetom] are arranged nine crosses and indicate nine bodies of white man. Sixteen stars on You [orgete] they reflect a quantity Of [vesey] [Belovodya]. By left paw holds the Earth, and right - sword, [ostriem] upward, which indicates the protection of the Earth piously races. Above the heads of [izobrazhen] Of [svarozhiy] circle of sixteen stars. Inside The [svarozhego] circle is arranged The [devyatikonechnaya] star Of [inglii]. Inside the star Of [inglii] is inserted the associated symbol - sword. Around the star Of [inglii] are designated sixteen red circles with the yellow middle and indicate sixteen celestial halls, through which is passed [Yarilo] - the sun. Above The [svarozhim] circle shines the constellation Of [zimun] - Ursa Minor - of seven stars. The star Of [inglii] designates the place of our solar system from [Midgard] - [Zemley] in the constellation Of [zimun].

On the breast of the bird Of [rokk] is arranged the panel of triangular form, with the oval ends. Edging of the panel of red color. Background inside the panel is black, on which [izobrazhen] the gold cross in the form of sword. Cross designates four peoples of the kinds of the race of great and kind of celestial. The means of sword, [ostriem] downward, indicates protection and retention of the ancient wisdom of the kinds of the race of great from the external enemies. On by gold the cross of [izobrazhen] the solar symbol of the sacred fire of credence and domestic center. Left-side solar symbol of red color. In each angle of solar symbol colored circle with the point in the middle is located. It symbolically depicts four colors of the eyes of the kinds of the race of great. The basic symbol of old Vera is the star Of [inglii]. It symbolizes the primary fire of godly creation and the shining light of the [Yarily]- sun, and also the white harmonious person, descendant of ancient bright gods. The star Of [inglii] represents three being intersected triangles, framed by external circle. Three triangles symbolize godly beginning of one of the great it is trimain, which patronize to God peace - realities, [Navi], [Pravi]. Framing great trimain, external circle, symbolizes [Zhiznrodyashchuyu] [Ingliyu]. [Bezkonechnoe] space external behind the circle symbolizes the united Creator- creator, [imenatsiya] to whom great Ra- M -Ha.”

Cf. <http://bm-aleksej.nm.ru/%c3%e5%f0%e1%20%c1%e5%eb%ee%e2%ee%e4%fc%ff.jpg>

³⁷¹ Veda of Perun: <http://www.proza.ru/2010/06/04/579>

³⁷² Ingleizm: <http://priroda.inc.ru/blog/duh/duh22.html> . 104, 776 B.C.:

http://abbreviator.ucoz.ru/news/kh_arijskaja_karuna_runika_ka_runa/2010-11-23-95

³⁷³ Belovodje: <http://www.val-ljubezni.si/forum/viewtopic.php?t=628>

³⁷⁴ In Chaldean 9 and in Malachim this becomes the letter, Aleph.

³⁷⁵ Anglo Saxon Runes: <http://www.arild-hauge.com/eanglor.htm>

³⁷⁶ Europa Polyglotta: http://strangemaps.files.wordpress.com/2008/01/hensel_1741.jpg

³⁷⁷ Turkish and Runes: http://turukbil.blogspot.com/2011_04_01_archive.html

³⁷⁸ Khors is much more than a name of a god of the sun. Khors inspires the name of a vast region of Greater Khorasan “that covered parts of modern day [Iran](#), [Afghanistan](#), [Turkmenistan](#), [Uzbekistan](#) and [Tajikistan](#).”

Accordingly, Khors has multiple images. Sometimes he is represented (figures 1f –h) by two intersecting Eihwaz runes, a symbol which subsequently becomes one of twelve symbols of the sun associated with the god Jarowit.

³⁷⁹ See Bureus, Adalruna: http://www.e-reading.org.ua/bookreader.php/148161/Karlsson_-_Adalruna._Goticheskaya_kabbala.html

³⁸⁰ Competent Cross (Грамотный крест): <http://belvoin.narod.ru/rodnavera-page4.html>.

³⁸¹ Rekuche: <http://www.knlife.ru/antient-culture/slaviane/prajazik/bukovnik-vseiasvetnoi-gramoti.html>
Рекуче" - Мозг ГЛАВЫ и ВЕГЭтаЦИИ, Семя "Древа Мысленна". НовоСтрой (-Ре) чрез Ангела-
Сеятеля из Будущего (-К) для Знаний (-Y) НебесноСтолпной Защиты Восхожденчества (-Ч)
НовоСловия (-Я) Теять (-ТЬ), т.к. полное прочтение е-"ЯТЬ".
In Google Translate: Rekuche "- the Head and Brain VEGEtaTsii, Seed" Tree mentally. "New building
(D) through the Angel Sower from the Future (R) for Knowledge (-Y) NebesnoStolpnoy
Voskhodzhenchestva Protection (H) NovoSloviya (AZ) Teyat (- Tb), as a full reading of e-"YAT" ..

³⁸² In Dutch, ker is linked with 2 periods of turning and transition: one is linked with a late summer fair (kermis).
The other, adds st and becomes kerst, kerstmis.

³⁸³ One further example with letter G and L will illustrate how early concepts and letters are intertwined. In Greek, a gamma (Γ) repeated 4 times along the points of the compass becomes a gammadion (or swastika). An inverted gamma is a Roman L. A gamma and gamma reversed become ΠΓ which, coupled together, become a T (Tau). Two Gs are typically written as GG (i.e.ΓΓ) or LL and occur in the mysterious name of the world tree: Yggdrasil. In Cyrillic, this is written as Иггдрасиль. Yggdrasil is actually two words: Ygg – drasil (Игг - драсиль), which is often translated as a) Ygg or “Yggr, a name of Odin + *drasill* ‘horse’”; b) 1.14 Othala and Alphabets

³⁸⁴ Slovo: <http://washbrain.narod.ru/pralang.htm>

³⁸⁵ Anglo Saxon Runes: <http://www.arild-hauge.com/eanglor.htm>

³⁸⁶ Europa Polyglotta: http://strangemaps.files.wordpress.com/2008/01/hensel_1741.jpg

³⁸⁷ JO JU JI: http://www.kroraina.com/pb_lang/pbl_2_11.html

³⁸⁸ Svarga and Tengri: <http://svarga-bulletin.blogspot.com/>

³⁸⁹ On closer study we learn that there are considerable discrepancies as to precisely what the symbols mean and even how they are configured on the original object. See for instance:

http://www.cometobulgaria.org/customimages/130_1207218618_rozeta1.jpg

http://jones.blog.bg/photos/1715/original/50951380_a868db92b4_m.jpg

http://1.bp.blogspot.com/_FfAx0egUbXQ/S9SSpmasphI/AAAAAAAAIRc/kIHCjk1RZxQ/s1600/rosette_map_en.gif

<http://www.sarakt.eu/Planety.JPG>

These do not affect our basic assertions.

³⁹⁰ See Jocelyn Godwin, The Creation of a Universal System: Saint-Yves d'Alveydre and his Archeometer:

http://www.sacredscience.com/archive/GodwinArcheometer.htm#_ftnref11

³⁹¹ See: <http://washbrain.narod.ru/pralang.htm>. Yahoo Babelfish provides the following translation of the accompanying captions:

" [Buki]" - By godly courage, by knowledge, by celestial humaneness for the arrival of Angel- sower from the future To [edinyat] times to, i.e., [SoZIdat] the periodic Earth [poTvortsovykh] perceptions. - People of the [poTvortsovoVremennogo] bright past began to operate themselves in [SpravnoSlavnuyu] power engineering by man beginning, to The [navnoKosmicheskuyu] - female in order then to [obezpechit] ascending to the children, by whom disabuse [NovoTverd] and they spiritualize [NovoSprovnnoSlavie] on The [prezhneSolnechnoy] ancestral memory.
E]" - to [yat] - [NovoSloviem] by collective Spirit- reason To [teyat], through the brain of head and vegetations not perished of [osushestvlyayetSya] sowing into Kosmases's [NovoSotvoryaemyy]. This powerful are beech [VoskhodzhenChestva], [YasnoVidenya], contact even with the future creators.
"Er]" - The symbol of space protection from the errors of the past. Sign of protection from s[la], from the excessively consonants -[Izhemiloserdnykh]. Quadrilateral sign - guarding soldier.
Er]" - The [rekushchee] seed of the tree Of [myslena]. Sign of output to the new (best!) Step
Eso]" - The sign Of [obrazumlivaniya] of the past through the showing Of [edinaChestva] of the systems of that (past) as hearth for The [odukhotvorennogo] future...

Est]" - The sign Of [leleyaniya] by futures and the energy-supports of the worthily ascending for the acquisition [BioMembrannykh] substantiations in the future...

³⁹² Cf. Shapes 16 17 18 in Persian and Shapes 15 16 17 in Arabic. See, for instance:

<http://enel.ucalgary.ca/People/far/hobbies/iran/alphabet.html> ;

http://en.wikipedia.org/wiki/History_of_the_Arabic_alphabet

<http://www.fromoldbooks.org/Fry-Pantographia/pages/p004/>

³⁹³ In other traditions, combinations of three vowels IE, UE and EU became a symbol of the trinity.

³⁹⁴ There are also many controversies linked with this history. Small factions of old believers fall into the dangers found in racism around the world. Fringe elements believe in extraterrestrial connections complete with flying saucers. These are not our concern. Nor can we hope to resolve debates about precisely when the system began. Old Believers:

³⁹⁵ Bactria: <http://en.wikipedia.org/wiki/Bactria>

“According to some writers, Bactria was the homeland of Indo-European tribes who moved south-west into Iran and into North-Western India around 2500–2000 BC.”

³⁹⁶ Pelasgians: <http://www.rovasirasforrai.hu/Forditasok/Our-Letter-of-Ownership-ANGOL.htm>

Ferenc Kállay wrote in his book *A pogány magyarok vallása* (The religion of the pagan Magyars, 1861), that the Pelasgians imported 16 Scythian letters to Greece.

³⁹⁷ Scythian, Baoth and Language of Eden: John O'Hart, Irish pedigrees: or, The origin and stem of the Irish nation, Genealogical Publishing Company, 1989, Volume 1, p. 29:

<http://books.google.com/books?id=ZZmJfoiaZi0C&pg=PA29&lpg=PA29&dq=babel+lot+alphabet&source=bl&ots=VTJrOgJq->

[4&sig=tN4JncsopGEIS03KhqBDAXuCFpI&hl=en&ei=Z83QTb3CO4_rOfu61YsN&sa=X&oi=book_result&ct=result&resnum=3&ved=0CCEQ6AEwAjgK#v=onepage&q=babel%20lot%20alphabet&f=false](http://books.google.com/books?id=ZZmJfoiaZi0C&pg=PA29&lpg=PA29&dq=babel+lot+alphabet&source=bl&ots=VTJrOgJq-4&sig=tN4JncsopGEIS03KhqBDAXuCFpI&hl=en&ei=Z83QTb3CO4_rOfu61YsN&sa=X&oi=book_result&ct=result&resnum=3&ved=0CCEQ6AEwAjgK#v=onepage&q=babel%20lot%20alphabet&f=false)

Notes: Chapter 2

³⁹⁸ Sir William Jones: <http://en.wikipedia.org/wiki/Sanskrit>

³⁹⁹ In one version the letters of Sanskrit are linked with places where Shakti's body fell (figure 188), namely Assam, Bangladesh, Pakistan, Sri Lanka and Tibet (Table 11):

Country	Shakti Peeth Number
Assam	33 34
Bangladesh	1 49 50 51
Nepal	4 45 45
Pakistan	47
Sri Lanka	44
Tibet	43

See: <http://www.vedarahasya.net/docs/Shakti.pdf>

⁴⁰⁰ 8 Vag Devatas: <http://www.bhagavadgitausa.com.cnchost.com/MANTRA.htm>

⁴⁰¹ There are great debates about precisely when Sanskrit began. One school links Devanagari script with the Indus valley script: <http://www.designinindia.net/design-thoughts/writings/history/india-history-type-design1.html> . Cf. Indus Valley Civilization: <http://www.andaman.org/BOOK/F1-IndusCivilization/indus.htm>

Recent scholarship has proposed a date of 4,067 B.C. for an Indus Brahmi script:

<http://indusbramiscrypt.com/chapter-2>

⁴⁰² Subhash Kak, A Note on the Golden Mean of Aesthetics, Foarm Magazine, 5, 73-81, 2006:

http://docs.google.com/viewer?a=v&q=cache:5Gmcn6vgvooJ:www.cs.okstate.edu/~subhashk/GoldenMean.pdf+pingala+meru+prastara&hl=en&pid=bl&srcid=ADGEESjncfH2bjnalOKHlGnI0H_WwsGXzmx7So28oqtivPy8s7YRfYzL-17JuSIcGk8DOQcAf1fNsZNDlowzVr6G9p7pLGna_rg-rrMXZfDpKGIsczVyzu0xmACoCvmXE47fLDWmkOc&sig=AHIEtbSP-EXHzYGMnHjARc10EXFL_rOFtQ

⁴⁰³ Aryabhata: http://en.wikipedia.org/wiki/%C4%80ryabha%E1%B9%ADa_numeration

⁴⁰⁴ Postel (1538): <http://gallica.bnf.fr/ark:/12148/bpt6k54507r/f44.zoom>

⁴⁰⁵ Theseus Ambrosius, (1539) : <http://books.google.co.uk/books?id=cso-vB8VxGUC&printsec=frontcover&hl=nl#v=onepage&q&f=false>

⁴⁰⁶ Libro di Giovanni Palatino (1550):

http://openlibrary.org/books/OL23312608M/Libro_di_M._Giovambattista_Palatino_cittadino_romano

⁴⁰⁷ Bry: ALPHABETA ET CHARACTERES, IAM INDE A CREATO MVNDO AD NOSTRA VSQ. TEMPORA; APVD OMNES OMNINO Nationes vsurpatj; ex varijs Auto:ribus accurate depromptj. Artificiosè et eleganter in aere effictj, et recens foràs,

Frankfurt/Main 1596

⁴⁰⁸ Filip Vezdin's Contribution To Indic Studies In Europe At The Turn Of The 18th Century:

<http://www.croatianhistory.net/etf/vezdin.html>

Heinrich Roth: http://en.wikipedia.org/wiki/Heinrich_Roth

Johann Ernst Hanxleden: http://en.wikipedia.org/wiki/Johann_Ernst_Hanxleden

⁴⁰⁹ Cf. John Gilchrist, *A Dictionary: English and Hindoostanee*, Calcutta: Stuart and Cooper, 1787-90; *Grammar of the Hindoostanee Language*, Calcutta: Chronicle Press, 1796.

⁴¹⁰ Devanagari Matrix: <http://en.wikipedia.org/wiki/Devanagari>

⁴¹¹ Sanskrit Letter Symbolism:

http://www.essenet.net/index.php?Itemid=1075&id=755&option=com_content&task=view

⁴¹² Lalita: <http://www.shivashakti.com/tripura.htm>

⁴¹³ 5 VOWELS.See: http://www.essenet.net/index.php?Itemid=1075&id=755&option=com_content&task=view

(A) Earth, Prithivi Tattva. The five organs of action. (Square) Auspicious will stay, roots, of the earth. Plenty, prosperity, abundance, enjoyment. 0

(I) Water, Apas Tattva. The five organs of perception. (Crescent) Benefit, birth, life and death. Plenty of rain, no wants, comfort. 30

(U) Fire, Agni or Tejas Tattva. The five elements. (Triangle) Metals, minerals, gains and losses. Drought, subversion, epidemics. 60

(E) Air, Vayu Tattva. The five senses. (Circle) Travel, elsewhere. Confusion, accidents, famine. 90

(O) Ether, Akasa Tattva. Five states of consciousness. (Oval or Egg) Death, void. Want of food and comfort. 120

⁴¹⁴ True Alphabets: http://en.wikipedia.org/wiki/List_of_writing_systems:

A true alphabet contains separate letters (not diacritic marks) for both consonants and vowels.

⁴¹⁵ Here B and G are at the bottom and top and D is at the centre.

5 Letters of Great Emptiness and 6 Letters of Empty Potential correlated with the 7 Double Letters of Hebrew.

⁴¹⁶ Table 12: 5 Letters of Great Emptiness and 6 Letters of Empty Potential correlated with the 7 Double Letters of Hebrew:

Earth	Water	Fire			Wind	Space
Li	u	ri	Resh	20	i	a
ka Kaph 11	kha	ga	Gimel	3	gha	na
ca	cha	ja			jha	nya
ta	tha	da	Daleth	4	dha	na
pa Pe 17	pha	ba	Beth	2	bha	ma
ta Tau 22	tha	da	dha		na	

⁴¹⁷ See: <http://www.astrojyoti.com/devibhagavatam63.htm>:

Now about their Tattvas :-- (1) earth; (2) water; (3) fire; (4) air; (5) Âkâs'a (ether); (6) smell; (7) taste; (8) form; (9) sound; (10) touch; (11) male generative organ; (12) anus; (13) legs, (14) hands; (15) speech; (16) Prâna (vital breath); (17) tongue; (18) eyes; (19) skin; (20) ears; (21) Prâna (up going breath); (22) Apâna; (23) Vyâna, (24) Sâmanâ.

These tattvas were further linked with Shaktis (female energy goddesses) and colours:

24 Shaktis (1) Vâma Devî, (2) Priyâ, (3) Satyâ, (4) Vis'vâ, (5) Bhadravilâsinî, (6) Prabhâ Vatî, (7) Jayâ, (8) S'ântâ, (9) Kântâ, (10) Durgâ, (11) Sarasvatî, (12) Vidrumâ, (13) Vis'âle'sâ, (14) Vyâpinî, (15) Vimalâ, (16) Tamopâharinî, (17) Sûksmâ, (18) Vis'vayoni, (19) Jayâ, (20) Vas'â, (21) Padmâlayâ, (22) Parâs'obhâ, (23) Bhadrâ, and (24) Tripadâ.

Now hear the respective colours of the several syllables of the Gâyatrî Devî :-- (1) like Champaka and Atasî flowers, (2) like Vidruma, (3) like crystal, (4) like lotus; (5) like the Rising Sun; (6) white like conchshell; (7) white like Kunda flower; (8) like Prabâla and lotus leaves; (9) like Padmarâga, (10) like Indranîlamani; (11) like pearls; (12) like Saffron; (13) like the black collyrium of the eye; (14) red; (15) like the Vaidûrya mani; (16) like Ksaudra (Champaka tree, honey, water); (17) like turmeric; (18) like

Kunda flower; and the milk (19) like the rays of the Sun; (20) like the tail of the bird S'uka; (21) like S'atapatra; (22) like Ketakî flower; (23) like Mallikâ flower; (24) like Karavîra flower.

Shiva: http://www.chidambaram.rajadeekshithar.com/temple_doctrine.htm

His dance also makes the five Elements out of which the universe is formed, become visible. The damaru represents the Element Air. The air inside it makes the sound, the vibration, possible. The flame in his left hand represents the Element Fire. The goddess Ganga, in his matted hair, from which flows the sacred river Ganges, represents the Element Water. The Element Earth is the dwarf on whom he dances. The fifth Element, Akasha or Ether, is invisible to us. It is the empty space, the Void, between his stable right leg and his lifted foot.

⁴¹⁹ Ibid, as above:

In southern India there are five Shiva temples especially dedicated to each one of the five Elements. At Kalahasti we find the temple dedicated to Air. At Tiruvanamalai exists the temple dedicated to the Element Fire. At Tiruvanaikaval the temple is dedicated to Water. At Kanchipuram the great Shiva temple is dedicated to the Element Earth. The Chidambaram temple is dedicated to Akasha or Ether.

⁴²⁰ In another version there are:

12 adityas

8 vasus

11 rudras

2 asvins.

⁴²¹ Melakarta Chart: <http://upload.wikimedia.org/wikipedia/commons/0/0e/Melakarta.katapayadi.sankhya.72.png>
http://3.bp.blogspot.com/_iC06dAQvI18/SxcYpu7HBhI/AAAAAAAAA3A/K51su7bo7aE/s400/3A-Mount-meru-Map.jpg

⁴²² Typhon: <http://www.donaldtyson.com/typhon.html>

⁴²³ Katapayadi: http://en.wikipedia.org/wiki/Katapayadi_system

Melakarta: <http://en.wikipedia.org/wiki/Melakarta>

Melakarta ragas: <http://en.wikipedia.org/wiki/Melakarta>

⁴²⁴ Kalachakra Initiation: <http://www.buddhasvillage.com/teachings/kalachakra.htm>

⁴²⁵ Mandala: <http://www.gallix.com/V.i-PROFILES/z.Kalachakra-Mand-TAB.htm>:

Mandalas are used as mediation tools where the viewer knowingly interacts with the mandala visualising the elements forming the mandala and their meanings at an esoteric level. The word Meditation usually describes a threefold mental process of concentration [*Skt. Dharana*], meditation [*Skt. Dyana*] & contemplation [*Skt. Samadhi*]. Concentration is the focusing the mind on the subject or an individual element of the mandala. The second part Dyana involves focusing on the other interconnected elements of the mandala and then blending them all together in a higher awareness of the whole called contemplation. Most Yidam Buddhist deities have their own unique mandala relating to their attributes and the energy they personify. Tibetan Buddhists usually [make] the mandala using coloured sand placing great significance in the invocation of the deity and the atemporal creative realisation of the form.

⁴²⁶ Varamahira: <http://varahamihira.blogspot.com/2004/07/kalachakra-astadala-padma.html>

⁴²⁷ Kalachakra Mandala: <http://www.meditationclub.com/mandala.htm>;
http://kalachakranet.org/mandala_kalachakra.html

⁴²⁸ 722 Gods: <http://www.shrifreedom.org/jyotishkalachakra.shtml>

720 Sashtiamsas: <http://www.hindudharmaforums.com/showthread.php?t=1886>:

The D60 is extremely sensitive to ones birth time and needs rectification by vigati principles... that is D60 is 1/60th division of a 30° rasi or 30 second of an arc varga chart. Note that the earth moves 00°15'00" degrees per minute. Why do I bother to mention this ? 30 seconds or 1/2° = 60 divisions per rasi X 12 rasi = 720 divisions in the D60 chart.

So ones birth hart time has to be accurate or the D60 chart is Not useful. that is my point.

Next - this is considered a harmonic chart. Each time one looks at a divisional chart it is goes beyond the physical attributes of the native... So the rasi chart is the physical world then multiples of the rasi chart one goes deeper into consciousness or to past life conditions.

So here's the lay of the land:

1st cycle - Physical level of Creation [D1 to D12 charts]

2nd cycle - Conscious level [D13 to D24]

3rd Cycle - Sub-Conscious level (I am not a fan of this word sub-conscious and like finer levels of Being, yet lets us it for this post) [D25 to D36 charts]

4th cycle - Super-conscious level [D36 to D48]

5th cycle - Supra-conscious level [D48 to D60]

Last, Parashara Groups the Divisional charts: Shad Varga (6 charts), Sapta varga (7 charts), Dasa Varga (10 charts), Shodasa Varga (16 charts); the 16th divisional chart does not appear in the list of important charts till Shodasa charts are called out.

⁴²⁹ Elements and Seed Syllables: http://www.bhagavadgitausa.com/AUM_OM.htm:

Wind, Water, Fire, Earth, and Sky as the five elements, Na Ma Si Va Ya as the five-letter Mantra, and Yam, Vam, Ram, Lam, Ham as the Bija (seed) Mantras have three- way concordance.

Na	Ma	Si	Va	Ya
Earth	Water	Fire	Air / Wind / Vayu	Sky / Akasa
Lam	Vam	Ram	Yam	Ham

In the plane of Muladhara (Kundalini, fist plane), Siva stands as Na-Ma-Si-Va-Ya--**Na** for earth and Brahma, **Ma** for water and Vishnu, **Si** for fire and Rudra, **Va** for Vayu and Rudra, **Ya** for Akasa and Sadasiva. NaMaSiVaYa has contextual meanings.

⁴³⁰ Kalachakra Symbolism: <http://kalachakra.org/kalaskt.htm>

Skandhas: <http://en.wikipedia.org/wiki/Skandha>

In Buddhism, six sense organs, six sense objects and six consciousnesses become 18 dhatus linked with aggregates.

⁴³¹ Kalachakra: The consonants combined with the vowel A and the ending with M are the seed sounds of the Great Elements (Mahabhuta) i.e.,

yam for the element Air ,

ram for the element Fire

vam for the element Water

lam for the element Earth

ham for the element Space

http://www.ichingmaster.co.uk/i_ching_master4.htm

http://www.snowlionpub.com/html/product_5724.html

⁴³² Kalachakra Letters: <http://members.fortunecity.com/kalachakra1/10-fold.html>

Other symbolism includes:

-10 main energy channels at the heart in Inner Kalachakra

- the 11 initiations, 10 meanings each in the generation stage and completion stage in the Alternative Kalachakra

- the 10 powers, 10 forces and 10 *perfections* (paramitas) in Resultant Kalachakra

- movement of 10 planets in Outer Kalachakra.

<http://members.fortunecity.com/kalachakra1/10-fold.html>

⁴³³ The Kalachakra's profound symbolism has inspired a great range of imagery and many detailed studies.

Google's list of 26,600 Kalachakra images gives some hint of the enormously complex visual heritage connected with this symbol.

⁴³⁴ Four Stages of Sound: <http://www.bhagavadgitausa.com/SOUND.htm>

⁴³⁵ Samkhya school: <http://yogashaastra.blogspot.com/2009/10/sankhyasamkhya-philosophy.html>

⁴³⁶ Chakras and Letters: <http://www.kheper.net/topics/chakras/devanagari.html>. Based on: Oscar Marcel Hinze, *Tantra Vidya*, Motilal Banarsidass, Delhi, Varanasi, Patna, 1979. Different schools predictably have their own alignments of chakras and letters. These are beyond the scope of our outline which seeks to provide a basic understanding of alignments between letters and ordering systems.

In the tantric tattvas this becomes ya ra la va la (य र ल व ल), Action, Knowing, Desire, Time, Fate:

<http://www.religiousworlds.com/mandalam/table.htm>

⁴³⁷ All this becomes the more interesting, if we align the symbolism of the 8 auspicious symbols (Astha mangala) with this axis. The vase, which relates to the South is now at the top of the picture, inverted, pouring its waters of immortality downwards as a shower (figure 125c). Is this an unexpected explanation why yogis typically stand on the heads?

In Western terms, this cosmic line links Leo/Virgo with Aquarius/Pisces. In the Celtic tradition this is the Lughnasadh – Imbolc axis that marks the beginning of autumn and beginning of spring, the end and the beginning.

⁴³⁸ Chakras and zodiac signs: <http://www.astrologyweekly.com/astrology-articles/images/nodes2.gif>

⁴³⁹ Letters and Mansions of Moon:

http://www.goravani.com/tables/jyotish_vedic_nakshatra_3.html; <http://www.indiadvine.org/audarya/vedic-astrology-jyotisha/330090-nakshatras-syllables.html> ;

<http://media.photobucket.com/image/nakshatras%20seed%20syllables/sarajitp/Jyotish/Nakshatra- Akshara.jpg>

⁴⁴⁰ Rasis and Letters. Formerly at: http://sarbani.com/mantra/mantra_rashi_chakra.htm

⁴⁴¹ Lamed: prick, sting, incite, goad: http://www.hebrew4christians.com/Grammar/Unit_One/Aleph-Bet/Lamed/lamed.html

⁴⁴² Khumb Mela: http://en.wikipedia.org/wiki/Kumbh_Mela:

the observance dates back many centuries to [ancient India's Vedic period](#), where the river festivals first started getting organised. In [Hindu mythology](#), its origin is found in one of the popular [creation myths](#), the [Samudra manthan](#) episode (Churning of the [ocean of milk](#)), mentioned in the [Bhagavata Purana](#), [Vishnu Purana](#), the [Mahabharata](#), and the [Ramayana](#).

Cf. [Ramayana, Book I; Canto: XLV - The Quest for the Amrit Ramayana of Valmiki](#).

⁴⁴³ While current Western scholarship insists that the idea of 12 equal zodiac signs was introduced circa 450 B.C., Indian sources speak of a Kali Yuga that began in 3,102 B.C. This entails a chronological system with 12 signs. Indeed, there are drawings that take the chronology back to 11,502 B.C.(figure 152). Zodiac Signs: <http://members.westnet.com.au/gary-david-thompson/page9f.html>:

The evidence is conclusive that a system of 12 equal zodiacal divisions did not exist until circa 450 BCE. This date is the earliest from which there was a possible basis for the determination of precessional "zodiacal ages." However, precession remained undiscovered until the work of the Greek astronomer Hipparchus circa 120 BCE.

Kali Yuga: http://shyamasundaradasa.com/jyotish/what_is_jyotish/jyotish_history.html

Indian Yugas: <http://www.binaryresearchinstitute.org/bri/images/prattdiagram.jpg>

According to the Essenes: <http://essenes.net/naz/history.html>: 2084 BCE "The signs of the Zodiac were fixed in the year 2084 BC by Babylonian astrologers"

⁴⁴⁴ See Cologne Sanskrit Dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/scans/MWScan/tamil/index.html>

⁴⁴⁵ <http://www.exoticindiaart.com/article/symbols/>

⁴⁴⁶ Pisces: 2 Fish: <http://en.wikipedia.org/wiki/Fish>

The two fishes originally represented the two main sacred rivers of India - the Ganges and Yamuna. These rivers are associated with the lunar and solar channels which originate in the nostrils and carry the alternating rhythms of breath & prana.

⁴⁴⁷ Ashtamangala symbolism:

<http://buddhistsymbols.info/the-eight-auspicious-symbols/>

<http://www.twilightbridge.com/festivals/buddha/wheel.htm>

<http://www.experiencefestival.com/wp/article/tibetan-jewelry-representing-the-eight-auspicious-symbols-of-buddhism>

⁴⁴⁸ 20. Horizontal Knot of Samhain, Solomon, AE

21. Diagonal Knot of Saint Andrew, Hound of Cuchulainn, IA

Hound of Cuchulainn (cf. Cerberus, Canis Maior)

⁴⁴⁹ Pisces is a doubling of fish. Gemini is a doubling of humans (either as a couple or as the product in twins). Virgo establishes a second gender. Sagittarius has a double sided arrow that splits the year into old and new. The fish also inspire complex astronomical and religious symbolism.

⁴⁵⁰⁴⁵⁰ long Reformation peasants asked Martin Luther: "When Adam wove and Eve spun, where was then the nobleman?" <http://www.zum.de/whkmla/region/germany/peaswar.html>

⁴⁵¹ In more complex models, the three become the 8 goddesses (asta matrikas) who weave creation. This evolves to a system where there are 49 matrikas (7 x 7), one for each letter of the alphabet.

⁴⁵² In practice, different strands of Hinduism have different numbers of threads, but the basic principle remains the same: the threads symbolically link the three worlds

⁴⁵³ Alexander the Great himself visited the borders of India (327/326 B.C.). King Asoka sent a delegation of Buddhist proselytisers to Antioch, Alexandria and Athens (320 B.C.).

Alexander the Great: http://en.wikipedia.org/wiki/Alexander_the_Great

Asoka Proselytism: [http://1.bp.blogspot.com/_c-](http://1.bp.blogspot.com/_c-2zLZuCMQo/TGQT1bOdA9I/AAAAAAAAAGA/39LISpiRPec/s400/asoka-map-jpeg-mug.jpg)

2zLZuCMQo/TGQT1bOdA9I/AAAAAAAAAGA/39LISpiRPec/s400/asoka-map-jpeg-mug.jpg

⁴⁵⁴ Yes, comparisons have been made between the 7 chakras of India and the Sephiroth as well as the 9 worlds of Scandinavia. Chakras and Nordic Worlds: http://home.comcast.net/~chakra_system/other4.html

For a basic study of the chakras as understood by the West see: Sir John Woodruffe (Arthur Avalon), *The Serpent Power*, London, 1919. Cf. *The Serpent Power. The Secrets of Tantric and Shaktic Yoga*. Dover Publications NY 1974.

⁴⁵⁵ Essenes and Mandaic Alphabet:

http://essenes.net/index.php?Itemid=877&id=615&option=com_content&task=view

⁴⁵⁶ Nazoreans: http://essenes.net/index.php?option=com_content&task=view&id=616&Itemid=876

⁴⁵⁷ Nazorean Alphabet:

http://www.essenes.net/index.php?option=com_content&task=view&id=745&Itemid=136

⁴⁵⁸ Nazorean Chakras: http://essenes.net/index.php?Itemid=877&id=615&option=com_content&task=view

⁴⁵⁹ As in note 130 above.

⁴⁶⁰ Brahmi. See Alfabetico Fenicio: <http://www.esoterya.com/wp-content/uploads/2009/02/alfabeto-fenicio.jpg>

⁴⁶¹ Hebrew beth, gimel, dalet, kaph, peh, resh, tau

⁴⁶² Sepher Yetsira: http://www.psychic.com/psychic/yetsira/sy_astro-eq.html

⁴⁶³ Eastern Mysteries, p. 132:

http://books.google.com/books?id=sWHjIkvXYEC&printsec=frontcover&dq=eastern+mysteries&source=bl&ots=H8L9pQD3Ak&sig=ZNonETk6ZAipH3q5BoOI7Z42f0w&hl=en&ei=IOV-S9nhN8ir4QbewYHHDw&sa=X&oi=book_result&ct=result&resnum=4&ved=0CBgQ6AEwAw#v=onepage&q=fourth%20day%20of%20creation&f=false

⁴⁶⁴ 20. Horizontal Knot of Samhain, Solomon, AE

21. Diagonal Knot of Saint Andrew, Hound of Cuchulainn, IA

Hound of Cuchulainn (cf. Cerberus, Canis Maior)

⁴⁶⁵ Mandaic Letter 23: http://essenes.net/index.php?Itemid=877&id=615&option=com_content&task=view

⁴⁶⁶ Mandaic Alphabet: http://en.wikipedia.org/wiki/Mandaic_alphabet

⁴⁶⁷ Essene Timeline: <http://essenes.net/naz/history.html>

There is a temptation to explain everything. Alas, if the tree is a metaphor for life, its many branches are also a metaphor for the perils of storytelling. At every juncture there are fascinating new facts and temptations to branch off into new details that would distract from progress towards the root of our story.

⁴⁶⁸ Chakra Man, Quebec: <http://www.angelfire.com/folk/boutios/chaudron.html>

For French Celts: <http://www.druidisme.org/degerner.htm>

Cf. Yggdrasil Kreis: http://www.yggdrasil-kreis.org/html/ueber_uns.html

⁴⁶⁹ Book of Ballymore (Royal Irish Academy MS 23 P 12 folio 169v):

http://www.isos.dias.ie/master.html?http://www.isos.dias.ie/libraries/RIA/RIA_MS_23_P_12/english/index.html?ref=http://babelstone.co.uk/Blog/2008/12/byrhtferths-ogham-enigma.html

⁴⁷⁰ Yoga Druidique: <http://druuidiacto.forumculture.net/t353-yoga-druidique> via Google Translate .

⁴⁷¹ Ibid.

⁴⁷² Formalhaut is one of the four royal stars and has been identified with either the first frog or the second frog. cf. Diphda (Beta Ceti). Formalhaut from the Southern Fish - 'watcher of the South', (once associated with the winter solstice). The Sun crosses Formalhaut around 22nd February each year:

http://www.skyscript.co.uk/pis_aus.html

According to some Formalhaut = Satabisha: www.sanskrit.org/www/Astronomy/HinduCalendar.html

The bright star Fomalhaut (alpha PsA) was so named from Fum al Hut, meaning 'The Fish's Mouth', although it carried many other names as well, including Al Difdi al Awwal ('The First Frog'):

<http://home.xtra.co.nz/hosts/Wingmakers/Piscis%20Austrinus.html>

⁴⁷³ Sacred Platform and Chakras: http://www.whale.to/b/swiftdeer_b.html#The_Twelve_Magical_Worlds_

⁴⁷⁴ North America settled by 70 people: http://www.newdharma.org/royal_chron.htm

Cf. Ket language: <http://soschen.com/id13.html> :

Recently, Proto-Yeniseic has been shown to contain systematic phonological and morphological parallels with Proto-Athabaskan-Eyak-Tlingit (Vajda, 2000c). Vajda supports an idea of the existence of an ancient, perhaps even early-Holocene, "Yeniseian-Dene" proto-language, which may represent the only clear genetic link between Old and New World language families that can be demonstrated using traditional historical-comparative methodology.

⁴⁷⁵ Rod: http://i.i.ua/photo/images/pic/3/7/4819273_f9b37004.jpg

⁴⁷⁶ A variant of this diagram shows AUM on top and explains the origin of Adam and Eve in letters:

http://rustimes.com/blog/post_1223971036.html

⁴⁷⁷ Ham, Japheth and Shem: <http://www.gnosis.org/naghamm/adam.html>;

<http://members.aol.com/h777888999/jew.htm>; http://en.wikipedia.org/wiki/Curse_of_Ham

⁴⁷⁷ In the Hindu tradition, it is the female who is the active force. In the west the active force is taken over by the male. In this diagram we see that the female (black, night) is the upward triangle, whereas the white male triangle is downward.

⁴⁷⁸ In the Hindu tradition, it is the female who is the active force. In the west the active force is taken over by the male. In this diagram we see that the female (black, night) is the upward triangle, whereas the white male triangle is downward.

⁴⁷⁹ In different systems consonant 22 has different associations, e.g.:

Vac: <http://www.saivism.net/articles/tattvas.asp 22>

Buddhi: <http://www.hindudharmaforums.com/archive/index.php?t-6270.html>

⁴⁸⁰ 7 Churches of Asia: http://en.wikipedia.org/wiki/Seven_churches_of_Asia

⁴⁸¹ Anatomii occulti: <http://cdn.hernandadblanca.org/wp-content/uploads/2012/03/Anatomia.jpg>

⁴⁸² See: <http://dc111.4shared.com/doc/4sThBr8v/preview.html>

⁴⁸³ Fraternitas L.U.X. occulta or Fraternity of the Hidden Light is linked with the Order of the Golden Dawn : <http://usuarios.arsystel.com/lvx.org/velo.htm>

⁴⁸⁴ <http://dc111.4shared.com/doc/4sThBr8v/preview.html>. Cf. Rei (Algiz), Bjork, Yr (Algiz inverted), Thor,

Nod (Nied), Fe (Fehu), Ur

⁴⁸⁵ Edmund Fry, Pantographia, London, 1799: <http://www.fromoldbooks.org/Fry-Pantographia/pages/p144/>

This book published one of the most thorough collections of major alphabets, listing multiple, numbered examples of Hebrew, Chaldean, Greek and other languages.

⁴⁸⁶ Solomon: <http://en.wikipedia.org/wiki/Solomon>

⁴⁸⁷ Babylonia: <http://otherthings.com/uw/alphabet/pantographia.html>

Both the Babylonian alphabet and the Tower of Babel are associated with the Hamitic King Nimrod. Chronology is problematic. One precise date is 610 B.C. Other sources link the Tower with c.1800 B.C. According to the Armenians, the Tower of Babel was built in 2,492 B.C.

⁴⁸⁸ Beginning of Neo-Babylonian Dynasty: http://en.wikipedia.org/wiki/Neo-Assyrian_Empire; Also beginning of Cultural Age of Aries: http://www.elegua.com/Objects/Spiritual_Timeline/747_to_1414.html

⁴⁸⁹ Zoroaster and Vasistha were linked.

See: <http://www.topix.com/forum/religion/zoroastrian/THKNUB3S16PAT480T>

According to the Vedic version, Zoroaster and Vasistha were half brothers. Vasistha was the legitimate son of Surya and Zoroaster was the illegitimate son of Surya and the maiden Niksubha. In their adult lives both Vasistha and Zoroaster became priests of Asura Varuna [possibly in Kashmir]. Vasistha and Zoroaster were co-priests of Varuna but in due course there would arise irreconcilable differences between the two. So great was the rivalry between Vasistha and Zoroaster that the latter eventually separated himself from the Vedic standards. Zoroaster gathered his followers and made an exodus toward the west, eventually settling in Persia [north-eastern Iran]. This new religion of Zoroaster was more like a rehashing or mixing of the old Vedic beliefs with an occasional addition of his own. Zoroaster took the concepts of gods and demons found in the Vedic pantheon and reassigned them different names and different functions. From among those Zoroaster favored Varuna whom he called 'Ahura Mazda', the Supreme God. Surya or Mitra, the Vedic sun-god, also took his place in the belief of the Zoroastrians as did the worship of fire. To the Persians Mitra became Mithras. Vasistha and his followers were called Brahman and they worship the Devas Chief God Indra the Moon God or Chandra and Drank Soma. Zoroasters and his Magas Magi and the worship Chief Asuras God Varuna the Sun God or Surya and worship fire.

⁴⁹⁰ St Yves: <http://www.crystalinks.com/styves.html>

This was one reflection of a late 19th century movement which included Mme. Blavatsky:

<http://www.magia.it/ebraca/>

⁴⁹¹ Cf. the newly rediscovered Mauritania: <http://www.theaustralian.com.au/higher-education/lost-continent-found-off-africa/story-e6frgcjx-1226583761275>; <http://www.latinospot.com/articles/12937/20130225/pieces-lost-continent-discovered-under-indian-ocean.htm>

⁴⁹² Secret Excavations: <http://ajitvadakayil.blogspot.nl/2011/08/secret-excavations-at-jerusalem-by.html>

During the reign of King Vikramaditya in 7000 BC, the people of Kerala called Thirayyar (sea warriors), did trade with the Island of Crete. There was a great tectonic shift and volcanic activity in 5000 BC, and then trade was abandoned. Some settled down in Judea, as Jerusalem was a trade hub. They lived on the seaward side of Western Ghats of Kerala. Today these people are called Thiyyas in Kerala, with a matrilineal society which rest of India did NOT have.... Judaism was created by Namboodiris from Kerala, India ... King David's wife (and Solomon's mother) was from Kerala.

⁴⁹³ Pharisees, Essenes, Sadducees, Nazarenes (Farooshiym, Osseniym, Tzodokiym, Nazariym):

<http://zoroastrian.angelfire.com/>

Many of the Jews in Babylon convert to the Good Religion. They are called FAROOSHIYM ("Persians") because they follow a "Persian" religion. In Greek their name is "Pharisees".

Some of the Pharisees desired to learn the healing arts of the Zoroastrian Magoi ("Magi"), and became known as OSSENIYM ("Healers"). Their Greek name is "Essenes".

Some Jews refuse to convert to this "Persian" religion, and they are led by a priest named Tzadok. The Jews who refuse to convert to the "Persian" religion are called "followers of Tzadok" or TZODOKIYM. In Greek their name is "Sadducees".

One sect of Pharisees became known as the NAZARIYM (from the Aramaic word "nazarot" meaning "keepers"), In Greek they were known as Nazarenes. Their name comes from the fact that they claimed to be the "keepers" of the secrets of the Magoi.

⁴⁹⁴ Assyrium s. Hebraicum novum forte Vetus sacrum; Character Verus Hebraeus sive Assyriis.

⁴⁹⁵ One was linked with magic squares, involved breathing techniques and yoga (chapter 3). In addition to relatively static yoga breathing, there were also dynamic forms linked with martial arts and runes (chapter 4). Astronomy and chronology gave further structure and modified the system (chapters 5-6). We shall then be in a position to examine how the system spread (chapter 7-8), how the Western model emerged (chapter 8-9), how this leads to a new framework for understanding abjads and alphabets (chapter 10), how they link with numerical and geometrical systems (chapter 11), before reaching conclusions (chapter 12).

Notes: Chapter 3

⁴⁹⁶ Permutations of Hebrew Letters: <http://emol.org/kabbalah/letters/index.html>

⁴⁹⁷ De ludo globi: <http://jasper-hopkins.info/DeLudo12-2000.pdf>

http://books.google.com/books?id=QQT76WUNzJAC&pg=PA191&lpg=PA191&dq=de+ludo+globi&source=bl&ots=pRvS50xxXT&sig=ZpSb2CLLDsqVP4AFZ8MTjdCYORE&hl=en&ei=k2QmTpe0N4ygOoT05dAK&sa=X&oi=book_result&ct=result&resnum=3&ved=0CBwQ6AEwAg#v=onepage&q=de%20ludo%20globi&f=false

⁴⁹⁸ Inner Alchemy: http://www.literati-tradition.com/meditative_practice.html

⁴⁹⁹ Ibid. Cf. Schipper, Kristofer, *The Taoist Body*. Berkeley: University of California Press, 1993.

⁵⁰⁰ Bureus: <http://www.redicecreations.com/article.php?id=207>

⁵⁰¹ Thomas Karlsson, *Adulrunan och den Götiska Kabbalan*, Ouroboros, 2005. See: http://www.e-reading.org.ua/bookreader.php/148161/Karlsson_-_Adulruna_Goticheskaya_kabbala.html. See also Stephen K. Flowers, Johannes Bureus and the Adalruna, Runa-Raven, 1998.

⁵⁰² Ashtanga Yoga: <http://www.fitsugar.com/Little-Sanskrit-Lesson-Counting-316815>

⁵⁰³ Numerical Mandala of Man: http://vm.msun.ru/Art_school/Nlo.htm. Cf.

http://tantra.in.ua/darshan_bogini_gayatri.html

⁵⁰⁴ Yantra of the sun: http://horoscopes.rambler.ru/images/59360_78.1181847499.37638.jpg

⁵⁰⁵ Lo Shu: www.abrahamadabra.com/LoShu001.htm

The Lo Shu Diagram dates back as far as 5600 years by some estimates and we apparently don't really know who actually discovered it.

⁵⁰⁶ The official story is that this was introduced to the West by Geber in the late 9th or early 10th c. See: Buduh Square: <http://www.nlm.nih.gov/hmd/arabic/glossary.html#magic>:

"The numbers were written in the abjad letter-numerals, and because the four corners of this square contained the letters *ba'*, *dal*, *waw* [or *u*], and *ha'*, this particular square became known as the *buduh* square."

It is also linked with the most famous Arabic amulet: Buduh Amulet:

<http://www.answering-islam.org/Gilchrist/Vol1/8c.html>

Revealed to Adam: Annemarie Schimmel, *Mystery of Numbers*, Oxford, 1993:

http://books.google.com/books?id=IBIZ9PRZvPIC&pg=PA34&lpg=PA34&dq=persian+gematria&source=web&ots=Ss161Qvhc8&sig=mvs0DKxnFFi_ukbK5BxMnUItab8&hl=en&sa=X&oi=book_result&resnum=4&ct=result#PPA30,M1

⁵⁰⁷ If we arrange English letters in columns of 3 the vowels are in the centre. In columns of 4 the first 3 vowels are in the front column. In columns of 5 they tend to be in the final column.

3 Letters: A B C, D E F, G H I, K L M, N O P, Q R S, T U V, W X Y, Z

4 Letters : A B C D, E F G H, I J K L, M N O P, Q R S T, U V W X, Y Z

5 Letters: A B C D E, F G H I J, K L M N O, P R S T U

⁵⁰⁸ Ijpasion, Hatha Yoga - The Yoga of Postures: <http://www.abc-of-yoga.com/styles-of-yoga/hatha-yoga.asp>

⁵⁰⁹ Mother Letters: http://en.wikipedia.org/wiki/Sefer_Yetzirah:

“The letters are distinguished, moreover, by the intensity of the sound necessary to produce them, and are accordingly divided into:

- Mutes, which are unaccompanied by sound, such as ׀
- Sibilants, such as שׁ, which is therefore called the "hissing shin"
- Aspirates, such as אׁ, which holds a position between the mutes and sibilants, and is designated as the "airy אׁ, which holds the balance in the middle" (iv. 1; in some eds. ii. 1).”

⁵¹⁰ Sefer Yetzirah and Mother letters: http://en.wikipedia.org/wiki/Sefer_Yetzirah

⁵¹¹ Sefer Yetzirah: <http://www.inner.org/hebleter/letterof.htm>

⁵¹² Cologne Sanskrit Dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/scans/MWScan/tamil/index.html>

⁵¹³ The names are sometimes written differently as Cheit, Teit, Yod: <http://www.jewfaq.org/alephbet.htm>

⁵¹⁴ Kabbalah: <http://bellsouthpwp.net/T/i/Tiger93/kaballah/index.htm>

⁵¹⁵ Isiac Table: <http://www.sacred-texts.com/eso/isi/isi02.htm>. There are other views:

<http://www.psychic.com/psychic/qbl/32paths.html>:

Conventional wisdom everywhere has it that the thirty-two [Wondrous Paths](#) consist of adding the twenty-two letters of the Hebrew alphabet and the ten numbers of the Sephirot. Suares calls this an "amateur" mistake and shows the true nature of the thirty-two paths in the [First Four Sephirot](#).

⁵¹⁶ Scholars have explored in detail differences between the Jewish paths and Western hermetic paths and have noted that: “According to the Jewish tradition, the 32 Paths of Wisdom concept is derived from the 32 times that the name "Elohim" is mentioned in Genesis, Chapter One.” : 32 Paths of Wisdom:

<http://www.jwmt.org/v1n3/32paths.html>

⁵¹⁷ This is an immensely complex topic which we cannot pursue in our survey but which deserves further study. We have already discussed the relevance of the Alphabet of the Magi in this context, which includes both Egyptian hieroglyphs and Hebrew letters. We know that there is a Heptagrammon arcanorum which offers one explanation of the paths (cf. figure 155b below). This uses a Chaldaean arrangement of the planets and days of the week. So the impulses for the paths would appear to be a combination of Babylonian models which could have developed independently.

⁵¹⁸ Kabbalah: <http://bellsouthpwp.net/T/i/Tiger93/kaballah/index.htm>. For a more thorough analysis see:

<http://www.sacred-texts.com/eso/isi/isi02.htm>

⁵¹⁹ Isiac Tablet: <http://www.sacred-texts.com/eso/isi/isi02.htm>:

The Isiac Tablet, writes Lévi, is a Key to the Ancient Book of Thoth, which has survived to some extent the lapse of centuries and is pictured to us in the still comparatively ancient set of Tarocchi Cards. To him the Book of Thoth was a resumé of the esoteric learning of the Egyptians, after the decadence of their civilization, this lore became crystallized in an hieroglyphic form as the Tarot; this Tarot having become partially or entirely forgotten or misunderstood, its pictured symbols fell into the hands of the sham diviners, and of the providers of the public amusement by games of Cards. The modern Tarot, or Tarocchi pack of cards consists of 78 cards, of which 22 form a special group of trumps, of pictorial design: the remaining 56 are composed of four suits of 10 numerals and four court cards, King, Queen, Knight, and Knave or Valet; the suits are Swords (Militaryism), Cups (Sacerdocy), Clubs or Wands (Agriculture), and Shekels or Coins (Commerce), answering respectively to our Spades, Hearts, Clubs and Diamonds. Our purpose is with the 22 trumps, these form the special characteristic of the pack and are the lineal descendants of the Hieroglyphics of the Tarot. These 22 correspond to the letters of the Hebrew and other sacred alphabets, which fall naturally into three classes of a Trio of mothers, a Heptad of doubles, and a Duodecad of simple letters. They are also considered as a triad of Heptads and one apart, a system of Initiation and an Uninitiate.

⁵²⁰ A full study of the etymology of Hebrew letters would of course need to enter into difficult questions of chronology, examine and weigh the versions, interpretations, controversies concerning details. All this is of great importance but would go far deeper than our survey.

⁵²¹ Isiac Tablet: <http://www.sacred-texts.com/eso/isi/isi02.htm>.

Each pair of triads in conjunction with the Lynx form a Septenary, the centre itself contains a Septenary. Titus the three Septenaries present us with the absolute number of the Three Worlds, and the complete number of Primitive Letters; to which is added a complementary sign, just as to the nine numerals is added a Zero. The ten numerals added to the twenty-two ancient letters form the Thirty-two Ways or Paths of Kabbalistic doctrine.

⁵²² Zohar: <https://www2.kabbalah.com/k/index.php/p=zohar/zohar&vol=48&sec=1691>

3. The sword of the Holy One, blessed be He, Yud OF YUD HEI VAV HEI, is the top of the sword. The Vav OF YUD HEI VAV HEI IS the body of the sword, while the two Hei's OF YUD HEI VAV HEI are the two edges of the sword, WHICH ARE THE SECRET MEANING OF: "justice, only justice, shall you pursue" (Devarim 16:20). Two verdicts are decided (lit. 'cut'), one from the celestial court and one from the terrestrial court. From this we understand that a person cannot do the least thing down here unless permission is given from up high.

⁵²³ Havayah: <http://www.inner.org/names/namhavay.htm>:

Havayah = 26 = 2 times 13. 13 = echad (one). Havayah = 26 + kil = 60 = 86

⁵²⁴ E.g. Resh: <http://www.psychic.com/psychic/lex/rouhh.html>

Raysh, the twentieth letter of the Hebrew alphabet, is spelled Raysh-Yod-Sheen. The cosmic container, Raysh, contains in its structure, the twenty-first letter, Sheen, the cosmic breath of Elohim.

⁵²⁵ Isiac Tablet: <http://www.sacred-texts.com/eso/isi/isi02.htm>

⁵²⁶ Sefer Yetzirah and Planets: <http://www.inner.org/hebleter/letterof.htm>:

- Sunday is represented by *beit*
- Monday by *gimel*
- Tuesday by *dalet*
- Wednesday by *kaf*
- Thursday by *pei*
- Friday by *reish*
- Saturday by *tav*

Cf. table 23

⁵²⁷ Isiac Tablet: <http://www.sacred-texts.com/eso/isi/isi02.htm>

⁵²⁸ Sefiroth and Planets: <http://www.sacred-texts.com/eso/isi/isi02.htm>

⁵²⁹ Kaballah: <http://bellsouthpwp.net/T/i/Tiger93/kaballah/index.htm>:

The twelve single letters, called the elementals, are attributed to the 12 signs of the Zodiac:

H – Heh, Aries	L – Lamed, Libra
W – Vahv, Taurus	N – Nun, Scorpio
Z – Zayin, Gemini	S – Samekh, Sagittarius
X – Cheth, Cancer	(– Ayin, Capricorn
+ – Teth, Leo	C – Tzaddi, Aquarius
Y – Yud, Virgo	Q – Qoph, Pisces

Cf. table 44

⁵³⁰ 12 Simple Letters: http://www.psychic.com/psychic/cube/cube_arms.html

⁵³¹ Sepher Yetzirah: http://www.psychic.com/psychic/cube/cube_arms.html

⁵³² Sefer Yitzirah chapter two, section three: www.betemunah.org/body.html

⁵³³ Tzeruf: <http://emol.org/kabbalah/letters/index.html>

⁵³⁴ Key of Solomon and 12 Permutations:

http://www.mindserpent.com/American_History/books/Peterson/ksol.htm

⁵³⁵ 64 Permutations: <http://al-signa.narod.ru/lib/orange/14.files/image006.gif>

⁵³⁶ Permutations: <http://www.rootsofffaith.net/forum/topics/the-22-letters?page=2&commentId=2230384%3AComment%3A60400&x=1#2230384Comment60400>

⁵³⁷ In the much earlier planisphere of Denderah, the corresponding mansions are 21 and 22 (figure 74h).

⁵³⁸ Aramaic: Ain: <http://volker-doormann.org/aramaic.htm>

⁵³⁹ As might be expected some Eurocentric scholars have assumed that the movement must have been in the opposite direction, eastwards. There are two simple and yet fundamental flaws in such reasoning. First, the Vedas, even with the most pessimistic lateness of dating existed by 1500 A.D. The first Hebrew writing in the most optimistic versions goes back to the 10th century. Second, Sanskrit entails a cosmology with a systematic treatment of 36 elements (tattvas). It could not be based on a system which, for mathematical reasons limited its cosmology to 12 elementals in a configuration of 22 letters.

⁵⁴⁰ Ibn –Arabi Mansions: <http://www.yeatvision.com/Mansions.html>

⁵⁴¹ Isis Dates:

http://www.whiterosesgarden.com/book_of_shadows/other_books/egyptian_magick/maps_misc/egyptian_holidays.htm

⁵⁴² Twisted Flax –Infinity: <http://www.nahumhalevi.com/TheFamilyAnkhyehova.html>

543 Ankh: <http://www.masseiana.org/bbbk9.htm>:

Hemp is synonymous with the *hank* as the hangman's noose. The noose is the *ankh*. The goddess Ank wears the hemp on her head; the *ankh* (hank), loop of twisted hemp or flax, was the sign of living; when this (as hemp) is spun out, the *ankh*-land is done. This seems to be an allusion to the living and to the land of life.

544 Thurisaz: <http://www.futhark.com/first.html> <http://www.bewitchingways.com/runes/thurisaz.htm>

545 Man and Fire: <http://kenlai.wordpress.com/2008/11/23/the-chinese-characters-of-human-and-fire/>

546 Man and Fire: <http://kenlai.wordpress.com/2008/11/23/the-chinese-characters-of-human-and-fire/>

547 IYNX: <http://www.sacred-texts.com/eso/isi/isi02.htm>

548 Yud: <http://www.inner.org/hebleter/yud.htm>

549 Kalachakra: <http://www.kalachakra.org/namcu/namcu.htm>

550 Kaph: http://www.ancient-hebrew.org/3_kaph.html

551 Lamed: http://www.ancient-hebrew.org/3_lam.html

552 In Hebrew, month 7 (Tishri in September) is also the beginning of the civil year. Cf.

<http://www.jewfaq.org/elul.htm>; http://en.wikipedia.org/wiki/Hebrew_calendar

553 Isiac Tablet: <http://www.sacred-texts.com/eso/sta/sta13.htm>

In the middle we see above, the Sun, marked Ops, and below it is a Solomon's Seal, above a cross; a double triangle Hexapla, one light and one dark triangle superposed, the whole forming a sort of complex symbol of Venus.

554 Was Sceptre: [http://www.ossama-alsaadawi.com/Alsaadawi%20-](http://www.ossama-alsaadawi.com/Alsaadawi%20-%20Ima/006%20Alsaadawi%20Egyptian%20Hieroglyphic%20Dictionary/Als-S40-ws-wS.jpg)

[%20Ima/006%20Alsaadawi%20Egyptian%20Hieroglyphic%20Dictionary/Als-S40-ws-wS.jpg](http://www.ossama-alsaadawi.com/Alsaadawi%20-%20Ima/006%20Alsaadawi%20Egyptian%20Hieroglyphic%20Dictionary/Als-S40-ws-wS.jpg)

555 Note that another ankh, formerly in her right hand seems to have been removed. Presumably, the Goddess, once all mighty, was originally responsible for left and right hand breath, a duty that was subsequently shared with her male counterpart.

556 Fita as Ying Yang: <http://astro-stream.narod.ru/fang-shui/fs-wang-wang2.htm>

557 Ankh: <http://www.tempusmori.dk/images/ankh7.jpg>

558 Formerly at: http://www.serveveda.org/cosmos_divine_scientific.pdf

559 Bija Yoga: <http://kundalinisadhana.com/english-beejyoga/>

560 So'ham: natural mantric sound of the breath: <http://www.experiencefestival.com/a/Soham/id/124886>

561 Hamsa: <http://www.bhagavadgitausa.com.cnchost.com/MANTRA.htm>

Mantras are solar (Saura) and masculine, lunar (Vidya, Saumya) and feminine, and neuter. Neuter and masculine Mantras terminate in Namah, Hum, Phat; feminine in Tham or Svāhā. Ajapa (A + Japa = No + Chant) is the primal Mantra. This chantless Mantra pervades the breath going in and out, the subtle sound 'sah' going in and the subtle sound 'ham' going out. (Sa = Siva, Vishnu, Lakshmi, or Gauri [Parvati or Sakti]; Ham = I am; so = Parvati. As one chants this subtle-sound Mantra 'soham', a derivative of 'sah-ham,' 'Hamsa' comes into being by inversion and is the personification of Vital Air or life-breath. Sa (Sah) is Sakti and Ha is Siva. Soham, Hamsa and AUM (Pranava) are equipotent. Hamsah the inverted Sah-ham is the union of male and female. The universe is Hamsah, according to Woodroffe. This is the bird Hamsah which disports in the Lake of Ignorance.

562 Thikya Min: <http://www.tuninst.net/Linguistics/script-Myan/script-Myan.htm>

The story of Myanmar script (and the Burmese language) always runs parallel, in my mind, with the story of Thikya Min and his 33 gods controlling our lives. The 33 gods are the 33 consonants, and the vowel is represented by the well-loved goddess, Thuyathati ^{ထွေထွေ}{thu-rath~tha.ti}, the protector of the Tipitaka -- the Buddhist Canon. Her counterpart in Sanskrit is Saraswati. Notice the similarity of {thu-rath~} with ^{သံ}(the vowel). Also notice that her mount is hamsa ^{ဟံသာ}{hin:~tha}, the Brahmanni duck (*Casarca ferruginea*) -- indigenous to the foot-hills of Himalayas. To the Myanmars, the goddess Thuyathati is a pure virgin always attended by pure virgins

563 7 and 9 Chakras: http://gradmar.ru/news_1289891136.html

This system of energy structure - septenary, it is used by all eastern peoples. But in the northern part of India there are some temples, where the most [prosveshchennye] priests use a nonary (Slav) system. In them besides seven basic [chakr] there are still two: [Surma] of [chakra] (solar respiration) and

- [Chandra] of [chakra] (lunar respiration). On their study these energy centers answer for the interrelation with the ancestors.
- ⁵⁶⁴ Slavic Chakras: <http://blogs.mail.ru/mail/malumalumu/favorites>
- ⁵⁶⁵ Chakras and Cyrillic Names: <http://allaya.ru/forum/viewtopic.php?f=7&t=472>:
- 1 - Базисная чакра - Исток (Муладхара)
 - 2 - Кресцовая чакра - Зарод (Свадхистана)
 - 3 - Пупковая чакра - Живот (Манипура)
 - 4 - Сердечная чакра - Перси (Анахата)
 - 5 - Горловая чакра - Устье (Вишудха)
 - 6 - Лобная чакра - Чело (Аджна)
 - 7 - Теменная чакра - Родник (Сахасхара)
- ⁵⁶⁶ Zarod: <http://blogs.mail.ru/mail/malumalumu/favorites>
- 2nd [Zarod] It answers for the kind, i.e. for the generation of life, and also assumes the energy other vital essences, through it enters into woman man force. In addition to this, this [chakra] receives the specially directed energy fluxes ([sglaz], curse so forth). It is located in the region of pubes. Color - red. Sound - "to". In the eastern system this [chakra] is called: [Sva]-D-chi-camp- A.
- ⁵⁶⁷ Ouroboros: <http://en.wikipedia.org/wiki/Ouroboros>
- ⁵⁶⁸ Alexander [Skorokhodov]: <http://milogiya.stroy-dom.org/kabbala1.htm>. Translation based on Yahoo Babelfish. cf. Александр Скороходов: <http://www.proza.ru/avtor/savi>
- ⁵⁶⁹ Slavic Runes and Letters System (as above): <http://milogiya.stroy-dom.org/kabbala1.htm>; cf. http://rustimes.com/blog/post_1206624892.html.
- ⁵⁷⁰ Tors, Tors mirrored, Byrgdal in Adalruna: http://www.e-reading.org.ua/bookreader.php/148161/Adalruna_Goticheskaya_kabbala.html
- ⁵⁷¹ Kalpurusha Organs in : [http://library.du.ac.in/xmlui/bitstream/handle/1/13323/Ch.01%20Brihat%20jataka%20\(1-%20100%20pages\).pdf?sequence=5](http://library.du.ac.in/xmlui/bitstream/handle/1/13323/Ch.01%20Brihat%20jataka%20(1-%20100%20pages).pdf?sequence=5)
- ⁵⁷² Tamganin: <http://kokterukce.blogspot.com/2008/09/gktrk-yazlarnn-harflerinin-kkeni-4.html>
- ⁵⁷³ In the 24 rune sequence, the rune 7 g, became Ger as in germ, germinate, jera (jara, year). Hence rune 7 in the 24 sequence plays the role of 12 in the 33 sequence.
- ⁵⁷⁴ Ha-Ivree: <http://finczi.wordpress.com/2007/10/18/lekh-lkha-with-comentarios-from-rabbi-jules-harlow/>
- ⁵⁷⁵ Gar ' g Spear: <http://www.eaglespiritministry.com/pd/sdc/sdc16.htm>
- ⁵⁷⁶ Gungnir: <http://www.venusilluminated.com/OdinsMagicSpearRunicPendantTalisman.html>
- ⁵⁷⁷ Gar ' g Spear: <http://www.eaglespiritministry.com/pd/sdc/sdc16.htm>
- ⁵⁷⁸ Sword in the Stone: http://books.google.com/books?id=-UCU0I918bsC&pg=PA34&lpg=PA34&dq=perun+sword+in+stone&source=bl&ots=XNvxKvrEmn&sig=7MIYW-6xVxvf_IalczMfAtlbGck&hl=en&ei=Gt8nTpTXDcjrObTAnM4K&sa=X&oi=book_result&ct=result&resnum=5&ved=0CDIQ6AEwBA#v=onepage&q=perun%20sword%20in%20stone&f=false
- ⁵⁷⁹ E. J. Dijksterhuis, Mechanization of the World Picture, Princeton University Press, 1986.
- ⁵⁸⁰ **Table 20** (cf. table 19):
- | | |
|-----------------------------|--|
| Wild | Tame |
| Unbridled | Bridled |
| Water Beast | Land Beast |
| Piscis Austrinus, Leviathan | Mahisaura, Aurochs (Uruz Rune), Chisel Teeth |
| January - February | November - December |
| Serpent | Serpents |
| Serpent Wrestler | Serpent Tamer |
| Serpent Goddess | Ophiucus, Serpentarius, Aesculapius |
| March | September - October |
- ⁵⁸¹ Aslesha is ruled by the serpent God. spanning from 16?-40' to 30?-00' in Karaka (Cancer). It is the birth star of Ketu. The force of Aslesha can be understood by its name Naga.

⁵⁸² In Nepal, this became the Ashwini (Ashwin Twins, Nakshatra 1 in Month 1 and Ashoj (Ashwin twins under the yoke in Month 6).

⁵⁸³ The eight feet of the horses of the Aswins are symbols for ordering the year, not unlike the eight feet of Odin's Sleipnir in the West.

⁵⁸⁴ [http://en.wikipedia.org/wiki/Maya_\(illusion\)](http://en.wikipedia.org/wiki/Maya_(illusion))

⁵⁸⁵ <http://mysticrebels.com/images/caduceus.jpg>

Chapter 4: Notes

⁵⁸⁶ Ogham: <http://www.trismegistos.com/MagicalLetterPage/Quotations.html>

The tribe of B from the Birch and the daughter, that is the Ash of the wood, is chief. Of them the first alphabet was formed; of L from Luis, the quicken tree of the wood. F from Fearn, the Alder, good for shields. S for sail; a Willow from the wood. N for Nin, the Ash for spears. H from Huath, Whitethorn, a crooked tree or bush because of her thorns. D from Dur, the Oak of Fate. T from Tine, Cypress or from the Elder tree. C from Col, the Hazel of the wood. Q for Quert, Apple, Aspen and Mountain Ash. M from Mediu, the Vine branching finely. G from Gort, Ivy towering. NG from Ngetal or Gilcach, a reed: ST or Z from Draighean, Blackthorn. R Griaif. A from Ailm, Fir. O from On, the Broom or Furze. U from Up Heath. E from Edadh, Tembling Aspen. I from Ida or Ioda, the Yew Tree, EA from Eabhadh, the Aspen. OI Oir the spindle tree. UI, Uinnlleann, Honeysuckle. IO Ifinn, the gooseberry. Ae Amancholl, the Witch Hazel; Pine Ogham, that is the divine pine from the wood, from where the 4 Ifins are taken.

⁵⁸⁷ "The *Barddas of Iolo Morganwg* is a collection of writings, largely forged, about ancient Welsh Bardic and Druidic beliefs." See: <http://www.sacred-texts.com/neu/celt/bim1/index.htm>

⁵⁸⁸ Gwydion MacLir, Rianar: <http://www.bardwood.com/RIANAR.HTML>

⁵⁸⁹ Rune Origins: <http://www.runewebvitki.com/Rune%20Origins1.htm>

[Comparison Between Sign Systems: http://www.rovasirasforrai.hu/Forditasok/Comparison-between-sign-systems.htm](http://www.rovasirasforrai.hu/Forditasok/Comparison-between-sign-systems.htm); cf. Thule: <http://en.wikipedia.org/wiki/Thule> where Thule is also equated with Norway or Scandinavia. There is also a Southern Thule Island in the Southermost Sandwich Islands near in Antarctica: http://en.wikipedia.org/wiki/Thule_Island

⁵⁹⁰ Ogham: <http://www.arapacana.com/glossary/misc/letters.html>

⁵⁹¹ See Captain Sir Francis Richard Burton, The Ogham Runes and El El-Mushajjar, Trans. Roy. Soc. of Literature, Vol. XII, Part 1, 1879: <http://archive.org/details/oghamruneselmush00burt>
Cf. The Grey Book of Runes: <http://greybookofrunes.blogspot.nl/>

⁵⁹² Hammer, 1806, pp. 36, 48

⁵⁹³ Slavic Dimension: <http://www.slovio.com/origin/index.html>

⁵⁹⁴ Amanjolov Table :

<http://s155239215.onlinehome.us/turkic/31Alphabet/Amanjolov/AmanjolovAlphabetTableEn.htm>

⁵⁹⁵ B.A.Chudinov (Валерий Алексеевич Чудинов): http://www.runitsa.ru/publications/publication_97.php:

Long before the appearance of Cyril and [Mefodiya] Russian peoples used by the so-called [runitsey] - by earliest Slav syllabic letter, to which, according to some data, several hundred thousands the years

⁵⁹⁶ Runes and Cyrillic alphabet: <http://fotki.yandex.ru/users/ole82467200/view/286564/?page=2>
http://clubs.ya.ru/4611686018427398066/replies.xml?parent_id=299403&item_no=295450&with_parent=1
<http://oracle.ucoz.ru/fr/1/s5772646.jpg>

<http://oracle.ucoz.ru/forum/4-163-1>

<http://www.liveinternet.ru/tags/%EF%E8%F1%FC%EC%E5%ED%ED%EE%F1%F2%FC/>

Runes as Rhombus: http://runa-a.narod.ru/runa_romb.htm

Runes and Gothic: http://img1.liveinternet.ru/images/attach/b/1/9177/9177068_platov1.jpg

⁵⁹⁷ Tantui: [http://webcache.googleusercontent.com/search?q=cache:aZUkJOdOZK0J:www.facebook.com/group.php%3Fgid%3D28204604058+antui+\(%22flicking+or+spring+leg%22\)+is+usually+used+as+basic+training+for+Zhaquan+\(see+above&cd=1&hl=en&ct=clnk&source=www.google.com](http://webcache.googleusercontent.com/search?q=cache:aZUkJOdOZK0J:www.facebook.com/group.php%3Fgid%3D28204604058+antui+(%22flicking+or+spring+leg%22)+is+usually+used+as+basic+training+for+Zhaquan+(see+above&cd=1&hl=en&ct=clnk&source=www.google.com)

⁵⁹⁸ Taoist Rite: <http://www.egreenway.com/taichichuan/bagua.htm>

In Taoist practice, such sacred movements enhance the dancers to resonate with the circle of the cosmic forces. This embraces the central Taoist concept of human as microcosm mirroring the macrocosm.

Taiji Quan movements evolved from this ancient lumbering gait of a bear, unfortunately due to the

linguistic drift and misinterpretation, the Great Bear Polar Circle remains hidden for most practitioners. If one retraced to an older practice of the Five Animal frolics, one can still see the original lumbering Gait of a black bear frolic swaying side to side. If Taiji Quan did evolve from the Five animal frolics then the Taiji form must contain within its structure a Bear movement.

⁵⁹⁹ RAMKHARAT TAO-Izat-ZU: <http://ramharat.narod.ru/content.html>:

The ancient-Slav system of combat skills [RAMKHARAT] is unique in its basis, since it could in centuries carry wisdom and skills of our ancestors, who by millenia defended the Russian earth. Central objective - is located in the harmonious equilibrium the peace Of [iznachala] by real and its means. But this it means, by all possible ways avoiding confrontation with the environment, to achieve harmony and agreement with it without joining the physical and energy-information battle. Agreement is called another [diplomachnostyu] and can be applied to the friendly, neutral and aggressive environment. Symbol [RAMKHARAT] To [dao]-[Izat]-[Tsu] there was originally in the form opened left palm, which stops aggressor, in the center Of [svatiyaki] [Posolon] ([Svastika] on the motion of the sun). And the stopping gesture the opened palm is called "VOICE". Then, if enemy stops, obeying to this gesture, this is called agreement.

Alignments between letters and human postures, including martial arts and dance postures are also found in the Old Slavic : Yrok 5 at: <http://dm80.ru/>

⁶⁰⁰ The modern version is called the Bronnikov method: <http://www.bronnikovmethod.com/theory.php>

⁶⁰¹ Ibid.

⁶⁰² Stav history: <http://www.iceandfire.ca/what-is-stav.html>

⁶⁰³ Stav: <http://www.mardb.com/stav/origin-of-stav.html>

⁶⁰⁴ Stav history: <http://www.iceandfire.ca/what-is-stav.html>

⁶⁰⁵ Stav Notebook: <http://www.scribd.com/doc/19168390/Stav-Runes-Notebook> especially p. 39.

⁶⁰⁶ Ar Kan Lag System: <http://forums.skadi.net/showthread.php?p=1026248>:

The Ar-Kan Rune-Lag system is a new runic system devised by Wulf Ingersunu, the Founder & Folk-Warder of [Woden's Folk](#).

⁶⁰⁷ Ior: <http://www.wodensfolk.org.uk/ancientrunes.html>

.....Ior - The Serpent. This can be the Serpent that enters the house to destroy Man, and who is slain by Woden who uses the Nine Glory-Twigs to do so. The Nine Glory-Twigs are the matrix from which all 33 runes can be drawn. In other words Woden uses the Power of the Runes to destroy the Power of the Serpent. When the points of this rune are joined it makes a 6-pointed star which symbolises the *fusion of opposites* - chaos. This is the Power of the Serpent. It can also represent Jormungandr - the Midgard Serpent - who is the enemy of Thunor and in this era represents *Globalism*.

⁶⁰⁸ Odin Glory Twig: <http://www.etsy.com/listing/63909159/glory-twig>

⁶⁰⁹ The Web: http://www.iceandfire.us/about/about_stav_phil.html

⁶¹⁰ Orlog: www.stavinternational.org/runelore6.htm

The word 'Örlög' is comprised of two separate words - 'Or' and 'Log'. Without going too far into the etymology of these words, 'Or' stems from the same root as Urðr, the name of the Norn of the 'past' and is linked to words such as 'origin' and 'ore', while 'Log' relates to terms such as 'layer', 'record' (as in a "Captain's log") and 'law'.

The term Örlög could therefore be translated variously as 'Primal Layer', "First Principle", or "Natural Law".

Cf: <http://www.runesbyragnar.com/previews.html>:

However, within örlög we find the Northern concept of *wyrd*, which is the process by which past actions are woven to influence your present and future experiences. In the North, the concept of *wyrd* provides a flexibility not identified in the karma of Eastern tradition. *Wyrd* is the means by which örlög, or the cosmic law of cause and effect, can be 'bent'.

⁶¹¹ Polish Runes: <http://www.runy.net.pl/taxonomy/term/2?page=6>

⁶¹² 9 Stave matrix: <http://way-s.ru/viewtopic.php?f=93&t=3432&view=unread>

9 Rod matrix: http://www.e-reading.org.ua/bookreader.php/84124/Medouz_-_Magiya_run.html

⁶¹³ Odin Matrix: http://img0.liveinternet.ru/images/attach/c/1/60/420/60420901_runy_matr.png;
<http://www.liveinternet.ru/users/3469412/tags/%FF%E7%FB%F7%E5%F1%F2%E2%EE/>

- ⁶¹⁴ Graphic formation of runes and runic matrix (графическое образование рун и руническая матрица): http://m.allmystic.ru/uploads/s_24c03c2090b.jpg
cf. <http://www.liveinternet.ru/users/alecz/>
- ⁶¹⁵ Christ also spoke of vine and branches.
- ⁶¹⁶ Руны Ствола, Руны Ветвей Кроны, Руны Корней Древа.
- ⁶¹⁷ Runes of Stem: <http://sverhomsk.ucoz.ru/forum/45-437-1>
- ⁶¹⁸ Futhark and Russian Origin: http://rustimes.com/blog/post_1223971036.html
- ⁶¹⁹ Odin Matrix: <http://www.liveinternet.ru/users/3469412/tags/%FF%E7%FB%F7%E5%F1%F2%E2%EE/>
- ⁶²⁰ 24 rune matrix: <http://www.liveinternet.ru/users/3469412/tags/%FF%E7%FB%F7%E5%F1%F2%E2%EE/>
- ⁶²¹ Karuny: <http://www.tvoyhram.ru/severnrelig/severnrelig26.html>
- ⁶²² Odin Rune: <http://s2.forumimage.ru/uploads/20090329/123832352160009294.gif>
- ⁶²³ Rune Paradigm for h'Ariyskoy Karuna: <http://tvoyhram.ru/severnrelig/severnrelig26.html>
- ⁶²⁴ Single cube: <http://www.milogiya2007.ru/8/runa1.gif>; cf. http://community.livejournal.com/ru_radio_electr/495864.html
- ⁶²⁵ 24 cubes with runes: <http://www.liveinternet.ru/users/alecz/>
- ⁶²⁶ Yggdrasil Paradigm: <http://www.dreamer.ru/lit/articles/yggrasil.shtml>
- ⁶²⁷ 24 Connections: <http://tvoyhram.ru/severnrelig/severnrelig26.html>
- ⁶²⁸ Merkaba: <http://tvoyhram.ru/severnrelig/severnrelig26.html>
- ⁶²⁹ Karuny: <http://www.tvoyhram.ru/severnrelig/severnrelig26.html>
- ⁶³⁰ In the Cabala, there are of course multiple versions, typically 1 tree for each of the 4 worlds. See, for instance: <http://www.zeropoint.ca/microcosm-kabbalah.html>
- ⁶³¹ Cube of Law: <http://tvoyhram.ru/severnrelig/severnrelig26.html>
- ⁶³² E.g. Portae Lucis: <http://www.drexel.edu/judaicstudies/Portae%20Lucis.jpg>
- ⁶³³ Star tetrahedron: <http://milogiya.stroy-dom.org/kabbala1.htm>
- ⁶³⁴ Star tetrahedron: <http://milogiya.stroy-dom.org/kabbala1.htm>
- ⁶³⁵ Dual Relation: <http://mid-gard.ru/forum/16-3464-1>
- ⁶³⁶ Graphic Divine Co: <http://graphicdivine.co.uk/newperspective/NewPerspectiveLegacy.html#Hypothesis>;
<http://graphicdivine.co.uk/newperspective/>
- ⁶³⁷ Ibid: <http://graphicdivine.co.uk/newperspective/>
- ⁶³⁸ These connections between runes, letters and geometry are as problematic as they are beautiful. The flower of life is a universal symbol found all over the world. It is found in Amritsar and Cairo. Trying to determine the precise origins and diffusion of symbols with roots in pre-history is not possible.
- ⁶³⁹ Bikila: <http://geoalphabet.webs.com/sumer-1.htm>
- ⁶⁴⁰ In the Book of Veles, the authenticity of which is disputed, there is a system of letter making with matrices of dots called Matrix of the Universe: http://rodonews.ru/news_1302445063.html
- ⁶⁴¹ Alphabet of demons <http://www.afternight.com/runes/a-demo.gif>
- Cf. Vormint alphabet, or "Lucifer's Letters" <http://facepunch.com/showthread.php?t=882253>
- ⁶⁴² Ibn Washiya translated: Hammer, 1806, p. 15
- ⁶⁴³ 9 Systems of Writing: <http://aribut.ru/forum/20-92-2> (via Babelfish):
- According to Veda the basis of written certificate the [Slavyano]- Arian of the peoples composed four forms of letter, from which subsequently occurred all the remaining forms of alphabets and alphabets. They include: 1. [Kh]" Arian [Karuna] (union of runes) - [zrechskoe] letter, the collector of secret runic means. 2.[DA]" Arian [Tragi] (affirmed shining way) - the hieroglyphic ([ideogramnoe]) tracing of those transferred [obrazov].[Chitalos] on all to four [naprvleniyam]. 3. [Rasenskoe] descriptive-specular letter ([molvitsy]). This written language is now called Etruscan (tyrrhenian by characters), which became the basis of the ancient-Phoenician alphabet, on base of which was created late Greek letter and Latin. 4. [Svyatorusskaya] [Bukvitsa]. Quite is [rasprostranneno] letter among the Slav peoples of antiquity (" [prakirillitsa]" or " the runes Of [roda]" on [Chudinovu]). It [ispolzivalos] and by priests, also, with the conclusion of intergeneric and [mezhdzherzhavnykh] agreements. One of the forms of [svyatorusskoy] [Bukvitsy] was the [polurunicheskoe] letter, which wrote " [Velesova] of [kniga]" and too volumetric for the daily contact letter of " [sloveni]" , which subsequently was replacement by ancient-slovenian [Bukvitsu] about which speech it will go below. 5. Glagolitic alphabet-commercial characters, and subsequently began to be used in the record of the legends and Christian books. 6.

Slovenian people letter (features and cuts)-for [perdachi] of brief communications at the everyday level. 7. Military letter (military letter)-secret ciphers. the 8.[Knyazheskoe] letter-in each [praitelya] its. the 9.[Uzelkovoe] letter Not complete [perchen] of written languages, [kotormi] used our ancestors. Let us examine ancient-slovenian [bukvitsu].[V] to it they are presented two forms of writing letters and words: ancient-slovenian ([staroslovenskiy]0 of " [Bukvitsy]" and Old-Russian of " [Azbuki]" (after reformation so-called " [kirillitsa]") with their descriptive filling. Everything is brought in the table. Each [bukvitsa] (letter in this table bears its [obrazy].[Neobkhodimo] to say that means for [bukvits] in our ancestors it was originally considerably more than given in the table and possibly their part was lost already forever. The connection of the means of [bukvits] in the word gives to it its definite meaning. The replacement of [bukvitsy] in the word, changes its [smysloobraz], although its phonetics can remain previous or close one. [Bukvitsy], furthermore they.[nesut] numerical load. All means of [bukvits] in the numerals of [soedeneny] between themselves it is information at vibration level. Hence it follows that from that how we speak, we write, and we read, connecting means in the information mastered by us, depends positive y or the negative promise of information as resulting of this process of mastering. Each word our bears its means, which we project to the thin (astral) plan. [Zta] information waits, when it is used (they will pronounce, they will think, they will write) and it is converted into the energy, which naturally influences man. Poor thoughts, owl, means excite the destructive elements and [naorot]. Now we is utilized the contemporary alphabet-primer without the means. i.e. in the essence ugly, then immediately [stonovitsya] clear that as a result carried out reforms of Russian [bukvitsy] we lost **ENERGETICALLY MUCH**. In conducting of these reforms are guilty not only the rulers, but also many representatives of church and scientists. Sufficiently influential in their time in its society people. [V].[I]. distance (6, 4, [s].659) about the prehistory of [bykvy]: " Letter of " [er]" , solid semi-vowel, and now mute. in olden times it was placed and [poseredi] of words, after the consonant. in order to [predatey] the light vowel of " [sv]" " [t]" vm. [sovet] and the rest) and now only before the soft consonant so that the consonant would remain solid, but [perkhodila] into " [i]" (to be shrivelled, [s] to give, to [syulit]) or before " [i]" , turning it into " [Y]" , which consists [iz] of " [j]" and " [zatEm]" at the end word, on the solid consonant, dulling it. As we gradually threw out " [er]" from the middle of words. so accurately it could be discarded and at the end. and [ostavlenno] only before the consonant, [v] of [sredinE], where it is necessary for the pronunciation). Further evaluating the letter of " [yat]" [V].[I] distance writes: 2.[bukva] of " to [yat], open or diphthong from ie... Sense and value this of letter to that it is lost that the spelling through it is unsteady, and they came running to the establishment of rule that to the [malorusskomu] language. that to the special list of words. Generally " [yat]" to be pronounced soft, it is nearer to " [E]" or to " [OE]" , but withdrawals there are too many; it is accepted to write information, therefore. which, supposedly so writes church language, and meanwhile they write " [rech]" , although church writes " [reshcha]" With the aid of other Slav adverbs it would be possible to dismantle this confusion and to derive rule or to remain with one " [E]" , remembering that this letter it is pronounced to six harmonies... of " Thus is lost the heritage of ancestors, which are now capable of returning neither the scientific nor reformers. With word formation the means are connected between themselves, giving **THE UNITED MEANS OF WORD**. Therefore, when we speak -we imply that the fact that our wise ancestors into this **MEANS** put and when we speak, this influences our **SUBCONSCIOUSNESS**, **[PREDSOZNANIE]**, **SUPER-CONSCIOUSNESS**, **SYSTEM [ASOZNANIYA]**, **REALIZATIONS** and **GENERALLY CONSCIOUSNESSES AS A WHOLE**. In this case the means, and also separate sounds influence in different centers of man. It is proven that the exception from [bukvitsy] of nose sounds, led actually to the deprivation of the energy additional supply of the center of the will of man. Therefore for [voostanovleniya] of power engineering some healers recommend reading ancient-slovenian texts and the writing of capital [bukvitsu], the especially weakened children. Child in the initial stage of instruction is capable to penetrate the deep. the hidden essence of any **MEANS**, into that.

⁶⁴⁴ Cf. Харатин света:

http://ic.pics.livejournal.com/art_afrodiziak/24988835/890640/890640_original.jpg

⁶⁴⁵ Alternatively these are called Holy Russian Letters (Святорусская Буквица):
<http://energodar.net/vedy/bukvica.html> <http://energodar.net/vedy/img/bukvic9.gif> ;
<http://energodar.net/vedy/bukvica.html>

⁶⁴⁶ Other forms of Russian letters included Provincial Military Letters and Knot Letters and Features and Reza (Черты и Резы) which were birch bark letters: [html http://energodar.net/vedy/bukvica.html](http://energodar.net/vedy/bukvica.html)

⁶⁴⁷ 256 runes: http://alexfl.ru/vechnoe/vechnoe_ist2.

⁶⁴⁸ Karuna: <http://gifakt.ru/tag/xarijskaya-karuna/> :

A careful comparison of individual lexical units, written in Sanskrit , with those words, not even taken out of ancient and of modern Russian , Ukrainian , and especially , we find the roots of a common Proto- Aryan , which are easily traced in the reference books.

Durga Prasad Shastri - known Indian Sanskrit - writes on this subject : " If I were asked what would be the two languages of the world are most similar to each other, I would answer without hesitation - Russian and Sanskrit. It is surprising that in our two languages are similar word structure , style and syntax , add another great similarity of the rules of grammar .

⁶⁴⁹ Age of Karuna: <http://www.filmizleindir.tk/blog/43225828140>

Moreover, the Russian people have written letters of years, which proves the existence of the Slavs and Aryans writing at that time, at least, already 7208 years old."

⁶⁵⁰ 104, 776 B.C.: http://abbreviator.ucoz.ru/news/kh_arijskaja_karuna_runika_ka_runa/2010-11-23-95

According to the chronicles of Old-Believers, the Holy City Of [asgard] [Iriyskiy] was based 106 thousand 787 years ago on that place itself, where now is located modern Russian city Omsk. First transfer from [kh]' Arian [Karuny] (ancient of [kh]' Arian language) it was made into summer 7452 from the creation of peace in the starry temple and summer 12952 from the great temperature drop, (1944 g. from [R].[KH].) for the newly revived Slav communities in the territory Of [belovodya] - holy earth of race (territory from the Urals to Baykal, and from the northern ocean to the Mongolian Altai). In the antiquity the earth, from where race began to settle into Europe, was called the country of the god Of [tarkha] ([Dazhboga]) and goddess of Tara, i.e., containers -[Tariey]. In the ancient times, because of comparative simplicity of tracing, [kh]' Arian runes were used everywhere among the peoples of great race, whereas [da]' Arian [Tragi] were very complex on the writing, and therefore them they could use only [da]' Arian Priest- keepers. Veda in the original to [kh]' To Arian [Karune] to contemporary scientist cannot be read a little, since this - the invaluable property of the kinds of the race of great. All the more, in Veda there is secret information. To however, read texts to [kh]' To Arian [Karune] to contemporary scientist there is no sense, since into [kh]' To Arian [Karune] each has runes - on 144 descriptive values. Maximum, what know contemporary scientists - these are the first is 2-3 values.

⁶⁵¹ 603,000 B.C.: <http://www.ha-nachash.info/2010/09/sanskrit-naga-nagas-and-hebrew-nachash.html>

We are not in a position to judge, which of these claims is closer to historical truth.

⁶⁵² Karuna: <http://borodaroda.narod.ru/karuna-ru.html>

⁶⁵³ 144 Karuna: <http://foto.mail.ru/community/slavonicallianc/207>

⁶⁵⁴ Sanskrit and karuna: <http://gifakt.ru/tag/xarijskaya-karuna/>

⁶⁵⁵ Sanskrit Progenitor of Russian: <http://gifakt.ru/archives/index/praroditelem-sanskrita-by-l-russkij-yazyk/>

⁶⁵⁶ Birch bark: <http://www.ruskolan.info/article/33/>; Birch bark manuscripts:

http://en.wikipedia.org/wiki/Birch_bark_manuscript .

⁶⁵⁷ Alphabet of the VseYaSvetnaya Slavs: <http://dm80.ru/lib/azbuka-history.pdf>

Around 14 thousand years ago there was a planetary civilization of earthlings State and consisted of the One Humanity. Before statehood was built on Biological principles of ascent of a living organism with a single head. In as such, " writing on paper " in ancient times there was no pressing need , as storage and transmission of information carried by the energy- term. It's like now for instance we use our computers , televisions , internet and mobile phones for recording, storing and transmitting information , and in fact she wrote and paper has become less relevant. Similarly, in ancient times, there was no need use paper and other media for the storage and transmission of information. Around 8,000 years ago, there was a gradual separation of the Nation. At the same time two-dimensional planar Writing was introduced. Since people stopped taken of the multidimensional spatial Writing, there is a need use a variety of media for its preservation and transmission.

⁶⁵⁸ Ibid: The very ancient alphabet VseYaSvetnaya Slavs is in fact cheating the ability to recover communicate with the outside world multidimension- ality of the images on energy- term, it can learn to perceive Holistically world so what he Indeed it is. Each carries a Bukova some figurative meaning and meaning, the color scale, rate,

odor and taste. By combining these different Multivariate combination of images with each other, we obtain visual pictures and words shaped true value.

The Ancient language was not intended so much for reading, and mostly as a extraction system and an image of the words texts. 1240 marks were used of which 147 were used for "Everyday writing."

Сама ВсеЯСветная азбука древних славян является по сути шпаргалкой для восстановления способности общаться с окружающим миром МногоМерными образами на энергоинформационном плане, она позволяет научиться воспринимать мир Целостно таким какой он на самом деле есть. Каждая Букова в себе несёт определенное образное значение и смысл, свою цветовую гамму, частоту, запах и вкус. Соединяя эти различные Многомерные комбинации образов друг с другом мы получаем визуальные картины слов и их истинные образные значения. Древний язык был предназначен не столько для чтения, а в основном, как система извлечения образа из слов и текстов.

Использовалось 1240 знаков из которых 147 применялось для «бытового письма».

⁶⁵⁹ Ibid.

⁶⁶⁰ Charter: <http://gifakt.ru/archives/sots/interesnoe/bukva-eto-edinica-smysla/>

⁶⁶¹ Vseyasvetnoy Diplomas: <http://www.ruskolan.info/article/33/> :

According to research by VA Chudinova before the baptism in the 10th century in Russia used three kinds of writing: Cyrillic and Glagolitic Runica. Another scientist Gennady Hrynevych believes that the language of Race (Russian language) existed on the basis of four main kinds of writing: Bukovica, Glagolitic , birch bark letters and Runica. Also was known Bulgarian alphabet. Of these alphabets Vatican envoys Cyril (Constantine the Philosopher) and Methodius, with no in-depth study of language, produced a practically unworkable , and this was caused by the reform of Peter I of ratification of the decision to publish a newspaper in Russian.

However, the known and the more ancient alphabet , which originate from our diploma and certificates of many Slavic nations. This Vseyasvetnaya Diploma . It is fundamentally different from our usual ratification the following features (Fig. 1) [3] :

1. Vseyasvetnaya diploma consisted of 147 Beeches , each of which carried a well-defined ideological sense.
- 2 . Beeches Vseyasvetnoy Diplomas multidimensional.
- 3 . Each Bukova served not only the function of the letters refer to the character , but it was set up and cognitive task, which allows you to connect learning with the educational process .
- 4 . Every Russian Bukova fulfilled a moral problem in the transmission from one generation to the commandments of clan or tribe .

Most of the Beeches - concepts was struck and forgotten. Comparative analysis of the languages allowed to find the similarity of the Russian language with English, and the remaining ancient letters and words of both languages is the same original meaning.

⁶⁶² Principle of construction of Bukova (построения буковъ. Грамота древних славян):<http://iocdm.ru/category/%D0%B2%D1%81%D0%B5%D1%8F%D1%81%D0%B2%D0%B5%D1%82%D0%BD%D0%B0%D1%8F-%D0%B3%D1%80%D0%B0%D0%BC%D0%BE%D1%82%D0%B0/>

⁶⁶³ Ancient Knowledge (ИОЦ "Знание Предков"):

<http://dm80.ru/category/%D0%BC%D1%8B%D1%81%D0%BB%D0%B8/>

⁶⁶⁴ Construction of Bukovo (Принцип построения буковъ. Грамота древних славян):

http://www.youtube.com/watch?v=vRt_9vYIAa4

⁶⁶⁵ See Stan Tenen, The Tree of Abraham: http://www.world-mysteries.com/abraham_tree.gif

Secrets of Hebrew Letters: <http://www.meru.org/Press/Atlantisrising.html>

The Alphabet that changed the world: <http://www.meru.org/>

⁶⁶⁶ Karuna and Hexagrams: <http://www.peshera.org/khrono/Fotos-03/foto-477.jpg>

⁶⁶⁷ Charter: <http://gifakt.ru/archives/sots/interesnoe/bukva-eto-edinica-smysla/>

⁶⁶⁸ Alexander Skorohodov: " Russian letters " Hariyskoy Karunitsy: http://www.peshera.org/khrono/khrono-03_9.html:

It is widely believed that the Russian letters are taken by Cyril and Methodius of Vseyasvetnoy alphabet (VA). (<http://gramota.org/fr.bukov.html>). They say , for simplicity of 1224 characters left BA 49, then drove them to the Greek alphabet , and in such a " castrated as a back Slavs....

⁶⁶⁹ Alexander Skorohodov: " Russian letters " Hariyskoy Karunitsy: http://www.peshera.org/khrono/khrono-03_9.html:

Maybe so, but it is clearly not the case. If you compare both the above alphabet, it turns out there are in Cyrillic letters, which are not found in Greek or in Vseyasvetnoy alphabet, not even in Hebrew or Latin alphabets!... But it is necessary to consider that in the territory of ancient Russia, along with letters of Holy Russia, which became the foundation of the Russian alphabet, had a wide circulation and runes X; Aryan Karunitsy. (systems of ancient runes Hariytsev). Therefore, part of the "Russian character" is nothing else than the hariyskie runes, with all their definitions and interpretations....

⁶⁷⁰ Karuna: <http://sv-rasseniya.narod.ru/wp-content/uploads/2010/hrono/3-arxeologicheskie/foto-478.jpg>; cf. <http://www.proza.ru/2011/06/21/1093>

⁶⁷¹ Subsets of 144 Bukovi: http://www.skibr.ru/content/ass_Dub/img/sem/govorov/sem4-24.JPG

7 b. 93 Bukovi (Буковы): http://www.skibr.ru/content/ass_Dub/img/sem/govorov/sem4-24.JPG

Notes: Chapter 5

⁶⁷² Albertus Magnus: <http://www.truthbeknown.com/virgin.htm>

⁶⁷³ Zodiacal Alphabet: <http://graal.over-blog.com/article-7363240.html>

⁶⁷⁴ Our big picture summary will not enter into the complexities of palaeo-astronomy, debates about pre-history and inevitable quibblings on nationalistic or racial grounds wherein one country or people attempts to take all the credit.

⁶⁷⁵ Aloom: http://eshaykh.com/halal_haram/permmissibility-of-learning-certain-sciences/

⁶⁷⁶ Science of Insight: <http://sule27.tripod.com/id4.html>

⁶⁷⁷ Urdu Ilm-al-Ramal: http://www.witchvox.com/vn/vn_detail/dt_sk.html?a=pkxx&id=10982

⁶⁷⁸ Runes and Annual Cycle: http://maara.narod.ru/biblioteka/bib_b/bib_b2/bib_b2_5.html

Now go back a little to six part space division to rune Hagel. With its horizontal division there are two elements - Algis - cane and - Ur - lagoon, shallow water. Again, the two opposites. Algis refers to a plant that rushes out of the water up to the sky and life. Ur - roots that are submerged in water of forgetfulness and fixed to the underworld. This division is transferred to another rune - wood or rod, a bunch of branches, liktorskey bunch. It is a diagram of the structure of the world, three dimensions of space and the world of men three dimensions of the underworld. Its main symbolism is the world tree, the axis of the world, which are strung spheres habitat chthonic deities, human sphere and the sphere of celestial deities. Its upper part - Algis symbolizes life, lower - Ur - death. That did not stop to use the rune Ur, as a symbol of the peace movement known as Pacific. This sign appeared in the mid 60s, as a symbol of the anti-nuclear movement of the public, but, to date, has changed its meaning and was owned by a certain number of young people without declassified belief and meaning in life. Anyway, carry on the chest symbol of death, lower waters, at least unwise and dangerous.

Our research began with the interaction of opposites signs. Now it is time to return to them again. Besides all the above, you can add their values Yeshe calendar and astronomical. If you take note of the existence of a reasonable person of the Arctic regions in the foreseeable future segment of history, we can assume the formation of arcs Turs runes that describes the solar disk near the days of spring and autumn solstice. In spring, when at the end of the polar night, the sun is just starting to appear on the horizon, around noon in the southern sky, it describes a small arc in the sky. These arcs are increasing day by day until it finally comes polar day. In autumn, the reverse process, which ends as solar arc. This phenomenon is described in the book by A. Dugin "Hyperborean theory" (4). An illustration of this is a little-known sign that confirms the formation of Turisas above astronomical events. It is clear that the "spring" and "autumn" and the gate should vary its form and its meaning. "Spring" gate - is the entry point into this world, the world of life. Nature awakens, there is a connection of opposites, a new life is born. This point is marked with lines or gate. Passage of the gate has any sacred meaning - it's part of any initiation. To be born to a new life, you must first die in his old capacity. This dedication extends all life every year. Dying autumn leaves in the world, Navi, nature is reborn in the spring on a new level. Care of our world can be described rune - Eoh - horse. This exit gate, as shown by their form. When you exit, nature again divided into primary elements, we can say to the dharma. Living spirit is alive or disappears, the world is immersed in the bottom waters of oblivion for the long winter months. Navi is fenced off from the world we have a wall that prevents communication. No wonder the people believed that the winter does not make sense to visit the graves of relatives - they do not hear.

Winter sleeping souls . Only in the spring , after the vernal equinox , permitted visits cemeteries. This holiday Red Hill , a day of remembrance of ancestors. So far, it has survived in the form of Easter, which by mistake " floating ." Previously , Easter was tied to March 22 - the day of the vernal equinox , which is of course correct . Modern priests vainly struggling with folk customs visiting a cemetery just for Easter , which , according to them , sinful. Folk millenary traditions are firm .

Rune Eoh - a sea horse . In its pure form it represents the element of water , impermanence, variability , lack of form. She looks like a wave on the image children's drawings . Children in general are most similar to the archetypal world, because even spared the stereotypes adults who like blinders closed integrity vision. You may notice that the signs and consist of two identical elements , for example. This two runes - Urus - bull . This astrological sign of Taurus , the sign of matter in an absolute sense . The Golden Calf , a symbol of the world of things , which has long been our symbol . Urus - designation of the physical body , a stranger to any spirituality , but embodying the invincible force. The combination of the two runes Urus can give birth and two opposite in meaning runes - Teivas - spear - a bowl , a non-canonical character. Teivas - a sign of movement, aspiration , which begins any enterprise . Sign of Mars , which is winning and permeates everything he encountered on the way. Male character. - A bowl , a female sign . This is a repository of all the elements , the absorption of any momentum undertakings. However , this storage container , saving us a desired moment. Option Runes - designated the Holy Grail , the cup of secret wisdom . Objective spirit seekers .

The new arrangement of the two characters creates rune Urus - Man - people. This sign is a combination of " bulls " - incarnation matter. Denotes a person , as a complex of physical, mental and spiritual - the crown of creation , the highest form of life. No wonder it is a kind of rune - Dag - day or double ax , a weapon aimed directly against the two rulers , weapons alone but free , weapons Prometheus , place the middle.

Another mutual accommodation runes rune Urus gives us Hagel - another sign of a well-known name. Strictly speaking , the name of it just belongs to this sign . Hagel - this fence , fence, obstacle , gates that are closed . This winter, the world closes our ancestors. It is a sign , we supply the latest confrontation. Friend us on principle , rune Hagel converted into sign - saltire , which is also associated with rune Naud. This oblique cross consists of runes eternal opposition - or - Feoh - Livestock and - As - god . Feoh - it's not like the old expression cattle wealth or well-being , as well as Hermes - not a god of trade in its origin . Feoh - is the horned god , who is responsible for the shady side of life, for the unmanifested , Navy world . Therefore, Hermes and patron of wisdom, which is the intermediary , conductor stalker who travels over the edge and brings people to the forbidden fruit of knowledge. Horned god or god Pan Celtic Tsernunos Hindu Yama - god is not negative , or rather , not the Devil in the Christian sense . He second part of a great pair, it Isis, wife of Osiris , the minus sign , without which there can be a plus . As - is the god of the light side , the god of heaven , unlike the god of hell , Belobog - Slavonic deity , the second part of dualism. His fellow Chernobog is not his enemy. They both own land alternately succeed each other regularly , in accordance with the law of the cycle. In other words, Belobog and Chernobog - two faces of Janus, Baphomet , the worship which the Inquisition accused the Templars. As we can see , not only confessed to the dualism in the east, but also in the west, our ancestors , to the Baptism of Russia and much later. This proves the veneration of St. Blaise, replace Veles and St. Procopius Ustiug , replacing a Chernobog (5).

Until now, we were interested in a two-part structure of the world and all the characters associated with it . However , we know that, apart from possible fourfold division. For example, this division of space into four areas , the division of the ancient Europeans day to day, night , dawn , dawn evening . This division of the year into four time or season. All these features of space-time are clearly visible , they can not be invented . Cross - this is the exact embodiment of the fourfold division. Circle or whole egg and the world cross, it separates , it is a sign , more commonly known as the Celtic cross , the most common form of cross in Europe , despite the fact that the Christian myth, it has little in common. This symbol among many peoples represents the sun in this or that way. The latter option , the resulting gain or doubling the previous one, creates a very popular eight-pointed star symbol . Its also always refers to solar sign . This is probably the most famous symbol from the Pacific to the Atlantic . It is interesting to consider the story, repeating much of gravestones ages 9-13 , as well as on children's cradles until the 20th century throughout Russia.

This annual solar path . It is known that the winter solstice is the shortest day of the year . Sun damage is on its strength . The summer solstice is the point of its highest power, but at the same time the highest point of instability. After the stone just barely vkachenny uphill is in the unstable position and can slip out at any moment. Here , in the diagram , embodied in a baby cradle , reflected the evolution of all

these luminaries . Lower point , it's the middle of winter, the top two points - the middle of summer . Moreover , summer - is the gap of the annual cycle and the beginning of a new one. Diagrams on gravestones , apart from these three positions, supplemented by another , the lowest . It symbolizes not only the rolling sun or specific vitality to the winter solstice , but its eventual fall to the lower world whence not returned. From these diagrams show that the solar circle or rolling element of fire , makes progressive- circular motion. This rotation gives the seasons and eras : the golden age , silver , bronze and iron . This Act cycle , the main law of the universe is expressed mark - known to us under the Sanskrit name of the swastika . Characters used from India to Northern Europe, acquired its negative perception only after the 2nd World War.

This concludes our brief review of the system of thought of the ancient Europeans. Probably a lot , we saw a slightly different perspective . The world is much more complicated than it seems. This definition is for the modern man most appropriate in an era of universal simplification. Should not seek to simplify and uniqueness estimates and us. Our ancestors did not need to do so , had a much more flexible thinking . This was required by the harsh life that places are constantly new , changing from day to day obstacles. We effete civilization , often lose composure in the face of any surprise, any fact that is contrary to our concept of the world , putting their lives at the mercy of the illusory protection equipment. I do not call back the world " back to nature " . A taste of this power and comfort, people abandon it will not. But apprehended at a new level of human way of thinking of the traditional society , we enrich and strengthen your mind , get rid of stamps unsustainable , melancholy and " all too human " of the nineteenth century , to get rid of the last one-sided belief in "good " and " bad ." World is more complex , everything is relative - that is the motto of the coming twenty-first century, the century of a new tradition , maybe someone frightening . Contemplate again in ancient characters around us still feel the excitement and the link of the past and the future , on the border of which we all are .

⁶⁷⁹ Alphabet of the Genii: <http://www.goodgame.org.nz/alphabets/index.html>

⁶⁸⁰ Celestial Hebrew: <http://digitalambler.files.wordpress.com/2011/06/celestial-hebrew4.png?w=630>

⁶⁸¹ Roots of Names: <http://www.tarot.org.il/Malachim.html>

⁶⁸² <http://thefirstmessageoftaurus.webs.com/Hebrew%20astral%20origin%20revised.jpg>

<http://thefirstmessageoftaurus.webs.com/chapter5.htm>

<http://elizabethtrutwin.org/wp-content/uploads/2012/09/StarAlphabet.png>

⁶⁸³ <http://www.therain.org/appendixes/app12.html>

⁶⁸⁴ Zodiac interpretations: http://1.bp.blogspot.com/_i_-GfAmi1XQ/RlLGx1TRkMI/AAAAAAAAADY/mAZG3Mpbj8/s1600-R/Zodiac+Interpretations.jpg

⁶⁸⁵ <http://www.ldolphin.org/semir.html>. A more detailed account is given at:

<http://www.hisremnant.org/eby/articles/kingdom/heavens7.html>:

To establish the message of God's Bible in the sky, the Lord selected three of the most godly and eminent of men at the beginning of history--Adam, Seth and Enoch. It is not our purpose to go into the wearisome trail of historical evidence in support of the fact I have just stated--but it does exist. According to Arabic tradition the signs came from Seth and from Enoch. This is the same tradition that the Greeks have, only they knew Enoch as "Atlas." This is the same tradition the Egyptians have, only they knew Enoch as "Hermes." But all these go back to the grandson of Adam and say that Enoch and his father Seth were the founders of this ancient understanding of the heavens. In the divine record of the fourth creative day the sun, moon, and stars were arranged as lights in the sky, and these lights were designated to be for SIGNS, so that night after night, year after year, in the purple depths of the midnight sky, those burning suns show forth and silently but ceaselessly proclaim the Great Revelation. There is only one system in the universe where STARS and SIGNS are united together and that is in the SIGNS OF THE ZODIAC, also called the Celestial Signs and the Twelve Signs. Ancient and modern civilized nations have called them Signs. The renowned Jewish historian, Josephus, mentions Seth as the first astronomer, or arranger of the Zodiac. The ancient Egyptians said SET (Seth) was the inventor of astronomy--and astronomy in ancient times was not by the study of the Signs of the Zodiac. And according to Gen. 4:25-26 it was directly through the ministry of Seth that MEN BEGAN TO CALL upon THE NAME OF YAHWEH. The method by which Seth taught the knowledge of God was by the stars of heaven, for there was no written scripture in that early time. Seth gave a name to each star group, designating them by the attributes of Jehovah and the characters and events involved in the great scheme of redemption. He named the first sign VIRGO--for the Redeemer of the world would come forth as a child, born of a Virgin. The last sign he named LEO--the figure of a great rampant lion,

leaping forth to rend, with his feet over the writhing body of Hydra, the Serpent, which is in the act of fleeing. The Lion of the tribe of Judah prevails. The Serpent of that long ago Eden is defeated. Christ IN US is Victor. The conflict ends, the warfare is brought to a successful conclusion, all strife ceases. Sin, error, sickness, pain, sorrow and death forever flee away. Victory is secure! All things are restored! Man lives again tall and magnificent in the image of God!

For THE FALSE GOSPEL IN THE STARS, see: <http://watch.pair.com/zodiac.html>

⁶⁸⁶ Mazzaroth: http://philologos.org/_eb-mazzaroth/

⁶⁸⁷ Joseph A. Seiss, *The Gospel in the Stars*, Harvard University: E. Claxton and Co. 1882; , E. W. Bullinger, *The Witness of the Stars*, 1893, Reprint: Kregel Publications (January 1984) and Philologos:

http://philologos.org/_eb-tws/ Cf. Is there a Gospel in the Stars?: <http://ldolphin.org/zodiac/faulkner.html>

⁶⁸⁸ E.g. <http://www.yeshuatyisrael.com/PDF/The%20Gospel%20in%20the%20Stars.pdf>; A summary of the Gospel in the Mazzaroth: http://pillar-of-enoch.com/essays/LOG3-Ch-3_Mazzaroth-Gospel.pdf. Cf. Helena Lehman, *The Language of God in the universe*, 2004: <http://pillar-of-enoch.com/author/>

⁶⁸⁹ Gospel in the Heavens: <http://www.teachinghearts.org/dre17htttheavens.html#constellation>

⁶⁹⁰ <http://www.ldolphin.org/semir.html>:

These eternal truths were corrupted by her (rather, quite obviously, by the evil one controlling her) into a mythic cycle wherein the great dragon is depicted as the rightful lord of the universe whose throne has been temporarily usurped by One whom we can recognize as the God of the Bible. The serpent creates man in his present miserable state, but promises that a child would one day born of a divine mother--- which child would supplant God, become a god himself, and return rulership of the Earth to the serpent. These fables were based upon the then widely-known story of the constellations, and were introduced under the guise of revealing the hidden esoteric knowledge concealed in them (regardless of the fact that the original was quite straightforward).

⁶⁹¹ <http://www.bibelcenter.de/bibliothek/papke.php>

⁶⁹² Gerald Massey, *The Natural genesis or Second part of a book of the Beginnings containing an attempt to recover the lost origins of the myths and mysteries, types and symbols, religion and language, with Egypt for the mouthpiece and Africa as the Birthplace*, London, 1898.

Cf. http://www.africawithin.com/massey/gerald_massey.htm

⁶⁹³ E. Valentia Stratton, *The Celestial Ship of the North*, London, 1927, p. 59. Reprint: Kessinger Publishing's Rare Mystical Reprints. For a recent study: Benson Bobrick, *Fated Sky. Astrology in History*, New York: Simon and Schuster, 2005.

⁶⁹⁴ Helena Petrovna Blavatsky, *The Secret Doctrine: The Synthesis of Science, Religion and Philosophy*, London: Theosophical Publishing Company, 1888, 2 Vols.

⁶⁹⁵ Stories of the Sky: Astronomy, Myth, Religion and World Cultures:

http://sumscorp.com/new_models_of_culture/culture/news_280.html

⁶⁹⁶ W. Brennand, *Hindu Astronomy*, New Delhi: Sundeep Prakashan: 1988.

⁶⁹⁷ Sagittarius: <http://watch.pair.com/sagittarius.html>. Cf. Kennedy. D. James. *The Real Meaning of the Zodiac*, Coral Ridge Ministries, 1989.

⁶⁹⁸ The history of the Armenian alphabet has been carefully studied and the roots of its letters have been traced back to cave drawings. Armenian: http://www.tacental.com/manuscripts_miniatures/images/bigmap.jpg

⁶⁹⁹ Re: Skanda:

http://www.sivanandaonline.org/graphics/ebooks/swami_sivanandaji/download/lord_shanmukha_worship.html

The Asuras, -Surapadma, Simhamukha and Taraka, -who wrought havoc everywhere in creation, could be destroyed only by the son of Siva manifested as a special divine Power. Skanda became the General of the celestial forces (Senani) and He is worshipped as the martial god of Hinduism. The day on which He slew the Asura is celebrated on the sixth day of the bright half of the month of Karttika (October-November) according to one tradition, and the month of Margasirsha (November-December) according to another.

⁷⁰⁰ Krithigai: <http://www.hindu-blog.com/2008/11/karthikai-masam-tamil-month-karthigai.html>

Karthikai Karthikai, or Karthigai, is the eighth month in Tamil calendar and it derives its name from the star 'Krithiga.' The Mondays in the month are dedicated to Lord Shiva and is known as Karthikai Somavaram. Ayyappa devotees start the 41-day Vratam and take a pilgrimage to Sabarimala in this month. In 2008, Tamil Month Karthigai begins on November 16 and ends on December 15. It is believed that Lord Shiva gave darshan to Lord Vishnu and Brahma in the form of a pillar of fire with no

ends known as Lingodabhavamurti. This form is also referred as Annamalai Deepam in Tamil and is celebrated as Karthigai Deepam. On this day small lamps are lit in all places in homes and in streets. Another significant event in this month is the Mahabharani which is observed in Shiva temples by lighting bonfires.

⁷⁰¹ Kartikeya's birthday 25 November:

http://www.dailytimes.com.pk/default.asp?page=2008%5C11%5C25%5Cstory_25-11-2008_pg7_37

Kartikeya is also known as Kartik. He is considered the most handsome among all the deities, an eternal bachelor, destroyer of all ills and the commander-in-chief of the gods' army. He is said to have killed the demon Tarakasura and saved the universe from eternal darkness."

⁷⁰² Arunachala: <http://www.cosmicharmony.com/Sp/Ramana/Ramana.htm>

⁷⁰³ Kartikai Festival: <http://www.hotelstamilnadu.com/karthikaprivizha.htm>

Aruanchala Kartikai Deepam marks the conclusion of the 10 day long festival in the Tamil month of Kartikai (Scorpio), a festival that is marked by grand processions in which images of Annamalaiyaar and Unnamulaiyaal are taken out on decorated mounts, through the processional streets of Tiruvannamalai Cited from Website: Kartikai Peruzvizha . Vinayakar's Subramanya Annamalaiyar. Ambal and the Chandikeswarar chariots Somaskandar early in the morning with a brief flaghoisting ceremony (Dwajaarohanam). From that day onwards for the next ten days, processional images of the Panchamurthys comprising of Vinayakar, Subramanyar with his consorts, Lord Somaskanda (the processional image of Annamalaiyaar) with his consort Devi and Skanda, Goddess Appetha Kuchambal and Chandikeswarar are decorated with ornaments and garlands carried out in procession through the main four streets (Raja Veedis) around the temple twice a day in various vahanams (mounts) such as Karpaga Vriksham, peacock, Kamadhenu, silver Rishabham (Bull), horse, Lion, swan, and in decorated chariots.

⁷⁰⁴ Shiva: <http://www.treeoflifeyoga.net/india-trip2007.pdf>

Lingodbhava Shiva then appeared out of this column of fiery lingam, with a thousand arms and legs, with the sun, moon and fire as his three eyes, bearing the pinaka bow, wearing the hide of an elephant, bearing the trishul, and addressed Vishnu and Bhrama in a thunderous voice, explaining that the two were born out of him, and that the three were then separated out into three different aspects of divinity. <http://www.indiantemples.com/beliefs/lingod.htm> But Lord Brahma, chancing upon a piece of "thazhambu", a floral fibre, learnt from it that it had been floating down for forty thousand years from Lord Siva's head. He seized upon this and claimed to Lord Siva that he had seen the other's top. Lord Siva realized the falsehood and pronounced that there would never be a temple for Lord Brahma in this world. He also interdicted the use of the floral fibre in His worship.

⁷⁰⁵ Shiva and Sabaoth: <http://www.geocities.com/ebionite23/page7.html>

Is the same God in the Pillar of Fire that guides Moses.

Sabaoth, meaning the Lord as a Man of War, comes from Saba, a Name of Shiva.

Shiva as the Destroyer and as Hara is Pervasive in the Old Testament

⁷⁰⁶ Some claim that this is the etymology of the river Dhanube: .

<http://answers.yahoo.com/question/index?qid=20070318234428AA60DeC>

⁷⁰⁷ Swastika: <http://soul-of-the-pillar.blogspot.com/2010/11/47-knight-of-seven-starsursa.html>:

In China, it is called wan. Its shape appears twice in Ji, the character for 10,000. This is considered is a monetary unit in South and East Asia. In India it is called a lakh. Similarly, 10,000 lakhs = 1 crore. Hence, it is also a symbol of prosperity. In Chinese depictions of Buddha Amitabha, it frequently appears on his chest. To Japanese, the manji symbolizes the magic and mystery of the night.

⁷⁰⁸ Ariadne: <http://www.idynne.com/ariadne.html>

⁷⁰⁹ Tracy Boyd, The Eternal Weaver, 1977, 2009:

http://www.sacredthreads.net/www.sacredthreads.net/eternal_weaver.html

⁷¹⁰ These remain a surprisingly small number of basic images with many variants sufficiently similar that we can recognize them easily.

⁷¹¹ Kon Rune (via Yahoo Babelfish): <http://sverhomsk.ucoz.ru/forum/45-437-1>

⁷¹² Tracy Boyd: http://www.sacredthreads.net/www.sacredthreads.net/eternal_weaver.html

⁷¹³ There is, of course, often a great distance between the symbolic spirals of a woman and the spirals of the sun. A simple answer is that both have an annual rhythm, an annual period where they are most fertile and productive. A slightly more complex answer is that the labyrinth is a multivalent metaphor. The physical versions as garden labyrinths are the subject of many studies.

⁷¹⁴ Inanna: <http://www.theosociety.org/pasadena/sunrise/52-02-3/mi-elo2.htm>

⁷¹⁵ Crane Dance: http://www.sacred-texts.com/etc/ml/ml21.htm#img_fig133

In girum imus nocte et consumimur igni

It will be remembered that we have already had occasion to notice another ancient dance, or game, in which youthful notabilities were stated to have taken part, and in which the motions of the dances were supposed to represent the tortuous paths of the Cretan Labyrinth, namely, the dance performed by Theseus and his friends on the island of Delos. This dance was called the "Geranos," or Crane Dance, probably on account of the fancied resemblance of the attitude of the dancers to that of cranes in flight, or perhaps on account of actual adornments of the dancers. (An eighteenth-century German traveller in Russia relates that the Ostiaks of Siberia had an elaborate Crane Dance, the dancers being dressed up in the skins of those birds.)

Virgil and Crane Dance: <http://www.philipcoppens.com/labyrinths.html>:

According to Virgil, after the fall of Troy, Aeneas popularised a processional parade or dance that became known as the "Game of Troy". This may have been identical to the Crane Dance, which is said to have originated with Theseus and his party after escaping from Knossos. The crane was the sacred bird of Mercury (Hermes) and rock carvings found at Val Camonica in northern Italy, dated ca. 1800-1300 BC, depict a crane standing close by a Cretan-style labyrinth, confirming the close connection between Troy, labyrinths and the crane dance.

⁷¹⁶ 7 Stages of alchemy: <http://occult-advances.org/greatwork.shtml>

⁷¹⁷ We can also see it as a gradual specialization that brings a separation of tasks. In early cultures, the shaman travels through 7 spiral belts, 7 below and 7 above (figure 66, cf. 128). In later cultures the male explores the upperworlds while the female explores the lower worlds and underworlds. Still later the lower worlds become demonized hells.

⁷¹⁸ Seven Circle Labyrinth: <http://celticways.blogspot.com/2009/05/about-our-two-worlds-labyrinth.html>

Our seven circle labyrinth is symmetrical, inspired by the spring mating dance of seabirds. The human mating dance, probably inspired by these sea birds, at Bealtaine is similar.

⁷¹⁹ Crane bag: <http://www.joellessacredgrove.com/Celtic/tree.html>

⁷²⁰ Irish legend:

http://books.google.com/books?id=wZjoqHVVHJ5wC&pg=PA176&lpg=PA176&dq=%22alphabet+of+knowledge%22&source=bl&ots=H2STxFtCt5&sig=Toq-9-vsg-n_b-PhqjHdn43LP0U&hl=en&ei=WG-rS6GSNoKF4Qaeuum7Dw&sa=X&oi=book_result&ct=result&resnum=6&ved=0CBMQ6AEwBQ#v=onepage&q=%22alphabet%20of%20knowledge%22&f=false

⁷²¹ Ovid, Metamorphoses, XII:217-153. Cf. <http://en.wikipedia.org/wiki/Theseus>

⁷²² Creating Temples: <http://raseena-ailatna.clan.su/forum/14-33-1>:

For strengthening the effect of presence into each made idol it is possible to put the defined quantity of dried fern or of mistletoe how to put - a question technical, i.e., the commentaries not being required. The intelligible matter, by this must be occupied magi or as the minimum knowing, since the relation, who is not the knowing or magi, will not be able to determine and to distinguish similar light, dark, neutral flux of forces and to distinguish, to what elder relation what flow relates. On the three-dimensional model of [kapishcha] of [izobrazhen] the order of the removal of the dual spiral of kind and the diagram of the arrangement of idols.

⁷²³ 1.KIND, Kapishche

Bright gods

2. Harmony, 3. [Svarog], 4. You [makosh], 5. [Stribog], 6. [Veles], 7. [Khors], 8. [Ognebog]-[Agunya], 9. mother of cheese Earth, 10. Peroun, 11. [Dodola], 12. [Dazhdbog], 13. It is living, 14. Le'l, 15. [Yarilo]

Dark gods

16. [Chernobog], 17. Fog, 18. [Morok], 19. They [pereplut], 20. Pangolin

See: <http://raseena-ailatna.clan.su/forum/14-33-1>

724 Mini –Kapishcha: <http://planeta.rambler.ru/users/nosfi666/>:

It will be here described about the production of mini -[kapishcha] house. The Christians have the icons, which they place in the red angle, but not all it is known that this was undertaken from paganism. Houses in our ancestors were the means of the gods, who were three-dimensional. As to make them, is described in the theme “defenders”, but it is simple to make three-dimensional means - this is not limit. Houses it is possible to create [kapishche], which size will be the chessboard. The one who wants to make [kapishche] present, it must first try mini -[kapishche]. The brains of practically all people are oppressed by number 2. Good- evil, two-dimensional images, motion during the duel.... You will look, as move beginning [karatisty] and other soldiers during the sparring. It is, where necessary simply to take one step toward side, they as hares from the headlights, they move back, and this in them teacher breaks for years. Here the same system. The two-dimensional space it is necessary to leave into the three-dimensional. The pantheon of paganism is great, and where to place each figure, is solved by master. In the process of creating [kapishcha] the consciousness your will change many times. The fact is that the imprint of the personality of master is superimposed on [kapishche], temple, icon. And this is mutual process. The first, which you will be required, this basis. i.e., that, on what will be arranged [kapishche]. Desirably, of course, so that it would be from the natural material. Tree, stone, white part of birch bark... To that fantasy will be sufficient. It is possible even to take large tray, to fill by its earth, to plant moss. The main thing so that the basis would be circular shape. Most important and difficult stage further begins. You should find many stones. Moreover precisely to find also in the different places. When you will search for - listen to your intuition. Let it conduct you. Let the stone itself call you. You further lay out circle from the stones on basis, or infinite spiral. With the creation of infinite spiral from the stones it is necessary to adhere to the specific sequence. The first stone must be the stone of kind, it must be very it takes a long time felt, it will generalize all stones in the spiral, it symbolizes by itself the gap of world egg, or the moment of large explosion. I.e., this generation of our universe. Central stone must include ALL stones of infinite spiral (to be). KIND was four-LIKthem, on its means and similarity was generated [Svarog], at first in our pantheon it was also four-LIKthem. We establish stones (but between them the figurine of defenders) in the following order: By the first KIND gave birth to harmony, with its aid tore world egg, that follow it gave birth to [Svaroga], then You [makosh], which was cause and effect, after [Makoshi] [Stribog], then [Veles], that follow we place [Khorsa], then [Ognebog]-[Agunya], if we recall further mythology, then following necessary to establish generally regarding the mother of cheese the Earth, Peroun (Molniya), next to it [Dodola] (thunderstorm), rho (mermaid, the daughter of the Dnepr), further [Dazhbog] it is living, our grandfather and mandrel, which gave birth to aria, further there was three sisters (I live we already they named), already LeI' and fog, then it goes [Yarilo]. I.e., it is obtained by 2 opposite infinite spirals in one, they are locked in one circle both. Fog does not relate to the described spiral since it from the dark pantheon. It is described 2 spirals in one: [Svarog]-[Chernobog], [Veles], You [makosh] ([Veles] You [makosh] they are not neither light nor dark, so that necessary to place there, and there, they they are original as [Stribog]), Living- fog, [Dazhbog]-[Morok], [Yarilo]-[Pereplut], LeI' - pangolin. We continue the bright spiral: remaining gods are doubtful, since they appeared from the Vladimir pantheon, and their OLD magi for some reason do not remember. We must as a result obtain 2 spirals against the gray background: white and black. In these spirals we arrange light and dark gods. This there will be the true [kapishche], the whether mini -[kapishche]. Spirals with this calculation that the pairs of gods would be confronting opposite each other oppositely. You begin to cut out defenders or, if in you there are those already cut out, then you establish them. Moreover precisely thus: was cut out the first; they established, was cut out the second - they established. And so entire pantheon. In the process you will see: stone so does not lie - you will move its, one of the defenders so does not stand - transpose. Here the main thing - is honest to look at its work, but not to in no case anything throw out and not to remove. To add it is possible, to change, but not to remove. Make an altar from the stone, which will want to be altar. Maybe, even it is necessary to for long search for. Let the gods conduct you.

725 Medieval Labyrinths: http://www.lavigne.dk/labyrinth/e5a_miex.htm

726 Wiki, Digamma: <http://en.wikipedia.org/wiki/Digamma>

727 Ibid.

⁷²⁸ Stem 02 -	Stem 06
乙 -	己
Yi -	Ji
I	Ching
Sprout	Full Bloom

Table 19. Chinese stem 2 and Stem 6.

⁷²⁹ Nakshatra 9: <http://www.findyourfate.com/indianastro/Ashlesha.html>

⁷³⁰ Nagpanchami: . <http://www.angelfire.com/trek/myglorynepal/festival.htm>

Nagpanchami Naga is regarded as a mythical serpent representing water. Therefore, the belief is lakes, ponds and other waterbodies are inhabited by Nagas. Whenever there is a drought special worshipping of Nagas are performed in order to get rains. On Nagpanchami, the day dedicated to Nagas every Hindu household worships Nagas. In the morning, after purifying the house and themselves, fasting the householders paste the pictures of Nagas by the doorways and do puja. On this day people visit at Taudaha, the lake inhabited by Karkot Naga-the king of the Nagas. A festival occurs at Changu Narayan, the oldest temple in the valley dedicated to Lord Visnu, the protector.

⁷³¹ Hercules Labours: <http://www.perseus.tufts.edu/Herakles/hydra.html>

⁷³² In the much earlier planisphere of Denderah, the corresponding mansions are 21 and 22 (figure 74).

⁷³³ Two Serpents: http://www.rugevit.ru/vera/svet/image/kp.07/900/kupala_07.092_rugevit.ru.jpg

⁷³⁴ <http://www.astrologycom.com/exalt.html>; <http://www.esotericarchives.com/agrippa/agripp2d.htm>

⁷³⁵ Hargrave Jennings, The Rosicrucians. Their Rites and Mysteries, 4th ed. London, 1907, part II, chapter 2.

Monogram: <http://www.sacred-texts.com/sro/rrm/rrm32.htm>

⁷³⁶ In hoc signo vinces: http://en.wikipedia.org/wiki/In_hoc_signo_vinces

⁷³⁷ For a more detailed discussion see: Keynote: “Historical Interfaces for Cultures”: *Fourth International Workshop on Human-Computer Interaction, Tourism and Cultural Heritage (HCITOCH 2013): Strategies for a Creative Future with Computer Science, Quality Design and Communicability, Rome, September 26 – 27, 2013*. http://www.ainci.com/HCITOCH-2013/workshop_HCITOCH_2013.html

⁷³⁸ Ancient Alphabets :22 Letters: <http://www.stempublishing.com/dictionary/828.png>

24 letter Egyptian Hieroglyphs: [http://image3.examiner.com/images/blog/wysiwyg/image/EgHierAlpha\(1\).jpg](http://image3.examiner.com/images/blog/wysiwyg/image/EgHierAlpha(1).jpg)

⁷³⁹ Attempts at precise chronology are difficult. The archetypal order is associated with King Wen, linked with the Zhōu Dynasty (1046–256 B.C.cf. http://en.wikipedia.org/wiki/Zhou_Dynasty). The temporal order or order of change are associated with Fu Xi (Fu Hsi) who is associated with the mid 29th century B.C.c.f. <http://en.wikipedia.org/wiki/Fuxi>). From our earlier discussion of the Slavic 16 Halls calendar we know that a tetragram system was in place by 5509 B.C. (figure 25g).

⁷⁴⁰ For a mathematical discussion see Square Number: http://en.wikipedia.org/wiki/Square_number

⁷⁴¹ long Reformation peasants asked Martin Luther: “When Adam wove and Eve spun, where was then the nobleman?” <http://www.zum.de/whkmla/region/germany/peaswar.html>

⁷⁴² In some versions of the Chinese and Slavic zodiacs the goat is replaced by a sheep.

⁷⁴³ 28 manazils 28 letters: <http://www.yeatsvision.com/Mansions.html>

⁷⁴⁴ Wheel of Fortune (Levi): <http://www.green-door.narod.ru/levitarot.html>

⁷⁴⁵ SATOR: <http://www.dpedtech.com/TTma.pdf>

SATOR The Creator AREPO is slow moving. TENET He holds OPERA his creations ROTAS in vortices. You will find hidden in this curious anagram the names of many important Egyptian deities written in Latin spellings: ASAR (Osiris), ATOR (Hathor), SAT (Isis), SET, ERO (Horus), TET (Thoth), NET (Nut or Neith), RA, ATEN. Also you find the name of the Book of the Dead: PERT EN ERA.

⁷⁴⁶ Virga Aurea: <http://www.esoblogs.net/3454/la-virga-aurea/>

⁷⁴⁷ 64 and 81 Squares: http://www.borobudur.tv/lanka_03.htm:

When serving as the underlying schematic for Hindu temples, the vastupurusha mandala typically incorporates either 64 or 81 compartments. Architects typically employed the 81-block version of this diagram in the design of those buildings that were commissioned by members of the Hindu warrior caste, while the 64-square version was typically reserved for buildings that had been commissioned by members of the Hindu religious caste.

⁷⁴⁸ Cosmic human being: <http://gosai.com/writings/vastu-shastra-and-sacred-architecture>

⁷⁴⁹ www.liis.lv/muzika/folkloradebises.php <http://valoda.ailab.lv/kultura/kultura/orn03.htm>

<http://valoda.ailab.lv/kultura/kultura/orn03.htm> <http://www.celestinesmusic.com/images/vaastu-4.jpg>

⁷⁵⁰ For an insightful entry into the world of stupas:

Snodgrass, Adrian. *The Symbolism of the Stupa* 1985, Architecture, *Time and Eternity*, (Satapitaka Series, No. 356–7, two vols) 1988

⁷⁵¹ The Stupa, Sacred Symbol of Enlightenment, Berkeley: Dharma Publishing, p. 134. (Crystal Mirror Series, volume 12)

⁷⁵² Similarly, a Meru prastara (figure 125e), transforms the sounds of Sanskrit grammar to a Pascal triangle of sound combinations. This occurred in the 2nd century B.C., 1800 years before the French philosopher was born.

⁷⁵³ Ibid, p. 136.

⁷⁵⁴ Five Element Stupa: <http://www.onmarkproductions.com/html/12-zodiac.shtml>

⁷⁵⁵ Kumbum: <http://en.wikipedia.org/wiki/Kumbum>

is a three dimensional mandala, meant to portray the Buddhist cosmos. The Kumbum, like other mandalas, which are portrayed by a circle within a square, enables the devotee to take part in the Buddhist perception of the universe and can depict one's potential as they move through it."

⁷⁵⁶ Samye: Chörten: http://en.wikipedia.org/wiki/File:Bundesarchiv_Bild_135-S-15-15-24_Tibetexpedition_Samye_Ch%C3%B6rten.jpg

Samye was based on Odantapuri in Bihar, India: <http://en.wikipedia.org/wiki/Samye>

⁷⁵⁷ These vary in complexity. For instance, Gyantse has 77, Palcho has 108 chapels.

⁷⁵⁸ *Voute, Caesar and Long, Mark E.*, Borobudur: Pyramid of the Cosmic Buddha, Delhi: DK Print World, 2008. There is an excellent website: http://www.borobudur.tv/survey_1.htm . This research refers to and builds on other studies of the great temple at Angkor Wat, which is beyond the scope of our story. See: Stencel, Rober; Gifford, Fred; and Moron, Eleanor. "Astronomy and Cosmology at Angkor Wat." **Science** magazine, Volume 193, Number 4250, July 23, 1976 issue, p. 281. Mannikka, Eleanor. Angkor Wat: Time, Space and Kingship. Honolulu: University of Hawaii Press (1996).

⁷⁵⁹ Borobudur: http://www.borobudur.tv/survey_1.htm

The perforation holes in the 72 stupas provide the means whereby the vastupurusha mandala's lines of prana retain their unimpeded access to the remainder of the monument. The stupa perforations are equivalent to the perforation holes in the bricks that the builder of the Vedic fire altar lays down over the image of the "Golden Man." According to the *Satapatha Brahmana*, these naturally perforated bricks are the breaths of the Purusha whose image is buried at the very bottom of the entire structure.

⁷⁶⁰ Borobudur and Magic Squares: http://www.borobudur.tv/survey_1.htm#%281%29
The rhythmic expansion of the nine (3x3) squares of the vastupurusha mandala occupied by Borobudur's main stupa ($3^2 = 9$; $9^2 = 81$; $15^2 = 225$; $19^2 = 361$).

⁷⁶¹ Borobudur Ciphers: http://www.borobudur.tv/survey_1.htm#%281%29

⁷⁶² Borobudur Grid: http://www.borobudur.tv/survey_1.htm

It is also entirely possible that Borobudur's 4:6:9 ratio formula and its resulting 19 x 19 grid of squares was based on mystic mathematical diagrams that were well known in ancient China, where they were used in the design of buildings and even entire cities. They also were used in India as part of tantric practices involving geometrical magic diagrams called yantras. In the first set of examples presented below, the sum of each of the columns, rows and diagonals three squares equals 15. Each of the four sides of the square also represents one of the four elements of earth, air, water and fire.

⁷⁶³ Saturn-Alpha Order:

Moon – Alpha Order: <http://www.faithfreedom.org/Articles/sina40712.htm>

⁷⁶⁴ Snodgrass, as in note 368, pp. 238-241.

⁷⁶⁵ Chaldean observation: <http://cdcrz.wordpress.com/2009/12/17/a-%CF%89-greek-vowels-and-the-chaldean-planets/>:

The Chaldean Magi derived this order from their *empirical* observations of the sidereal cycles of the planets. As such, it is perhaps one of the most pure and unbroken traditions of sacred science as the arrangement was learned from the planetary rhythms themselves.

⁷⁶⁶ Ecbatana: <http://www.tslr.net/2007/11/circular-cities-in-ancient-history.html>

Herodotus described Ectabana (founded in 715 BC, now Hamadan in Iran) as the capital of Medes on a gentle hill in a plain in northwest Iran and became the summer residence of the Achaemenid Persians. Herodotus described the city as being ringed with seven concentric walls. Each was painted with a different colour to identify it with one of the planets, beginning with white (Jupiter) on the outer wall and ending in the middle with silver for the moon and gold for the sun. The king and his court were in the centre, lesser officials stayed in the outer rings in order of rank; common folk lived outside.

⁷⁶⁷ Cosmological Implications of 2012:

<http://www.feandft.com/8%20The%20Cosmological%20Implications.htm>

⁷⁶⁸ Circular Cities: Arkaim, Bagdad, Darabjerd, Ectabana, Fujian, Gor City, Hamadan, Kadim Kala lar ,Kurgan Arjan, Lingang, Mari (Mesopotamia), Mashhad, Nahalal, Palmanova, Shanghai, Sun City, Yerevan.

⁷⁶⁹ Ecbatana: <http://en.wikipedia.org/wiki/Ecbatana>:

It is alleged that he surrounded his palace in Ecbatana with seven concentric walls of different colours.

In the 5th century BC, Herodotus wrote of Ecbatana:

"The Medes built the city now called Ecbatana, the walls of which are of great size and strength, rising in circles one within the other. The plan of the place is, that each of the walls should out-top the one beyond it by the battlements. The nature of the ground, which is a gentle hill, favors this arrangements in some degree but it is mainly effected by art. The number of the circles is seven, the royal palace and the treasuries standing within the last. The circuit of the outer wall is very nearly the same with that of Athens. On this wall the battlements are white, of the next black, of the third scarlet, of the fourth blue, the fifth orange; all these colors with paint. The last two have their battlements coated respectively with silver and gold. All these fortifications Deioeces had caused to be raised for himself and his own palace."

Cf. Jericho.

⁷⁷⁰ Order of the Double Letters: http://www.cs.utah.edu/~spiegel/kabbalah/jkm008.htm#_Ref66223750

The Twelve Elemental Letters correspond with the Twelve Monthly Constellations. The associations in the Sefer Yetzirah with the Seven Double Letters vary between the Gra and Raavad versions. Dissolving the paradox, there are not only seven planets and they were all fashioned on Wednesday, but the qualities that associate are in order of their spiritual distance that is also their sidereal period.^[741]

For another view see Christoph de La Cruz: <http://cdcruz.wordpress.com/2009/12/17/a-%CF%89-greek-vowels-and-the-chaldean-planets/>

Agrippa's correspondence was likely influenced by the highly meditative and magical text of the *Sefer Yetzirah* where the seven Hebrew Double Letters(ט, ק, פ, כ, ד, ג, ב) map in their *alphabetic* order to the seven planets in their *descending* order of emanation (Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon). This **Saturn-Bayt** order is the predominate system of correspondence between the seven Doubles and the seven planets in traditional Kabbalah;^[15] and, through applying the same formula (*alphabetic* letters to *descending* planets) to the Greek vowels and Chaldean planets, Agrippa arrived at the **Saturn-Alpha** order.

⁷⁷¹ Sevens of Creation: http://www.cs.utah.edu/~spiegel/kabbalah/jkm008.htm#_Ref66223750

⁷⁷² Sefir Yetzirah: http://en.wikipedia.org/wiki/Sefer_Yetzirah

⁷⁷³ Tower of Babel: http://en.wikipedia.org/wiki/Tower_of_Babel

⁷⁷⁴ Wiki: Babylonian Captivity: http://en.wikipedia.org/wiki/Babylonian_captivity

This does not solve the problem entirely. According to the the Savilian professor of Astronomy at Oxford there was a translation of Babylonium et Iudaicum ex Adamico in 747 B.C. (<http://www.fromoldbooks.org/Brown-OratioDominica/morton-tabulum-02-554x900.gif>). But it brings us a lot closer to a provisional answer.

Sometime between 8th and 6th centuries B.C. the idea of using the planets as a model for the 7 double letters of Hebrew was established, probably in imitation of Chaldean observations. .

⁷⁷⁵ Sefirot: <http://imageshack.us/f/513/templeSalomonarbrekabalhl1.jpg/>

⁷⁷⁶ Cf. Temple de Jerusalem: <http://imageshack.us/f/513/templeSalomonarbrekabalhl1.jpg/>

⁷⁷⁷ Dome of the Rock: <http://www.bible.ca/archeology/bible-archeology-jerusalem-temple-mount-threshing-floor.htm>

⁷⁷⁸ The Baptistry of Pisa is a notable exception having 12 sides and also having a leaning tower.

⁷⁷⁹ San Giovanni: http://en.wikipedia.org/wiki/Florence_Baptistry

⁷⁸⁰ Temple of holy wisdom: <http://www.biblediscoveries.com/content/view/22/38/> . The complex is said to have been started by Constantine's mother: http://en.wikipedia.org/wiki/Dome_of_the_Rock

⁷⁸¹ See: Samer Akkash, *Cosmology and Architecture in Premodern Islam, An Architectural Reading of Mystical Ideas*, Albany: State University of New York Press, 2005: <http://www.scribd.com/doc/50759385/17/The-World-of-Creation>

⁷⁸² God of Rising and setting sun: <http://www.about-holyland.com/J-and-J-1.htm>

Шахар - божество восходящего солнца, а другое - Шалем - божество заходящего солнца. ¹

⁷⁸³ Jerusalem was originally Salem and its etymology has been linked with an Ugaritic god Ursalimmu (foundation of Shalem, cf. <http://www.abarim-publications.com/Meaning/Jerusalem.html>). Here we consider two other etymologies. We noted earlier (figure 10) how Eri and Glagol lead to the letters Posolon and Swastika, linked with the setting sun and the rising sun. Ерь + салим thus leads to Ерьсалим or (Ерусалим (Йерусалим,

Иерусалим). Possible alternative spellings in Cyrillic include Ерушалам, Ерушалоим, Ерушалаим, Ерусалим, Эль-Кудс (<http://ausvald.livejournal.com/146258.html?thread=382546>).

Ерь + Шалем leads to ЕрыШалем. One possibility is that there was originally a contrast between a god of the setting sun and rising sun (Table 26).

Eri	Glagol
God of Setting Sun	God of Rising Sun
Salem	Shahar
Шалем	Шхалеп

The names of these two gods overlap with names for the evening star and morning star:

Evening Star	Morning Star
Shalimu	Schaharu
Salem	Shahar
Salim	Shahar
Shalemu	Shaharu
Bright	Shiner
Dilbah	Zibbah
Vechernitsa	Zornica
Venus	Lucifer

Cf. the contrast:

Moon	Sun
West	East
Jerusalem	Mecca
Posolon	Swastika

⁷⁸⁴ Revelation 22:16: <http://bible.cc/revelation/22-16.htm>

⁷⁸⁵ Church of Saint John the Baptist: <http://www.sacred-destinations.com/israel/jerusalem-church-of-st-john-the-baptist.htm>

⁷⁸⁶ Saint John: http://en.wikipedia.org/wiki/John_the_Baptist

⁷⁸⁷ Peter and Rock: http://www.catholic.com/library/Origins_of_Peter_as_Pope.asp

⁷⁸⁸ Tree of Life: <http://www.yashanet.com/studies/revstudy/rev6h.htm>

⁷⁸⁹ Menorah: <http://www.bje.org.au/learning/judaism/symbols/menorah.html>

⁷⁹⁰ Many discussions omit mention of which planets in which sequence. One commentator gives: Sun, Moon, Mercury, Mars, Venus, Jupiter, Saturn. See: <http://astrotorah.weeklyshtikle.com/2011/06/leviim-are-real-stars.html>

⁷⁹¹ Messianic Seal Grafted in Menorah: http://img.auctiva.com/imgdata/1/0/0/8/5/6/webimg/108497049_tp.jpg

⁷⁹² Tree of Life: <http://www.yashanet.com/studies/revstudy/rev6h.htm>

⁷⁹³ Richard A. McGough: <http://www.biblewheel.com/About/Resume.asp>

⁷⁹⁴ Books of the Bible: http://en.wikipedia.org/wiki/Books_of_the_Bible. There are considerable differences in the number of books accepted by different denominations.

⁷⁹⁵ Biblewheel: <http://www.biblewheel.com/Book/About.asp>

⁷⁹⁶ Menorah: <http://www.biblewheel.com/forum/showpost.php?p=365&postcount=15>

⁷⁹⁷ Zechariah: <http://www.biblewheel.com/Wheel/Capstone.asp>

⁷⁹⁸ <http://symboldictionary.net/?p=814> Austra wood, solar tree is mankind's knowledge and insight of aggregation model. Ornament interpreters Daina Kraukle explains: "The symbol in the human perception of the world: the tree root represents the underground world of the trunk - viduspasauli - an environment in which we uzturamies with animals and plants, but leaf symbolizes the upper celestial world to which all aspire. This tree, combining an understanding of past, present, future, about our ancestors, ourselves, our children. Wood is a link to the spiritual, and not just links, but also an expression. "

World tree symbol also linked to the Sun Road, this is the sunrise and sunset personifications http://www.liis.lv/majtur-psk/raksti/austra_.htm via Google Translate:

http://translate.google.com/translate?hl=en&sl=lv&u=http://www.liis.lv/majtur-psk/raksti/austra_.htm&ei=9zy4S-D1JILz-Qb5tvS1Dw&sa=X&oi=translate&ct=result&resnum=1&ved=0CAoQ7gEwAA&prev=/search%3Fq%3Dviduspasauli%26hl%3Den%26sa%3Dg%26rlz%3D1G1GGLQ_ENNL352

⁷⁹⁹ pendasfolc.com/Nietens.html

⁸⁰⁰ 7 Candelabra: http://thestygianport.blogspot.com/2007_11_01_archive.html

⁸⁰¹ The excellent research of Commendatore fr. *Vincenzo Felice Mirizio helps us greatly*. See: Il Candelabro a sette bracci: <http://www.commendasangiovannibattista.it/?page=247-0>

⁸⁰² Order of Lighting: <http://www.commendasangiovannibattista.it/?page=247-0>: "si inizia dalla III candela, poi la II, poi la I quindi la VII, la VI e la V ed infine la IV". i.e. Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn

⁸⁰³ Planets and Magic Squares: http://www.psyche.com/psyche/yetsira/sy_planetaryformatives.html

⁸⁰⁴ Wiki: Moses: http://en.wikipedia.org/wiki/Moses#cite_note-6

"[Rabbinical Judaism](#) calculated a lifespan of Moses corresponding to 1391–1271 B.C.... [Jerome's Chronicon](#) (4th century) gives 1592 for the birth of Moses, ^[*citation needed*] the 17th-century [Ussher chronology](#) calculates 1619 BC (*Annals of the World*, 1658)."

The first five books of the Old Testament were almost certainly written in the Persian period (538-332 B.C.) and describe events going back to 4404 B.C. Wiki: Old Testament: http://en.wikipedia.org/wiki/Old_Testament

⁸⁰⁵ Encyclopedia, 1902: Babel: <http://www.1902encyclopedia.com/B/BAB/babel.html>

The native version of the story has recently been discovered among the cuneiform tablets in the British Museum. It is fuller and more complete than the account in Genesis, and formed part of a collection of Babylonian legends older, probably, than 2000 B.C. We learn from it that the tower was erected under the supervision of a semi-divine being called Etanna. The tower has been identified with the temple or tomb of Belus, which Strabo stated with some exaggeration to have been a stade (606 feet) high, but without sufficient reason. It is most probably represented by the modern Birs Nimrud, the ruined remains of the " Temple of the Seven Lights of the Earth," at Borsippa, a suburb of Babylon, which was dedicated to Nebo.

Notes: Chapter 6

⁸⁰⁶ Mahabharata: <http://mahabharata-resources.org/quotes.html>

⁸⁰⁷ Martin Luther: <http://www.climbingforchrist.org/Default.aspx?tabid=2059>

⁸⁰⁸ Cardinal Signs: Aries, Cancer, Libra, Capricorn

Fixed Signs: Taurus, Leo, Scorpio, Aquarius

Mutable signs or dual signs: Gemini, Virgo, Sagittarius, Pisces

⁸⁰⁹ Alternative views include three schools, which think of themselves as three races. One emphasizes fire (agni) and becomes the fire race (agnivamsa). A second emphasizes the moon (chandra), becomes the moon race (chandravamsa), and priestly class. A third emphasizes the sun (surya), becomes the sun race (suryavamsa) and military class. The first great epic of India, the Mahabharata, is about how tensions between priests and the military, Brahmins and Kshatriyas, lead to intermarriages, and a new synthesis.

⁸¹⁰ Homo erectus: http://en.wikipedia.org/wiki/Homo_erectus

⁸¹¹ Two of the final Anglo Saxon runes are also related to fire: yew (one of the world trees) - fire (eeoh-eo – speorð-cp).

⁸¹² Asvattha: <http://freemasonry.bcy.ca/aqc/svastika.html>:

The Vedas prescribe the asvattha (pipal or ficus religiosa) and the Samî (Acacia Suma) as the kinds of wood to be used in kindling the sacred fire.¹ In Southern India especially, it is very common to see these two trees planted together when young, so that when grown older their branches and foliage become entwined. The Hindûs style this 'marrying' the trees.² In this manner Tree-worship became in a way connected with Fire-worship. Both the Greeks and the Romans, down to a late period in their primitive history, used the above-described method of procuring fire. They found that the Pyrkaia, or lower part, was best made of certain softer kinds of wood, such as ivy (vitus sylvestris), whilst the laurel, thorn or other hard wood was to be preferred for the trypanon or drilling stick.cf. <http://www.sacred-texts.com/hin/sbr/sbe12/sbe1243.htm>

⁸¹³ There are debates whether this northern Kashi was Kashgar or Karashar. Yanqi:

<http://www.tattooheaven.com/AgniTara2.html>

Yanqi or Yuezhi identified by some as the original northern Kashi (cf. Kashgar) is on the Silk Road and is the ancient city of Agni. The ancient city-state of Agni, aka: Yanqi or Yuezhi (a site more recently known as Qarashahar, Karashar or Kashi), lay on the northern track of the Silk Road along the Taklamakan Desert in the westernmost Xinjiang Province of modern China.

⁸¹⁴ 3 Fires and 3 Classes: http://www.cais-soas.com/CAIS/Architecture/various_fire_temples.htm

⁸¹⁵ 3 Sacred Fires: http://www.answerbag.com/q_view/321437

⁸¹⁶ Jawla Temple is in Himachal Pradesh, 56 km. From Dharamsala. Vadava (Jwalamukhi, the deity of seven flames) whose seven flaming tongues emit from natural vents near Kangra

⁸¹⁷ Demons in Heaven: <http://www.himachalhotels.in/Hotel-Jawla-ji/>

Led by Lord Vishnu, the gods decided to destroy them, they focused their strengths and huge flames rose from the ground. From that fire, a young girl took birth. She is regarded as Adishakti the first 'Shakti'. Known as Sati or Parvati, she grew up the house of Prajapati Daksha and later became the consort of Lord Shiva. Once her father insulted Lord Shiva and unable to accept this, she killed herself. When Lord Shiva heard of his wife's death his rage knew no bounds and holding Sati's body he began stalking the three worlds. The other gods trembled before his wrath and appealed to Lord Vishnu for help. Lord Vishnu let fly a volley of arrows that struck Sati's body and severed it to pieces. At the places where the pieces fell, the fifty-one sacred 'shaktipeeths' came into being. Sati's tongue fell at Jwalaji (610m) and the goddess is manifest as tiny flames that burn flawless blue through fissures in the age-old rock. Even the Pandavas are regarded to have visited this sacred place.

⁸¹⁸ Shakti and 51 Peethas:

<http://www.kamakoti.org/kamakoti/details/bhagvatpurana19.html?PHPSESSID=9f4008ee0de438b0895d657b7ee280da>

⁸¹⁹ Ateshgah of Baku: http://en.wikipedia.org/wiki/Ateshgah_of_Baku

⁸²⁰ Big Fire Balls: <http://www.avesta.org/modi/baku.htm>

⁸²¹ Seven Holes: <http://www.flickr.com/photos/28874153@N00/3130381382>

There were once seven natural surface vents in the region, hence also the name 'Surakhani', which means "seven holes with burning flame". The place is also commonly referred to as 'Ateshgah'/'Atashgah' (Persian and Azerbaijani pronunciation) ("place of fire"). Today, the fires in the complex are fed by gas piped in from Baku city, and are only turned on for the benefit of visitors.

⁸²² Surakhani: <http://www.avesta.org/modi/baku.htm>

⁸²³ Surakhani: <http://www.avesta.org/modi/baku.htm>

⁸²⁴ 7 Rays: <http://www.ascendedmasters.ac/kumaras.html>

⁸²⁵ 7 Fires: <http://dictionary.babylon.com/atash/>

Azar Noush is also called Ab-e-Hayat

Azar Ayeen also called Azar Abteen Azar Napata that the son of the waters wishes to seize)

⁸²⁶ 7 Rays and 7 Aspects of God: <http://www.aryabhattacharya.com/astrology%20book/astrologyA.htm>

Agni emanated from the mouth of the Supreme; he later manifested the cosmos and revealed the sacredness of the Vedas. His chariot is a ram (which also means the first asterism, Aries). Agni had three sons, Pavaka, Pavamana, and Suchi, who were condemned by Vashistha to be born repeatedly. They appear as Vidyuta (electrical fire), Nirmatyā (fire produced by friction) and Suchi, as the solar flare. From Pavaka was born Kavyavahana, the fire of Pitris (q.v.; from Pavamana was born Saharaksha, the fire of the Asuras or the demons; and from Suchi was born Havyavahana, the fire of the gods. The three sons of Agni had 45 sons, so the family had altogether 49 persons identified with the 49 fires. They produced physical, psychic and spiritual energies in men by their permutations and combinations.

Agni is represented as having seven tongues, each of which has a distinct name and function. He has four hands and is borne in a chariot drawn by red horses, and the seven winds are the wheels of his chariot. He is accompanied by a ram, on which he is sometimes represented as riding. The seven flames of fire are named Kali (black), Karali (fierce), Manojava (mind-swift), Sulohita (blood-red), Sudhumravarna (smoke-coloured), Vishwaruch-devi (universally attractive), and Sphulingini (scintillating). They are the seven channels of cosmic, mundane and human evolutions; they represent the seven rays of the Sun, represented by seven horses of its chariot, or the seven heads of a single horse in it. The seven channels each with seven subsidiary currents make a total of 49 fires which move in both outgoing and in going directions. The fire manifests as Prana (q.v.), the vital life force in the physical body; as Kama, sexual passion in man's emotional nature; Manas, as the thinking principle in his mind-body; and Tapas, penance with austere sacrifices at the spiritual level. The total sacrifice of one's everyday life for one's divine nature or for the Supreme Being is represented by Swaha, the sacrificial fire. The fire aroused by Pavamana forges a union between thinking principle and Buddhist consciousness, thereby leading to an illumined mind which unfolds higher spiritual attributes in man.

⁸²⁷ 9 Durgas: <http://blog.mapsofindia.com/2011/08/25/exploring-divine-destinations-at-dev-bhumi-himachal-pradesh/>

Some sources offer both alternatives of 7 and 9 flames:

<http://www.rohitprabhakar.com/2010/01/03/jwala-devi-india-kangra-himachal/>

The flame are based out of fissure from which some natural gas seeps out itself and burns endlessly.

There are always 7 or 9 flames burning all the times.

⁸²⁸ Jwalamukhi: <http://www.whereincity.com/photo-gallery/temples/jwalamukhi-temple-179.htm>

⁸²⁹ 10 Fires: <http://www.indiayogi.com/content/yantra/sri-yantra.aspx>

⁸³⁰ Nakshatras and Seed Syllables: <http://mailerindia.com/hindu/veda/index.php?namakarna>

⁸³¹ Lalita: <http://www.religiousworlds.com/mandalam/tripura.htm>

⁸³² Ibid.: Lalita: <http://www.religiousworlds.com/mandalam/tripura.htm>:

Different letters of the alphabet all exist in a subtle form within the spinal cord. Each chakra is presided over by a Yogini whose function is connected with the transmutation of food, which is alchemy of the food factory.

There are 50 petals associated with these six cakras as there are 50 letters of the Sanskrit alphabet. $21600/50 = 432$. The cakra of the absolute or semen/ova itself has 1000 letters or petals. Semen is conceived of as residing here because of its alchemical nature as an elixir produced by the synthesis of the forms of food.

These three which are oneness are knower, means of knowledge, object of knowledge. Their union is called samarasa.

The three corners of the central triangle of the Shri Chakra are presided over by three symbolic Nathas. The Fourth Natha, Shiva Himself, is united with Shakti in the centre of the Bindu.

This Bindu, united Shiva Shakti, creates the cosmos. If we observe nature we see that the Shri Cakra (child) comes from the sexual union or samarasa (perfect assimilation) of man (Shiva) and woman (Shakti).

Their samarasa is known as the Fourth, because it appears when all three are present, and also produces or has the three as its powers or saktis.

This Fourth is awareness, the witness, the enjoyer, the measurer, the measuring stick, and the measured, Adinatha, the merulingam, beyond time and space, and therefore outside the Shri Yantra or the cosmos as modification or play of sun, moon and fire. These last three form the body of Lalita.

⁸³³ <http://www.theyogasacuary.net/tips-om.html>

, composed of nada, bindu and bija

⁸³⁴ Cf. passion, goodness, ignorance; creation, preservation, destruction; letters R S T.

⁸³⁵ Sri Yantra: <http://www.indiayogi.com/content/yantra/sri-yantra.aspx>

⁸³⁶ The sequence of three elements varies in different schools. Hence we also find solar fire, lunar fire, fire.

⁸³⁷ AkAzagaGgA (Heavenly Ganges) - gaGhA (Earthly Ganges)

⁸³⁸ Kathmandu: http://www.kathmandu.gov.np/index.php?cid=2&pr_id=2: claims to have 8 rivers:

Bagmati, Bishnumati, Dhobi Khola, Samakhusi, tukucha, Bhaucha Khusi, Balkhu, Manamati

⁸³⁹ These are variously translated as:

Potentiality Agency Actuality

Desire Action Wisdom

Goodness Passion Darkness

⁸⁴⁰ San Zan: <http://www.ikungfu.net/White-Crane.htm>

⁸⁴¹ Cornelius Agrippa, Occult Philosophy: <http://www.esotericarchives.com/agrippa/agrippa2.htm>

⁸⁴² 3 Lights: <http://www.oocities.org/mandaeans/birth4.html>

formerly: <http://www.geocities.com/mandaeans/birth4.html>

Fires Moon Sun....continuing in the Mandaean literature we read that: Then were seen three lights (lamps) which companied him. These three lights I am taking to be the three Uthras. Hibil Ziwa, Anush Uthra, and Manda-d-Hiia since these three commonly work together and often are interchangeable. It is Anush Uthra who takes John the Baptist away at the time of his birth for protection. These "beings of light" are also referred to as malki or kings. This term, in the form of the word prince, also appears to be placed on the angels Michael and Gabriel in the Old Testament.

⁸⁴³ 3 Fire Signs: http://www.sria.org/images/tripl_quad.JPG

⁸⁴⁴ Yaun-Goicoa: <http://www.angelfire.com/journal/cathbodua/Gods/Ygods.html>

⁸⁴⁵ Double Equilateral Triangle: <http://www.theosociety.org/pasadena/sd/sd2-2-12.htm>

⁸⁴⁶ Cuneiform Mountain: http://www.conservapedia.com/images/f/f4/Cuneiform_images.jpg

847 (pranapratishtha). <http://www.shivashakti.com/yantra.htm>

848 Hindu Symbolism: <http://www.hinduwebsite.com/numbers.asp>

849 typically has up to 16 or 17 vowels, which include li, ri, ah, and am.

850 <http://www.thelemapiedia.org/index.php/IAO>

http://books.google.com/books?id=N2URCb14ShQC&pg=PA212&lpg=PA212&dq=Aeeioyo+name+of+god&source=web&ots=z0ApabaGwf&sig=rz6dWYFAqQkmev3wlnsRciFD4Qs&hl=en&sa=X&oi=book_result&resnum=2&ct=result#PPA212,M1

851 Using the Aryabhata numeration: http://en.wikipedia.org/wiki/%C4%80ryabha%E1%B9%ADa_numeration

852 Kalachakra Correspondences:

Nada,	White Disk,	Crescent
Mind Mandala,	Body Mandala,	Speech Mandala
Black Sow-faced Dakini	White Lion-faced Dakini	Striped Tiger-faced Dakini
Mount Tsari	Mount Kailash	Mount Lapchi

853 Lapchi: <http://www.rinpoche.com/stories/lapchi.htm>

854 Panch Badri: <http://www.chardhamtours.net/panch-badrinath.html>

855 Panch Kedar: <http://templesofuttarakhand.blogspot.com/2008/04/panch-badri-panch-kedar-panch-prayag-in.html>

856 http://www.himalayanacademy.com/resources/books/dws/dws_r9_glossary-O-S.html

amuda-valli and sundara-valli Accordingly amuda-valli became a heavenly child and was adopted by Indra as his daughter. The other one sundara-valli did penance in a hillock in Tamilnadu and was born as vaLLi. These are the two consorts of subrahmaNya. The first one devasenA who sits on the left of the Lord grants us heavenly bliss; the second one vaLLi sits on the right and confers on the devotee all earthly bliss. The spear of the Lord called vEl in Tamil confers moksha on the devotee. The two consorts and the vEl are said to represent the three Saktis -- Energies: Will, Action and Knowledge -- of the Lord namely, icchA-Sakti, kriyA-Sakti, and jnAna-Sakti. Sprung from Eye of Maha-Vishnu

<http://www.krishnamurthys.com/profvk/gohitvip/1201.html>

http://www.yogameditation.com/var/corporate/storage/images/media/images/bindu/26/26_sri_yantra/7514-2-nor-NO/26_sri_yantra_image_400_w.jpg

857 Wiki: Punjab Pa[=n]ca-nada, Punjnud, Persian 'Punj[=a]b,' the five streams, Vitas[=a] Asikn[=i] Ir[=a]vat[=i] Vip[=a]ç, Çutudr[=i]. The Punjnud point is slowly moving up stream; Vyse, JRAS. x. 323. The Sarayu may be the Her[=i]r[=u]d, Geiger, loc. cit. p. 72.]

http://www.ihaystack.com/authors/h/edward_washburn_hopkins/00014499_the_religions_of_india_handbooks_on_the_history_of_r/00014499_english_iso88591_p003.htm

http://punjabpanorama.blogspot.com/2006/03/vanished-streams-of-panchkula_09.html

858 Pyatireche: <http://www.stormfront.org/forum/showthread.php?t=628531&page=6>

Pjatireche(Fiveriver) – The earth washed by the Rivers Irij (Irtysh: Irij the Quietest, Ir-calm), Ob, Yenisei, Angara and Lena. The name of Belovodje (Whitewater) was named after the ancient name of the river Irtysh – White Water.

859 8 Rivers: <http://vajrayana.faithweb.com/ACollectionOfStudiesOnBon.pdf>

860 Semirychye: <http://www.wordiq.com/definition/Semirechye>

(Семиречье) is a historical name of a part of [Russian Turkistan](#), which corresponds to the South-Eastern part of modern [Kazakhstan](#), known as Zhetysu (Jetysu, Jity-su, Жетысу, Джетысу). It owes its name (Jity-su, Semirychye, i.e. Seven Rivers) to the rivers which flow from the south-east into Lake [Balkhash](#).

861 Saptagodavara: <http://www.reocities.com/sarabhanga/rishi.html>

862 Sapta Rishi: <http://www.reocities.com/sarabhanga/rishi.html>

A Trikuta (Triple-peak) is revealed in this [Sat-Sangha](#) (Communion of Truth): the Angles of 1-2-3 (Candra), 3-4-5 (Durvasas), and 5-6-7 (Datta), whose summits are Jamadagni, Gautama, and Vasistha.

The Mahabharata tells of Three-headed (Trisiras) Visvarupa, whose three sets of triple-eyes were severally intent on the Vedas (Sattva-guna), Wine (Rajas-guna), and the World (Tamas-guna).

Indra divided those heads, who are the [three sons](#) of Atri, releasing three birds: three little Hamsas, named Kapiñjala (Heathcock), Kalavinka (Cuckoo), and Tittiri (Partridge).

In the Hindu mentality if a number is important its multiple is often also important. This 7 leads to 14: cf. <http://www.yoga-age.com/modern/kun4.html>

⁸⁶³ 12 Chakras: <http://www.yoga-age.com/modern/kun4.html>

⁸⁶⁴ Table 42: These 3 streams (channels, nadis) become a starting point for larger frameworks:

8 Elements x 3 Channels = 24 x 3 = 72 x 1000 = 72,000 channels (or nadis):

8 Elements	8 Elements	8 Elements
x	x	x
Channel of Consciousness,	Channel of Speech,	Channel of Body
Winds	Red Drops	White Drops
= 24	= 24	= 24
x 1000	x 1000	x 1000
= 24,000	24,000	24,000
= 72,000 channels or nadis		

See: http://www.shalagram.ru/knowledge/mysticcosmos/mystic_cosmos_appendix_i.htm

⁸⁶⁵ Lapchi: <http://www.rinpoche.com/stories/lapchi.htm>

⁸⁶⁶ 24 Gurus: <http://antaryamin.wordpress.com/category/austerity/>

⁸⁶⁷ Sanskrit alphabet: <http://indopaganproject.tripod.com/id22.html>

The total number of petals on all the lotuses is fifty, matching the number of letters in the Sanskrit alphabet. Indeed, each petal has a letter assigned to it.

The alphabet of Sanskrit is called the Devanagari alphabet, and each letter is called a matrika or little goddess. Special letter combinations are considered to be a deity in sound form. Note that I did not say a symbol of or a representation of a deity. Rather, the sound is the deity itself.

⁸⁶⁸ Tantriks: <http://shrifreedom.org/VyasaS:JC/lessons1sanskritalphabet2.htm>.

⁸⁶⁹ Ganesha: <http://www.saivism.net/pantheon/ganesha.asp>

According to Sakti Tantra, there are as many Ganeshas in the creation as there the letters of the alphabet. This suggests that Ganesha exists in various planes and worlds as the head of the ganas or groups of entities to guide them and lead them towards Siva, the primordial being

⁸⁷⁰ Ganesha: <http://www.shivashakti.com/ganesh.htm>

The sadhaka should meditate upon an island composed of nine gems, placed in an ocean of sugarcane juice; a soft gentle breeze blows over the island and makes the waves wash the shore thereof. The place is a forest of Mandara, Parijata and other Kalpa trees and creepers, and the light from the gems thereon casts a red glow on the ground. The six gladdening seasons are always there. The sun and moon brighten up the place. In the middle of the island is a Parijata tree whereon are the nine gems and beneath it is the great Pitha (altar) on which is the lotus whereon is seated Mahaganapati

⁸⁷¹ Kali:

http://3.bp.blogspot.com/_ZZU8SvJ4Rys/S2RSJVhkcI/AAAAAAAAAFo/a_39YJ8tXSc/s320/Kali+--+Sev.jpg

⁸⁷² Singh, explains why 51 is reached in Vindhyachal yantra:

<http://www.iflaonline.org/images/PDF/ISOLA2011/343-10vindhyachalranadevibkp211-24816jan10.pdf>:

Rotation of the cosmic rhythm from point to triangle (3 edges) can yield a combination of 8, 16, 24...angles ultimately merging into a circle again at infinity. This idea indicates the sense of expanding universe, commonly referred to in Hindu and Buddhist mythologies as mandala. The total number of these edges (3+ 8+16+24) comes to 51 identified to total number of alphabets in Sanskrit/Devanagari and also the Shakti Pithas.

⁸⁷³ 50 Shakti Peethas: <http://www.halexandria.org/dward032.htm>: Barbara G. Walker, *The Woman's Dictionary of Symbols and Sacred Objects*, Harper San Francisco, New York, 1988:

Written letters were symbols of Logos power, that is, the power to create the world by means of words. That is why the fifty letters of the Sanskrit alphabet appeared on the necklace of skulls worn by Kali Ma, perhaps the oldest Goddess of Creation. These letters were matrika, "the mothers," which brought all things into being when Kali formed them into words. The Logos doctrine is still extant in Christian theology, though the original idea of creation by the Word has been made more abstract to conceal its primitive naivety. In the third century A.D. Jewish mystics spoke of the biblical smith Bezaleel as an expert on alphabetical wizardry: he 'knew how to combine the letters by which heaven and earth were created.

51 Shakti Peethas: <http://www.shaktipeethas.org/travel-guide/topic11.html>

52 Shakti Peethas: http://en.wikipedia.org/wiki/Shakti_Peethas

18 Shakti Peethas: <http://sekharnpc-howjyothirlingascanbe14.blogspot.com/2009/09/18-shakti-peeth-ashta-dasha-shakti.html>

Problems with naming: <http://www.shaktipeethas.org/panchasat/topic191.html>:

The above details, frankly speaking, cause a lot of confusion. Many doubts still remaining. Many Shakti peethams are not perfectly identified. This is because of three reasons.

1. Devotion of local people towards their local Shakti shrines.
2. Extinction of ancient Shakti temples because of various Socio-cultural changes.
3. Inability to match the Puranic and Tantric names of places and goddesses with the present ones....

There are different lists of Shaktipeethas. All of them overlap. It is possible for the same Pitha to appear in one or more lists. Again, the places are variously called: Shakti peethas, Yogini pithas, Matrika pithas, Durga pithas, Pitha sthans etc.

⁸⁷⁴ Saptashrungi Devi Temple: <http://en.wikipedia.org/wiki/Saptashrungi>

⁸⁷⁵ Matrikachakra: http://farm5.staticflickr.com/4030/4699013986_d4f6f0572b_z.jpg

⁸⁷⁶ Shiva Sakti: <http://www.bhagavadgitausa.com/MANTRA.htm>

In the West, this becomes a male activity. The biblical smith, Bezalel, “knew how to combine the letters by which heaven and earth were created.” See: Bezalel: <http://en.wikipedia.org/wiki/Bezalel>

⁸⁷⁷ Ahaa: <http://shrifreedom.org/VyasaSJC/lessons1sanskritalphabet2.htm>

⁸⁷⁸ 108: http://www.ecs.com.np/living_category.php?category=6&id=68

⁸⁷⁹ 5 Styles of dancing: http://en.wikipedia.org/wiki/Bharata_Natyam

⁸⁸⁰ 108 Abodes: <http://www.templenet.com/desam.htm>

One famous example is Tirumala in the 7 Sacred Hills.

⁸⁸¹ The distance between the earth and sun is said to be 108 times x sun-diameter. The distance between the earth and moon = 108 times moon diameter Diameter of sun = 108 earth diameter. Re: 108 see:

<http://www.khenpo.eu/108.html>

⁸⁸² Katakamukha Hasta: http://en.wikipedia.org/wiki/Bharata_Natyam :

This Bharata Natyam dancer's right hand is in the Katakamukha Hasta, the 3 joined fingers symbolizing the sacred syllable Aum. The left hand's fingers are in Alapadma Hasta, the rotating lotus of spiritual light. The eyes are directed towards the Supreme Lord. The left leg is lifted, symbolizing the swift ascent of the consciousness in one step from the Earth to the Heaven

⁸⁸³ Chitsabha: <http://www.templenet.com/Tamilnadu/chidarchitect.html>

⁸⁸⁴ Sanctum: <http://www.crystalinks.com/rosslynchapel.html>

⁸⁸⁵ A metaphysical geography for cultural computing would link letters of the Sanskrit alphabet with a) pieces of Sati, b) basic elements and c) corresponding Shiva temples or conversely. Standing in front of a temple we could see its connections with a larger physical and spiritual landscape. We would also be able to see alternative versions linked with Kali's heads and parts of Ganesha's body. Cf. the author's: Cultural Computing, Entertainment Computing, Elsevier, Amsterdam, September 2011 (Special Issue Cultural Computing). Elsevier Site: <http://www.sciencedirect.com/science/article/pii/S1875952111000279>

⁸⁸⁶ Tirtha of Brahma: <http://www.reocities.com/sarabhanga/yatra.html>

⁸⁸⁷ Rana P. B. Singh publications:

http://www.iflaonline.org/index.php?Itemid=40&view=article&option=com_content&id=29

⁸⁸⁸ Naturescapes: http://seekingfromwithin.blogspot.com/2011_04_01_archive.html

⁸⁸⁹ Singh, Culturescape: <http://www.colorado.edu/Conferences/pilgrimage/papers/Singh-3.html>

⁸⁹⁰ Gaya Mandala: <http://www.iflaonline.org/images/PDF/ISOLA2011/359-11gayaritanabkholpp207-238.pdf>

⁸⁹¹ Gaya: <http://www.colorado.edu/Conferences/pilgrimage/papers/Singh-3.html>

⁸⁹² Singh, Sacredscape and Manescape: <http://www.colorado.edu/Conferences/pilgrimage/papers/Singh-3.html>

The 12 signs of the zodiac x 9 planets x 3 mythical realms gives a numerical number of 324 shrines.

Combining this with other sources, the 12 signs of the zodiac x 12 months x 3 mythical realms gives a numerical symbol of 432 which, he suggests corresponds to the number of holy shrines in the Gaya shestra

⁸⁹³ Singh, Cosmic Layout of the Hindu Sacred City: http://docs.google.com/viewer?a=v&q=cache:-Xrc9wVKFQQJ:lasur.epfl.ch/files/content/sites/lasur/files/A%26C%2520Vol.9%2520No.2/SINGH.pdf+the+sa+red+number+108+may+be+interpreted&hl=en&pid=bl&srcid=ADGEEShZ31-xDKCAApOqBLSpWFPv9Ns2nha9EId8tr2JlCvEEBxC9D_CzB7ypZ6HIOGDhr3vDENORR7PzHjTj24N02ZZU4Gd5f7kgQUqIx9ZiG2vI4uqYuAoNWSDEaEVG-4g_7BZ3wf&sig=AHIEtbR5o9WCaCi9eGrREUIE2O96NdfwDw

⁸⁹⁴ Sun Shrines: <http://www.iflaonline.org/images/PDF/ISOLA2011/369-11aa-3sacredgeoprana16may11fin.pdf>

⁸⁹⁵ Krittivasheshsvara: <http://www.iflaonline.org/images/PDF/ISOLA2011/337-09kashicosordersshivasep09n.pdf>

⁸⁹⁶ Geomantic Map: Geomantic Map of Kashi Mandala:

<http://www.iflaonline.org/images/PDF/ISOLA2011/369-11aa-3sacredgeoprana16may11fin.pdf>

⁸⁹⁷ 5 Layers: <http://miguelgoitzolo.ws/images/sacred-layers.jpg>

⁸⁹⁸ Singh, Cosmic Layouts: http://docs.google.com/viewer?a=v&q=cache:-Xrc9wVKFQQJ:lasur.epfl.ch/files/content/sites/lasur/files/A%26C%2520Vol.9%2520No.2/SINGH.pdf+the+sacred+number+108+may+be+interpreted&hl=en&pid=bl&srcid=ADGEEShZ3L-xDKCAApOQbLsPwFPv9Ns2nha9EId8tr2jlcVEEBxC9D_CzB7ypZ6HIOGDhr3vDENORR7PzHjJTj24N02ZZU4Gd5f7kgQUqIx9ZiG2vI4uqYuAoNWSDEaEVG-4g_7BZ3wf&sig=AHIEtbR5o9WCaCi9eGrREUIE2O96NdfwDw

[Xrc9wVKFQQJ:lasur.epfl.ch/files/content/sites/lasur/files/A%26C%2520Vol.9%2520No.2/SINGH.pdf+the+sacred+number+108+may+be+interpreted&hl=en&pid=bl&srcid=ADGEEShZ3L-xDKCAApOQbLsPwFPv9Ns2nha9EId8tr2jlcVEEBxC9D_CzB7ypZ6HIOGDhr3vDENORR7PzHjJTj24N02ZZU4Gd5f7kgQUqIx9ZiG2vI4uqYuAoNWSDEaEVG-4g_7BZ3wf&sig=AHIEtbR5o9WCaCi9eGrREUIE2O96NdfwDw](http://docs.google.com/viewer?a=v&q=cache:-Xrc9wVKFQQJ:lasur.epfl.ch/files/content/sites/lasur/files/A%26C%2520Vol.9%2520No.2/SINGH.pdf+the+sacred+number+108+may+be+interpreted&hl=en&pid=bl&srcid=ADGEEShZ3L-xDKCAApOQbLsPwFPv9Ns2nha9EId8tr2jlcVEEBxC9D_CzB7ypZ6HIOGDhr3vDENORR7PzHjJTj24N02ZZU4Gd5f7kgQUqIx9ZiG2vI4uqYuAoNWSDEaEVG-4g_7BZ3wf&sig=AHIEtbR5o9WCaCi9eGrREUIE2O96NdfwDw)

A total of 108 sacred sites and shrines are found along this route. The number 108 has a cosmogonic scope related to the constellations (lunar mansions) and the rhythm of human cognition. It thus defines cardinality, centrality, and circulation. Further it refers to a product of 12 (the yearly cycle of months in a year) x 9 (the cosmic space denoting 9 planets in Hindu cosmology). Other cosmogonic parallels are: a product of 27 constellations and 4 parts of the day or 4 directions; a product of 36 crores (360 million divine beings) and 3 mystical realms; and also the product of the 3 basic integers, i.e. $1^1 \times 2^2 \times 3^2$.

⁸⁹⁹ Bhattacharya: <http://www.grahamhancock.com/forum/DBhattacharya1.php>:

The location and design of the ancient temples of Bhubaneswar have been guided by rich astronomical insight. Not only temples, even the painted hill caves, ancient forts and river docks have been placed and constructed in accordance with the location of individual stars and with outlines of constellations that have related shapes or star-lore. Individual monuments have corresponding stars, and as a group they form a similar pattern on the ground as they do in the sky above. The star-temple correlation is centred on the constellation of Orion, which is reproduced in its entirety.

⁹⁰⁰ Viewed from a narrow scientific viewpoint the state of some of these insights is closer to hypothesis than incontrovertible fact.

⁹⁰¹ Table 39 a: Zone 1: <http://www.grahamhancock.com/forum/DBhattacharya1.php?p=10>

Table 39 b: Zone 2: <http://www.grahamhancock.com/forum/DBhattacharya1.php?p=11>

Table 39 c: Zone 3: <http://www.grahamhancock.com/forum/DBhattacharya1.php?p=12>

⁹⁰² Table 44b: A sequence of 10 to 100 days thus generates the series:

10	20	30	40
216,000 Breaths,	432,000 Breaths,	648,000 Breaths,	864,000 Breaths,
50	60	70	80
1,080,000 Breaths,	1,296,000 Breaths,	1,512,000 Breaths,	1,728,000 Breaths,
90	100		
1,944,000 Breaths,	2,160,000 Breaths		

⁹⁰³ Fire Altar: <http://www.reocities.com/sarabhanga/yuga.html>

⁹⁰⁴ Rudolf Steiner, From Mammoths to Mediums: <http://www.doyletics.com/arj/mammoths.htm>

⁹⁰⁵ 108: <http://subhash-kak.sulekha.com/blog/post/2001/11/shri-108-and-other-mysteries.htm>
<http://www.khenpo.eu/108.html>

⁹⁰⁶ Adityas: <http://en.wikipedia.org/wiki/%C4%80dityas>

⁹⁰⁷ Aditya: <http://www.aryabhata.com/astrology%20book/astrologyA.htm>

⁹⁰⁸ 12 Adityas: Sathapatha Brahmana: <http://en.wikipedia.org/wiki/%C4%80dityas>:

Amsa, Aryaman, Bhaga, Daksa, Dhata, Indra, Mitra, Ravi, Savita, Surya, Varuna, Yama

12 Heavenly Gods, 12 Preserver Gods, 12 Principles, 12 Rulers are contrasted to the 11 Air Gods, 11 Destroyer Gods, 11 Gods, 11 Hands Siva, 11 Rulers, 11 Symbolism (Names), 11 Wives of the Rudras

The Bhaktivedanta VedaBase: Srimad Bhagavatam has another set of alternatives:

Vivasvan, Aryama, Pusha, Tvashta, Savita, Bhaga, Dhata, Vidhata, Varuna, Mitra, Satru and Urukrama.

Another links the 12 zodiac signs with different gods:

In the Brihadaranyaka Upanishad the Rudras are ten vital breaths (10 pranas) with the heart (manas) as eleventh.

Cf. http://wiki.answers.com/Q/How_did_Bhagvaan_Shiva_originate

In yet another story there were originally 8 Adityas. 7 became the planets. The 8th aditya was Martand and died but then went on to become the material sun.

⁹⁰⁹ Adityas and zodiac: <http://www.artesmagicae.com/Days.htm>

⁹¹⁰ Table 49. 3 kinds of signs and 3 gunas:

Devarsi	Narada	Mutable or dual signs	satva guna
Brahmarsa	Agastya	Movable signs	rajas guna
Maharsi	Durvasa	Fixed signs	tamas guna

⁹¹¹ 12 simple letters: <http://www.virtuescience.com/hebrew-alphabet.html>

⁹¹² 12 Simple Letters: formerly at: <http://www.followme-series.org/images/templates/hebrew.gif>

⁹¹³ Mars: <http://ephemeris.com/history/india.html>

⁹¹⁴ This may imply a change from the Arian Baptism (figure 66), where the sequence is fire, air, water.

⁹¹⁵ Shri Kashi: <http://www.shrikashidarshan.org/packages/kashi-darshan/kashi-vishwanath-ang-swaroopatmak-darshan-yatra.html>

⁹¹⁶ <http://www.joellessacredgrove.com/Celtic/tree.html>

http://www.bretagne-celtic.com/an/accueil_an.htm

⁹¹⁷ Book of Ballymore:

http://www.isos.dias.ie/master.html?http://www.isos.dias.ie/libraries/RIA/RIA_MS_23_P_12/english/index.html?ref=http://babelstone.co.uk/Blog/2008/12/byrhtferths-ogham-enigma.html

Fol. 170r.

⁹¹⁸ Jewel of Saint John Christians: <http://freemasonrywatch.org/2index.html>

⁹¹⁹ Celtic Cross: http://bretagne-celtic.com/an/accueil_an.htm

⁹²⁰ Stem 02 -	Stem 06
乙 -	己
Yi -	Ji
I	Ching
Sprout	Full Bloom

Table 24. Chinese stem 2 and Stem 6.

921 Роман Багдасаров, СВАСТИКА: СВЯЩЕННЫЙ, СИМВОЛ, *Этнорелигиоведческие очерки*, Белые Альвы, Москва, 2001: <http://bagdasarovr.narod.ru/swastika.htm>

⁹²² Absolute Key: <http://bagdasarovr.narod.ru/swastika.htm>. Translation via Babel Fish.

<http://2012forum.com/forum/viewtopic.php?f=9&p=239292>

⁹²³ Philosophical Key: <http://www.atlant.supertok.ru/znak.html>

⁹²⁴ The comparison between Chadean Zodiac and Navaho Indian has also been made by David Icke:

⁹²⁵ Chaldeans: <http://www.magyardarmegmaradas.eoldal.hu/cikkek/our-beliefs/ak21>

Kaldeans, non-Semitic inhabitants of Mesopotamia known as “the people of knowledge” who later allied with their northern kin, the Medes, to defeat the hegemony of the Babylonian Hebrews' Hammurabi-religion-ideology (18th c. BC). In 256 BC, they form the Parthian Empire along with other Scythians, the Medes, and other non-Semitic peoples of Sumer.

⁹²⁶ Isis Unveiled (1877): <http://www.theosociety.org/pasadena/isis/iu2-09b.htm>

⁹²⁷ Hyle: <http://en.wikipedia.org/wiki/Hyle>

⁹²⁸ Bembine: <http://www.solitarysociety.com/library/library.php?book=bembo&page=10>

the mother letters representing Air, Water, and Fire remain to be pictured, around S the Central Iynx, or Yod, by the Ophionian Triad the two Serpents and the Leonine Sphynx. Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhea, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions, she is crowned with turrets, and holds a Key.

⁹²⁹ Projection: [http://en.wikipedia.org/wiki/Projection_\(alchemy\)](http://en.wikipedia.org/wiki/Projection_(alchemy))

⁹³⁰ Ezekiel: <http://www.biblegateway.com/passage/?search=Ezekiel%201:15,21;10:9-11,16,17>

⁹³¹ Ezekiel's Creatures: <http://www.myspace.com/pattid89/blog/522967082>

⁹³² Tetragrammaton:

http://www.towerwatch.com/Witnesses/New_World_Translation/TETRAGRAMMATON.htm:

The first discovery which we make is that the information from the Kingdom Interlinear Translation tells us that the earliest date substantiating the Tetragrammaton in the Christian Greek Scriptures is some 1300 years after the Greek Scriptures were written. On the other hand, the earliest Greek manuscripts substantiating the Greek word Kyrios (Kuvrio") referring to the "Lord" were copied slightly over 100 years after John wrote Revelation.

⁹³³ Ezekiel Date: http://en.wikipedia.org/wiki/Book_of_Ezekiel

934 Andrew Bossone, Exact Date Pinned to Great Pyramid's Construction?, National Geographic, 21 September 2009: <http://news.nationalgeographic.com/news/2009/09/090921-great-pyramid-giza-date-built.html>

According to Wiki, the pyramids are linked with the dates 2575-2150 B.C.: <http://en.wikipedia.org/wiki/Pyramid>

⁹³⁵ Zodiac Key: <http://kachina2012.wordpress.com/2010/10/05/codex4e-the-pre-quel-to-the-da-vinci-code-and-inception/>

⁹³⁶ E.g. Rota Taro <http://cartedatrionfi.tripod.com/RotaTaro.html#Shaft>

⁹³⁷ Tithankara: <http://www.reocities.com/sarabhanga/index.html>

Notes: Chapter 7

⁹³⁸ Vedic Astrology. Ahaa: <http://shrifreedom.org/VyasaSJC/lessons1sanskritalphabet2.htm>

⁹³⁹ Burton, The Ogham Runes and El-Mushajjar, 1879, p. 45: <http://archive.org/details/oghamruneselmush00burt>:

⁹⁴⁰ In Tibetan cosmology, Sanskrit was the language of the Swastika gods, used by the 7 royal races in the central Olmo Lungring territory. See: Language of the eternal Swastika Gods (g.yung-dning lha yi skad):

<http://vajrayana.faithweb.com/ACollectionOfStudiesOnBon.pdf>

⁹⁴¹ Ethnologue: <http://www.ethnologue.com/subgroups/indo-aryan>:

Indo-European

Indo-Iranian

Indo-Aryan

Sanskrit [san] (A language of India)

+ Central zone (77)

+ East Central zone (5)

+ Eastern zone (46)

+ Bengali-Assamese (19)

+ Northern zone (22)

+ Northwestern zone (41)

+ Nuristani (6)

+ Sinhalese-Maldivian (3)

+ Southern zone (12)

+ Unclassified (12)

⁹⁴² Cf. Comparison: http://upload.wikimedia.org/wikipedia/commons/a/a9/Phrase_sanskrit.png

⁹⁴³ Diringer, 1948, p. 401:

It is well known that the cultural expansion of India to Ceylon, Burma, Cambodia, Cochinindia, Siam, Malaya, Indonesia, was due to a large extent to Buddhism. The scripts of the Buddhist monks became the vehicle of their culture and their outward organization. ... In other words, Buddhism played in south-eastern Asia a part similar to that of Roman Christianity in western and central Europe in the Middle Ages..

This expansion was the topic of his chapter VII. Further Indian Branch.

⁹⁴⁴ Diringer, 1948, pp. 330-331: Indian and Further Indian Branches (Table 54)

1. Early Maura

2,3,5 Prototypes of North Indian Scripts

4. Monumental Gupta

6. Eastern variety of northern monumental type

7. The so-called Kutila script

8-10. Tibetan

11. Passepa

12. Deva-nagari

13. Gurmukhi

14. Bengali

15. Oriya

16. Gujarati

17. Sindhi

18. Multani

19-20. Ancient Philippine

21-22. Celebes

23-25. Burmese

26-27. Siamese

28. Mon

-
- 29. Ahom
 - 30. Javanese
 - 31-33. Batak
 - 33-34. Lampong-Redjang
 - 35. Sinhalese
 - 36. Kadamba
 - 37. Early Chalukya (proto-Kanarese)
 - 38. Central Indian
 - 39. Telugu
 - 40. Kanarese
 - 41. Grantha
 - 42. Tamil
 - 43. Vatteluttu

945 Ethnologue: <http://www.ethnologue.com/country/IN>:

Of these, 447 are living and 14 are extinct. Of the living languages, 75 are institutional, 127 are developing, 178 are vigorous, 55 are in trouble, and 12 are dying.

⁹⁴⁶ Wiki cites the following source for this claim:

Banerji, Suresh (1971). *A companion to Sanskrit literature: spanning a period of over three thousand years, containing brief accounts of authors, works, characters, technical terms, geographical names, myths, legends, and twelve appendices*. p. 672.

⁹⁴⁷ Megasthenes: http://en.wikipedia.org/wiki/Brahmi_script:

Megasthenes, an ambassador to the Mauryan court only a quarter century before Ashoka, noted explicitly that the Indians "have no knowledge of written letters". This might be explained by the cultural importance at the time (and indeed to some extent today) of oral literature for history and Hindu scripture

Many Western scholars continue to dismiss or ignore the Antiquity of Sanskrit on the basis of no physical evidence of manuscripts. (The absence of original manuscripts by Moses or Solomon is treated less critically). The Royal Chronology of India (http://www.newdharma.org/royal_chron.htm) dates Vedic literature to 4075 B.C. and the origins of Vedic Sanskrit to 4025 B.C.⁹⁴⁷ As was seen (figure 40 a-b) the Vedic sound system and Sanskrit letter system are identical. Dates for first Indus script include 4067 B.C.(Claim formerly at: <http://indusbramascript.com/>) More conservative dates are 2,500 B.C.-1,600 B.C. The Indus Valley includes the 7 rivers (Sapta Sindhu), which recur in Vedic geography. In Egypt, the sacred scripts (hieroglyphs) were often very different from the magical alphabets and everyday writing (demotic). In any case there is little reason to doubt a direct continuity between Vedic Sanskrit and Classical Veda.

Slavic claims re:Vedic Sanskrit: <http://videos.mitrastates.com/quantum-tic-tac-toe.html>

Since Vedic Sanskrit derived from Slavic Aryan Runic as a language, the concept of a mystical or sacred OM syllable, called also Sound of Divinity (AYM in Aryan Runic) was known at least 40000 if not 160000+ years before it was mentioned in TORAH, which was written down approximately 1000-1500 years ago (LENINGRAD CODEX), not 3500 as scholars delude us to believe.

⁹⁴⁸ Rig Veda: <http://en.wikipedia.org/wiki/Rigveda>: cites:

^ Witzel, Michael (2003). "Vedas and Upanisads". In Flood, Gavin. *The Blackwell Companion to Hinduism*. Blackwell Publishing Ltd. pp. 68–69. ISBN 0631215352. "The Vedic texts were orally composed and transmitted, without the use of script, in an unbroken line of transmission from teacher to student that was formalized early on. This ensured an impeccable textual transmission superior to the classical texts of other cultures; it is, in fact, something like a tape-recording of ca. 1500–500 bce. Not just the actual words, but even the long-lost musical (tonal) accent (as in old Greek or in Japanese) has been preserved up to the present. On the other hand, the Vedas have been written down only during the early second millennium ce,..."

⁹⁴⁹ Mahabharata: <http://en.wikipedia.org/wiki/Mahabharata>

The oldest preserved parts of the text are thought to be not much older than around 400 BCE, though the origins of the epic probably fall between the 8th and 9th centuries BCE.^[2]

⁹⁵⁰ Cologne Sanskrit Dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/cgi-bin/tamil/recherche>

⁹⁵¹ Diringer, 1948, 337.

⁹⁵² Origin of Brahmi: <http://controversialhistory.blogspot.nl/2008/10/origin-of-brahmi-script.html>

⁹⁵³ Brahmi:

http://www.tamilheritage.org/kidangu/DrSwaminathan/scripts/07_Indian_Scripts2_Brahmi_to_Devanagari.pdf

⁹⁵⁴ Brahmi Alphabet: <http://www.omniglot.com/writing/brahmi.htm>

The Brāhmī alphabet is the ancestor of most of the 40 or so modern Indian alphabets, and of a number of other alphabets, such as Khmer and Tibetan. It is thought to have been modelled on the Aramaic or Phoenician alphabets, and appeared in India sometime before 500 BC.

⁹⁵⁵ Brahmi: http://en.wikipedia.org/wiki/Malayalam_script

⁹⁵⁶ Balinese: http://en.wikipedia.org/wiki/Balinese_alphabet

⁹⁵⁷ Brahmi: http://en.wikipedia.org/wiki/Brahmi_script

⁹⁵⁸ Aramaic Script Derivatives: http://4.bp.blogspot.com/-o-a-fAhe6IA/UeJAAtNzY2ZI/AAAAAAAAAbT4/c5n6UK8sm_E/s1600/ScreenShot406.jpg

⁹⁵⁹ Bilingual inscriptions: <http://en.wikipedia.org/wiki/File:AsokaKandahar.jpg>

⁹⁶⁰ Indian scholars discuss a series of stages: Harappan Script (2,700-600 B.C.), Proto-Brahmi (1,700- 600 B.C.), Pre-Mauryan Brahmi (600-350 B.C.), Mauryan Brahmi (350-150 and Post-Mauryan Brahmi (150 B.C. – 600 A.D.) See Brahmi: http://obo.genaud.net/dhammatalk/bd_dhammatalk/give_ear/brahmi.htm

⁹⁶¹ Brahmi: <http://controversialhistory.blogspot.nl/2008/10/origin-of-brahmi-script.html>

⁹⁶² Phoenician: http://www.maronitehistory.org/Maronite_Phoenician_Heritage

⁹⁶³ The Imperial Aramaic alphabet: <http://www.omniglot.com/writing/aramaic.htm>

This version of the Aramaic alphabet dates from the 5th century BC and was used to write Imperial Aramaic, the standardised and official language of the Archaemenid Empire. It was adapted to write Hebrew during the 5th century BC, and the modern version shown below is still used to write Neo-Aramaic dialects.

⁹⁶⁴ Rigveda: <http://en.wikipedia.org/wiki/Rigveda>

⁹⁶⁵ 22 letters of Brahmi: <http://www.esoterya.com/wp-content/uploads/2009/02/alfabeto-fenicio.jpg>

⁹⁶⁶ Brahmi Alphabet 35 letters:

http://3.bp.blogspot.com/_sG5NH12JsUo/SQmfSI3DbEI/AAAAAAAAAFM/hPghr69-FD4/s1600-h/Brahmi+from+Inscriptions.png

⁹⁶⁷ Brahmi with 33 letters: <http://j.poitou.free.fr/pro/img/scr/brahmi-cons.gif>

⁹⁶⁸ This Semitic sequence is found in later Ethiopian in and some abbreviated versions of Sanskrit (Indian 1, Indian 2, Indicum, Brahmanicum, Hanscretanum), but has no bearing on the Sanskrit sequence of seven vargas which begin with k kh g gh n.

⁹⁶⁹ Abugida: <http://en.wikipedia.org/wiki/Abugida>

⁹⁷⁰ List of writing systems: A true alphabet contains separate letters (not diacritic marks) for both consonants and vowels.

⁹⁷¹ Brahmi: <http://en.wikipedia.org/wiki/File:Brahmi.png>

Cf. <http://www.ciillibrary.org/Sites/Photography/Brahmi.html>

⁹⁷² Abugida: <http://en.wikipedia.org/wiki/Abugida>

⁹⁷³ English has a similar principle except that the implicit vowel changes: i.e. we write a b c d ... while we pronounce some letters with an a (as ay): ay and kay; others as an e (as ee): bee, cee, dee, ee, gee, pee, tee, vee etc..

⁹⁷⁴ Diringer, 1948, 337.

⁹⁷⁵ For an introduction see: Sanjeev Najar, History of Sanskrit: <http://www.esamskriti.com/essay-chapters/History%20of%20Sanskrit-1.aspx>

Among the languages that adopt the whole Sanskrit system or a part thereof include: Aksara Kawi, Aryan Alphabet, Bengali Alphabet, Brahmi Alphabet, Devanagari Alphabet, Grantha Alphabet, Gurmukhi Alphabet, Hindi Alphabet, Kashmiri Alphabet, Kharosthi Alphabet, Khmer Alphabet, Limbu Script, Malayalam Alphabet, Marathi Alphabet, Modi Alphabet, Nagari 1, Nepali Alphabet, Oriya Alphabet, Pali Alphabet, Pashto Alphabet, Pyu Alphabet, Sharada Alphabet (Śāradā Script), Siddham Alphabet, Sindhi Alphabet, Sinhala Alphabet, Standard Indic, Tagalog Script, Tamil Vatteluthu, Telugu Alphabet, Thai Alphabet, Tibetan Alphabet, Tocharian Alphabet, Tulu Script, Urdu Alphabet, hiragana, katakana.

For a historical study: S Paulino a San Bartholomeo, Vyācarana seu Locupletissima Samscrdamicae linguae Institutio, Rome: De Propaganda Fidei, 1804

http://books.google.nl/books?id=Lf5GAAAcAAJ&pg=PA10&lpg=PA10&dq=hanscretanum&source=bl&ots=RaavthxvDI&sig=3S99FOh4k_-qrplXlg86Shjhykk&hl=en&sa=X&ei=QcozT8fAJIOi0QW73fiwAg&redir_esc=y#v=onepage&q=hanscretanum&f=false

⁹⁷⁶ Kannada: <http://www.omniglot.com/writing/japanese.htm>

This order is used more or less in the following major languages: Hindi, Kannada, Marathi, Nepali, Bengali, Telugu, Malayalam, Konkani, and Gujarati, among others. Tamil uses a similar, but reduced, organization.

⁹⁷⁷ Pallava: <http://www.omniglot.com/writing/pallava.htm> . Wiki claims: 6th to 9th c, A.D. :

http://en.wikipedia.org/wiki/Pallava_alphabet

⁹⁷⁸ Ibid: Pallava: <http://www.omniglot.com/writing/pallava.htm>

Many other scripts developed from, or were influenced by Pallava, including Telugu, Kannada, Tamil, Malayalam, Sinhala, Burmese, Khmer, Lanna, Thai, Lao, Cham, Javanese, Balinese, Buginese and Sundanese. The script is also known as Southern Gupta Brahmi, proto-Kannada, Tamil Grantha.

⁹⁷⁹ Grantha: http://en.wikipedia.org/wiki/Grantha_alphabet

⁹⁸⁰ Grantha: http://en.wikipedia.org/wiki/Grantha_alphabet

⁹⁸¹ Khmer: <http://www.omniglot.com/writing/khmer.htm>

⁹⁸² Mon Script: http://en.wikipedia.org/wiki/Mon_language#Script

⁹⁸³ Brahmic: http://en.wikipedia.org/wiki/Brahmic_family_of_scripts

⁹⁸⁴ Thai: http://en.wikipedia.org/wiki/Thai_alphabet; Brahmi:

http://en.wikipedia.org/wiki/Br%C4%81hm%C4%AB_script

⁹⁸⁵ Brahmic: http://en.wikipedia.org/wiki/Brahmic_family_of_scripts

The Brahmic scripts are a family of abugida writing systems. They are used throughout South Asia (including Pakistan and Afghanistan), Southeast Asia, and parts of Central and East Asia, and are descended from the Brāhmī script of the ancient India. They are used by languages of several language families: Indo-European, Dravidian, Tibeto-Burman, Mongolic (Soyombo alphabet), Austroasiatic, Austronesian, Tai. They were also the source of the dictionary order of Japanese *kana*.

⁹⁸⁶ Panini: <http://en.wikipedia.org/wiki/P%C4%81%E1%B9%87ini>

⁹⁸⁷ Standard Indic: http://en.wikipedia.org/wiki/File:Standard_indic_table8.PNG

⁹⁸⁸ Ugaritic: <http://www.seansgallery.com/images/ugaritic.gif>

⁹⁸⁹ Table 56

Number of Letters	Alphabet	First Last Letter	Middle Letter	Diagonal
7 x 7 = 49	Early Cyrillic	Азь Ижа	Оѣк Есмь	Ѧта
		Az Isha	Oyk Esm	Eta
6 x 6 = 36				
9 x 3 = 27				
5 x 5 = 25	Assyrium			
	Premier Phoenicien			
12 x 2 = 24	Siriorum			
	Aegyptiacum			
8 x 3 = 24	Saracen 1			
	Phoenician 1			
6 x 4 = 24	Saracenum			
	Autre Phoenicien			
11 x 2 = 22	Hebrew			

Table 57: The main alphabet letter grids include:

3 x 3 Grid
 3 x 8 Grid
 4 x 6 Grid
 4 x 7 Grid
 5 x 4 Grid
 5 x 5 Grid
 5 x 6 Grid
 5 x 7 Grid
 5 x 9 Grid
 5 x 10 Grid
 6 x 4 Grid
 6 x 5 Grid
 6 x 6 Grid
 6 x 7 Grid
 7 x 3 Grid

7 x 4 Grid
7 x 7 Grid
7 x 8 Grid
8 x 3 Grid
8 x 8 Grid
8 x 26 Grid
8 x 32 Grid
8 x 33 Grid
10 x 3 Grid
10 x 6 Grid
10 x 14 Grid
11 x 2 Grid
11 x 3 Grid
11 x 11 Grid
11 x 18 Grid
12 x 2 Grid
12 x 5 Grid
12 x 12 Grid
12 x 16 Grid
12 x 29 Grid
13 x 18 Grid
14 x 2 Grid
14 x 3 Grid
16 x 16 Grid
19 x 8 Grid
19 x 19 Grid
26 x 7 Grid
28 x 6 Grid
32 x 8 Grid

⁹⁹⁰ Letter 6 is sometimes a vav or vi Hence al fa be t becomes al fa vit as well as alphabet.

⁹⁹¹ J.A.O.S., vol. X. p. c1: http://en.wikisource.org/wiki/Page:Sanskrit_Grammar_by_Whitney_p1.djvu/54

⁹⁹² Futomani: <http://www.hotsuma.gr.jp/futomani-e.html>

⁹⁹³ Hotsuma: <http://www.hotsuma.gr.jp/index-e.html>

⁹⁹⁴ 51 Sounds: <http://www.hotsuma.gr.jp/futomani-e.html>

⁹⁹⁵ Hangul: <http://pubs.opengroup.org/onlinepubs/9638399/overview.htm>

The shapes of the consonants were apparently chosen by King Sejong to represent highly stylised pictures of the tongue and mouth when the equivalent sounds are pronounced.

⁹⁹⁶ Hangul: http://en.wikipedia.org/wiki/Origin_of_hangul

Following the Indic tradition, hangul consonants are classified according to the speech organs involved in their production. However, hangul goes a step further, in that the shapes of the letters iconically represent the speech organs, so that all consonants of the same articulation are based on the same shape

⁹⁹⁷ Hangul: <http://en.wikipedia.org/wiki/Hangul>

⁹⁹⁸ Standard Indic: http://en.wikipedia.org/wiki/File:Standard_indic_table8.PNG

⁹⁹⁹ Baybayin Chart: Baybayin chart: <http://www.mts.net/~pmorrow/baychart.htm>

¹⁰⁰⁰ Alfa Larawan: <http://www.omniglot.com/writing/alfalarawan.htm>

¹⁰⁰¹ Alfa Larawan: <http://www.omniglot.com/writing/alfalarawan.htm>

¹⁰⁰² Alibata: Blog:** ASA LIANESS**<http://www.myspace.com/asalianess1/blog/456616060>:

Paul Rodriguez Verzosa:

In 1921 I returned from the United States to give public lectures on Tagalog philology, calligraphy, and linguistics. I introduced the word alibata, which found its way into newsprints and often mentioned by many authors in their writings. I coined this word in 1914 in the New York Public Library, Manuscript Research Division, basing it on the Maguindanao (Moro) arrangement of letters of the alphabet after the Arabic: alif, ba, ta (alibata), "f" having been eliminated for euphony's sake."

¹⁰⁰³ Tagalog: <http://liveinthephilippines.com/content/2010/03/baybayin-alibata-the-ancient-filipino-alphabet/>

Modern Tagalog is comprised of approximately 40% Spanish "loan" words, and another 10% English "loan" words. The remainder is mostly derivative of native Tagalog words (Which themselves were mostly derived from Bahasa Malaysia or Bahasa Indonesia words, largely derived from ancient Indian Vedic or Sanskrit), many words derived from Arabic, and local words of Philippine origin.

¹⁰⁰⁴ Spanish scholars of Baybayin: <http://www.mts.net/~pmorrow/bayeng1.htm#variant>

¹⁰⁰⁵ Crook and Flail: <http://www.mindspring.com/~pmarsh/lesson3t.html>

¹⁰⁰⁶ Aksara Palawi is an old Javanese script, based on Indian Pallawa, based on Tamil Vattelutu, based on Brahmi.

¹⁰⁰⁷ Zhang Zhung: <http://sherabchammaling.com/yungdrung-bon.html>

¹⁰⁰⁸ An unlikely detail adds support to this possibility. Mercurius is Mercury in English, Hermes in Greek, Idris and Enoch in Arabic, Budha in Sanskrit. A Budhu square is linked with the origins of the first 9 letters of Arabic. In Indonesia, there is an alphabet called Aksara Buda, linked with the name of Buddha.¹⁰⁰⁸ Budaya is linked with culture. So the associations of the alphabet with both Mercury (Budha) and the religious, Buddha, have deep seated traditions in Asia.

¹⁰⁰⁹ Dr. Clyde Winters, Ge'ez origin of Devanagari Writing of India:

http://bafsudralam.blogspot.com/2009_01_01_archive.html. Dr Winters traces Geez back to 1370 B.C. Sanskrit is claimed to go back to at least 2000 B.C. while the date 4067 B.C. had\ been linked with Brahmi.

¹⁰¹⁰ Aksara: Cologne Sanskrit Dictionary:

akSara: mfn. imperishable ; unalterable ; m. a sword L. ; S3iva L. ; Vishn2u L. ; (%{A}) f. see % {a4kSaRA} below ; (%{am}) n. a syllable ; the syllable % {om} Mn. ; a letter [m. Ra1matUp.] ; a vowel ; a sound ; a word ; N. of Brahma ; final beatitude religious austerity , sacrifice L. ; water RV. i , 34 , 4 and i , 164 , 42 [3,3] ; Achyranthes Aspera
2. akSaRA f. (cf. % {a-kSa4ra} n. above) , word , speech RV

¹⁰¹¹ Surat Ulu: http://en.wikipedia.org/wiki/Rejang_alphabet

¹⁰¹² Cologne Sanskrit dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/cgi-bin/tamil/recherche>:

bhASA: f. speech , language (esp. common or vernacular speech , as opp. to Vedic or in later times to Sanskr2it) Nir. Pa1n2. Mn. MBh. ; any Pra1kr2it dialect or a partic. group of 5 of them (viz. Ma1ha1ra1sht2ri , S3auraseni , Ma1gadhi , Pra1cya1 , and Avanti , also called Pan5ca-vidha1 Bha1sha1 ; cf. under % {prAkRta

¹⁰¹³ Kana: <http://en.wikipedia.org/wiki/Kana>

¹⁰¹⁴ Diringer (1948) has a chart of the Indian and Further Indian branches (figure 153, pp. 330-331).

India alone has 20 official languages. It has a further 26 mother tongues with over 1,000,000 users. See:

http://en.wikipedia.org/wiki/Languages_of_India

¹⁰¹⁵ Table 58: Clef Chinoises: http://portail.atilf.fr/encyclopedie/images/V19/plate_19_20_25.jpeg

1 Stroke Radicals 1 - 6

2 Strokes Radicals 7 - 29

3 Strokes Radicals 30 - 60

4 Strokes Radicals 61 - 94

5 Strokes Radicals 95 - 117

6 Strokes Radicals 118 - 146

7 Strokes Radicals 147 - 166

8-9 Strokes Radicals 167 - 186

10-17 Strokes Radicals 187 - 214

Notes: Chapter 8

¹⁰¹⁶ Vedic Astrology. Ahaa: <http://shrifreedom.org/VyasaSJC/lessons1sanskritalphabet2.htm>

¹⁰¹⁷ Burton, The Ogham Runes and El-Mushajjar, 1879, p. 45: <http://archive.org/details/oghamruneselmush00burt>:

¹⁰¹⁸ Phoenician Alphabet, Omniglot: <http://www.omniglot.com/writing/phoenician.htm>:

The names of the letters are acrophonic, and their names and shapes can be ultimately traced back to Egyptian Hieroglyphs. For example, the name of the first letter, 'aleph, means ox and developed from a picture of an ox's head. Some of the letter names were changed by the Phoenicians, including gimel, which meant camel in Phoenician, but was originally a picture of a throwing stick (giml).

¹⁰¹⁹ Kings of Syria, Egypt, Canaanites, Kurds, Casdanians, Persians and Cophts.

¹⁰²⁰ Hammer, 1806, p.8.

¹⁰²¹ It is also called Shishim, and Mimshim Alphabet.

¹⁰²² Table 59. Egyptian alphabets and correspondences.

Egyptian 1 = Cussaeum = Premier Alphabet Egyptien

Egyptian 2 = Aegyptiacum = Autre Alphabet Egyptien

Egyptian 3 = Isiacum = Isis Regina Aegyptiarum Litterarum Inventrix

Egyptian 4 = Indicum = Mercurius Thoyt = Mercurianum

Egyptian 5 = Hieroglyphicum =

Egyptian 6 = Phenician 3

Egyptian 7 = Egyptiarum

¹⁰²³ Table 60. Versions of Indicum and their equivalents

1. Indicum	Postel	1538	= Ethiopian (Amharic) = Abyssinian
2. Indicum	Palatino	1550	cf. Mercurius Thoyt, Aethiopicum, Egyptian 4
3. Indicum	De Bry	1596	“ ”
4. Ethiopique	Duret	1613	= Mercurianum
5. Indicum	Virga	1616	= Alphabet des Indiens, Indian 1
6. Indicum	Manoury	2008	= Angelicum, Coeleste, Chaldean 1
7. Indicum	Virga Aurea	1616	= cf. Hebrew 2 (figure 197), Egyptian 4 (figure 193).
8. Ethiopique	Duret	1613	. cf. Sabaeum and Aethiopicum (figure 202).
9. Indiens Abyssins	Duret	1613	
10. Indicum ¹⁰²³	Manoury	2008	

Postel's edition confirms that the association of Ethiopian with Indicum was accepted without question in the 16th century. In Manoury's version the letters are written from bottom to top suggesting an oriental influence.

Cf. Cf. Fry 1799 163:

Modern travellers (1619) inform us, that the Indians, the Chinese, Japonese, &c. form their letters upon this model, writing from top to bottom. Duret p.384

¹⁰²⁴ Libro di M. Giovambattista Palatino cittadino romano : nelqual s'insegna à scriuer ogni sorte lettera, antica & moderna, di qualun que natione, con le sue regole, & misure, & essempli : et con vn breve et vtil discorso de le cifre (1550): <http://archive.org/details/librodimgiovamba00pala>

¹⁰²⁵ In 1595, Johann Theodor de Bry published a *Neiw Kunstliches Alphabet*.¹⁰²⁵ See: Fritz Vogel, Bild und Kulturwissenschaft: <http://www.fritzfranzvogel.ch/public/hgkl-menschenabc.pdf>

See also: <http://www.johncoulthart.com/feuilleton/2010/06/23/the-book-of-ornamental-alphabets/>

¹⁰²⁶ De Bry: http://www.spamula.net/blog/2005/10/de_brys_alphabets.html

¹⁰²⁷ Mercurius Thoyt. Aegyptiis sacras literas conscripsit.

¹⁰²⁸ Ethiopian Feedel: http://api.ning.com/files/pN6LT4mY5-bBAovYcH7ZeDd*gGDOyILjWalUNc1gJ4k_/LOJS_Ethiopian_Feedel.jpg

¹⁰²⁹ Pinyin: http://talkbank.org/pinyin/Vowel_Shortening.php

¹⁰³⁰ The Alphabets have 26 letters if one counts only consonants. They have 30 “letters” if one includes the 4 diphthongs. The Abyssinian version has 26 + 7 = 33 letters as in the Aryabhata version of Sanskrit.

¹⁰³¹ The visual sequence of the Ethiopique letters is in a version of the abjad, namely: a ba ga da (abjad); ha va za (hawwaz); hhah the iud (hutti); ka la ma na (kalaman); cha ra sa ta (qarashat). It adds credence to those who have claimed that a 22 letter version of Brahmi may have inspired Western alphabets (figure 202). Each of the Ethiopique symbols has a double letter caption, the a ba ga da sequences as in Brahmi and the corresponding names, which are effectively identical to Hebrew. In addition, there are unexpected and extremely useful number captions for each symbol, leading to the series: 13 9 20 19 1 3 17 etc. Since the four letters at the end appear to be a later addition, we shall ignore them here.

Arranging the other letters in terms of their visual sequence leads to an abjad or more precisely, abgad, list (table 43a). Arranging the same letters in terms of their numerical order (table 43b), leads to the sequence found in Ethiopian fidels, namely Ha La Hhah Ma Va Ra... This confirms that the Ethiopians and Abyssinians were fully aware of alternative letter reshuffling of alphabet letters.

The position in the sequence of some letters is also revealing. The visual sequence of Iod is at 10 in keeping with its Hebrew gematria value. Its numerical sequence is 18, potentially aligning it with decan 18 in the Egyptian system (cf. figure 227, cf. the Alephu where it is number 21 of 47 in figure 199). Similarly, the visual sequence of Ra and Sha (Resh Shin) is 20 and 21 as in the Hebrew. Their numerical value is numbers 6 and 7, recalling an earlier alignment also reflected in Arabic shape 6: Sin Shin (cf. figure 218). Visually letters five and six are Ha and Va (cf. He and Vau in Hebrew). Numerically, Ha is 1 and Va is 5. Together the two syllables spell Hava, one of the names for Eve. The Ethiopian order represents an earlier order, where the female still plays a central role in the alphabet. We shall return to this theme of shifting positions of letters in §7.4.

¹⁰³² See: Alte Schriften: http://www.obib.de/Schriften/AlteSchriften/alte_schriften.php?Afrika/Bantu.html~Text

Zunächst bestand die Schrift nur aus Konsonanten. Die Vokalbezeichnungen, welche an die *indischen* Vokalbezeichnungen erinnern, wurden um 350 n. Chr. hinzugefügt. Zu etwa der selben Zeit erreichten auch die ersten Christen *Äthiopien*. Ob allerdings die Zufügung der Vokale mit dem Christentum in Zusammenhang steht ist ungeklärt.

¹⁰³³ The African origins of Hebrew have been claimed elsewhere:<http://www.ethiopianreview.com/content/12966>:

And we must here beg to be borne with when we record our conviction tht the literature of the Israelites, both in the science of letters, and government, also religion, was derived from the Africans, as they must have carried with them the civilization of those peoples and that country, in their memorable exodus, as the highest encomium upon **Moses** in the Scripture is, that he “was learned in all the wisdom of the Egyptians.” Or that their religion and laws, we shall treat to another place.

¹⁰³⁴ In any case, it is noteworthy that letters 18-19 of Ethiopique in the original sequence are Iud-Da (Iod-Daleth) which is etymologically almost identical with Iudah (Judaism, Judah, Judaism). Reversal of the two letters leads to Da-Iud (cf. Daud, David).

¹⁰³⁵ Proto-Ethio Semitic: http://en.wikipedia.org/wiki/Ge%27ez_language

¹⁰³⁶ Duret publishes this alphabet a second time on p.885.

Other sources claim that this engraving went to Rome in 1482 at the time of Sixtus IV. Cf. Fry 1799 163:

Nubian. This is thought to have been the original true character of the Abyssinians, but there is some doubt concerning it. Duret p.383.

La Clabart, p. 614, says, it was taken from the Grimani library in Venice and brought to Rome in the time of Sixtus IV in 1482.

¹⁰³⁷ Referring to these two alphabets he adds a long note which is so significant that it is worth citing at length:

If the two previous alphabets are a little suspicious and dubious, the subsequent ones should not be less so: For it is a known thing for the past 100 years that these may be the true characters of the Ethiopian Abyssinians, whom one calls Indian, and Nubians and also their entire way of writing, which goes from left to right as does our own, while the first alphabet ascribed to the said Indians in the Grimani library goes from right to left as does Hebrew, Syriac and Arabesque, even though it is true that the Ethiopian, Abyssinian, Indian or Nubian is almost entirely woven from these languages. As a result this cannot be from the Indians,¹⁰³⁷ nor from China or Cathay who write from above to below as we shall discuss later. Nevertheless, the appellation of the letters of this alphabet is conform with those of the other that follows it, assigned, namely, to the said Ethiopian Abyssinians by the author of voyages across the seas, where he claims to have had it from their embassy, when they came to lend obeisance to the Holy Apostolic Seat under Sixtus IV around 1482.

Duret (1613, p. 382):

Si les deux Alphabets cy dessus sont un peu suspects & douteux, les subsequents ne le doivent estre moins: Car cest chose congneue depuis cent ans en ça quels pevent estre les vrais Caracteres des Ethiopiques Abbyssins, quón appelle Indiens, et Nubiens auusi ensemble en leur maniere descrire, qui va de gauche à droicte ainsi que la nostre, là ou ce premier Aphabet assigné ausdits Indiens en la Biblyotheque Grimaniene proceddeau rebours de droict à gauche, comme faict l’Hebrieu, le Syriaque, bien est vray que la langue Ethiopienne, Abbyssine, Indien, ou Nubienne est presque toute tissue de ces langues là: Au moyen dequoy ce ne peut pas estre, ny des Indiens, non plus de la Chine. Et Cathay, qui escrivent du haut en bas, ainsi que nous le dirons cy apres: neantmoins láppellation des lettres de cest Alphabet, se conforme à celle de láutre qui suit aprs, assigné nomement ausdits Ethiopiēs Abbyssins par l’Auteur des passages dóutre mer, ou il afferme lávoir eu tel de leur ambassade, lors qu’ils vindrent prester lóbedience au Saint Siege Apostolique sous Sixte quatrieme, environ l’an 1482.

¹⁰³⁸ Fry, 1799, p. 163: but there is some doubt about it.

¹⁰³⁹ Ibid.

¹⁰⁴⁰ A, Le and Phu are letters 1, 12 and 17 which add up to 30 the number of earth: A marks a beginning, 12 a midpoint and 17 an end in the root mansion, which is also a beginning. The gematria of A, Le, Phu is (A, Le, Pe or A, Le, Phe in the alphabet of the Magi), is 111 (1 + 30 + 80). In other words, the gematria of A le phu heralds the gematria of Arabic and Hebrew alphabets.

¹⁰⁴¹ In Dutch, Af, means off or finished thus corresponding precisely to the variant Fin, which means end or finished in French.

¹⁰⁴² Table 63. Chronology of Nubian and Coptic

Proto Saharan	5,000 - 3,000 B.C.
Nsibidi	5,000 B.C. - present
Medu Neter or Ta Merrian "Hieroglyphs"	4000 BC - 600 AD
Kemetic "Hieratic"	3200 BC - 600 AD
"Thinite"	3,200-2,700 B.C.
Vai	3000 B.C. - present
Tifanagh or "Lybico-Berber" or "Mande"	3,000 B.C. - present
Ethiosemitic	2,000 B.C.; 800 B.C.
Wadi El-Hol or "Proto-Sinaitic"	2000 BC - 1400 BC
Nubian	1,000 B.C.
Meroitic or Napatan	800 B.C.
Geez or Ethiopic	800 B.C. - present
"Old Ethiopian" or "Sabaean"	700 B.C - 600 A.D.
Kemetic "Demotic"	650 B.C. - 600 A.D.
Coptic	305 B.C. - 30 B.C.
Coptic	300 A.D. - present
Old Abyssinian	350 A.D.
Old Nubian	800 A.D. - 1500 A.D.
Amharic Alphabet	1,095 - 1,365 A.D.

¹⁰⁴³ Nubia: http://en.wikipedia.org/wiki/Nabta_Playa

¹⁰⁴⁴ Old Nubian: <http://www.taneter.org/writing.html>

Or 8th c. A.D. to the 14th c: http://en.wikipedia.org/wiki/Old_Nubian_language

¹⁰⁴⁵ Nubian: http://www.egyptsearch.com/forums/ultimatebb.cgi?ubb=print_topic;f=15;t=008568

¹⁰⁴⁶ Coptic: http://en.wikipedia.org/wiki/Coptic_alphabet

The Coptic alphabet has a long history, going back to the Hellenistic period, of using the Greek alphabet to transcribe Demotic texts, with the aim of recording the correct pronunciation of Demotic.

¹⁰⁴⁷ Coptic: <http://www.taneter.org/writing.html>

¹⁰⁴⁸ Ethiosemitic: http://en.wikipedia.org/wiki/Ge%27ez_language. For a claim that Ethiosemitic only goes back to 800 B.C. see: http://en.wikipedia.org/wiki/Ethiopian_Semitic_languages

¹⁰⁴⁹ Old Ethiopian: <http://www.taneter.org/writing.html>

¹⁰⁵⁰ Nabta Playa: http://en.wikipedia.org/wiki/Nabta_Playa:

Also in the late 7th millennium BC, but a little later than the time referred to above, imported goats and sheep, apparently from Southwest Asia [1], appear. Many large hearths also appear.^[2]

¹⁰⁵¹ Babilonicum et Iudaicum ex Adamico ante Chr. 747: <http://www.fromoldbooks.org/Brown-OratioDominica/morton-tabulum-02-554x900.gif>

¹⁰⁵² Torah Timeline http://www.akhlah.com/history_tradition/torah_timeline.php: The Torah timeline associates the following B.C. dates with the Patriarchs:

3138 Enoch
2704 Noah
1813 Abraham
1393 Moses
836 Solomon

Cf. Enoch: 3,683 B.C. -3,318 B.C.: <http://www.1260-1290-days-bible-prophecy.org/enoch-date-year-7000-365.htm>.

¹⁰⁵³ Enoch: <http://www.676-lelivre.com/mb/enochéen.php>

¹⁰⁵⁴ Enoch: 3,683 B.C. -3,318 B.C.: <http://www.1260-1290-days-bible-prophecy.org/enoch-date-year-7000-365.htm>.

¹⁰⁵⁵ Enochian Alphabet:

http://1.bp.blogspot.com/_YT5IMzCouRo/SMx_cZhtD4I/AAAAAAAAACzg/ch3aGeuffXg/s400/EnochianAlphabet.jpg. This is different from the Ethiopian alphabet, which is also claimed to have been handed down to Enoch directly from God.

¹⁰⁵⁶ Pantheus: <http://www.scribd.com/doc/32187226/Compendium-Magicae-Angelorum>

¹⁰⁵⁷ Or the 2nd heaven in an ascending order.

¹⁰⁵⁸ Was Idris/Hermes perhaps responsible for aligning 7 planets with an abjad order (cf. fig.200b)?

¹⁰⁵⁹ Noah: http://www.akhlah.com/history_tradition/torah_timeline.php. This would place the flood in the 3rd millennium B.C. Some Indian sources link the flood with c. 11,000 B.C.: <http://www.trsiyengar.com/id94.shtml>

¹⁰⁶⁰ Flood: <http://www.akhlah.com/jewish-traditions/timeline/>.

¹⁰⁶¹ Noah: http://en.wikipedia.org/wiki/Noah%E2%80%99s_Mausoleum . cf.

[http://en.wikipedia.org/wiki/Nakhchivan_\(city\)](http://en.wikipedia.org/wiki/Nakhchivan_(city))

¹⁰⁶² This is in the Manourey collection and not shown here because it is essentially a copy.

¹⁰⁶³ Two further magical alphabets associated with Noah (el-tabii and qalfatari) have a number of letters resembling those found in Brachmanicum.

¹⁰⁶⁴ Moses 1391 – 1271 B.C. (Rabbinical): <http://en.wikipedia.org/wiki/Moses>

Biblical History: http://cojs.org/cojswiki/Biblical_History:_From_Abraham_to_Moses,_c._1850-1200_BCE,_Steven_Feldman,_COJS.

Scholars have grappled with the question of when Abraham lived. According to the Biblical chronology, Abraham arrived in Canaan in about 2100 B.C.E.; he, Isaac and Jacob lived in Canaan until about 1875 B.C.E. The Bible assigns 430 years for the Israelite enslavement in Egypt, or from 1875 to 1445 B.C.E.

While both Enochaeum and Mosaicum are included in the 72 magical alphabets of the Virga Aurea, they invite serious questions. If the Hebrew letters in their “modern form” indeed go back to the 4th millenium B.C., why is there a gap of more than a millenium before the first archaeological use of Hebrew in the 10th century B.C. and over two and a half millennia before Esdras invented his version? Why did Enoch’s successors Abraham, Noah¹⁰⁶⁴ and Moses¹⁰⁶⁴ invent competing versions? Why is the alphabet ascribed to Noah almost identical to one of the forms of Etruscan?

¹⁰⁶⁵ De Bry (1596): “Moyses Antiquas Hebraicas literas invenit.”

¹⁰⁶⁶¹⁰⁶⁶ Abraham 1812 – 1637 B.C. (Jewish) Wiki: <http://en.wikipedia.org/wiki/Abraham>

¹⁰⁶⁷ Urfa was in an area called Eber-Nari "Beyond the River" or "Across the River" (Euphrates) which, after the mid 5th century B.C., when Babylonia was split into two became the name of the Western section including present day Syria, Israel and Cyprus.

¹⁰⁶⁸ Urartu is associated with Ararat and with a lost kingdom fof Van. Urartu:

<http://www.starspring.com/ascender/urartu/urartu.html>

¹⁰⁶⁹ Solomon 2nd half of 10th c. B.C.: <http://www.godandscience.org/apologetics/tel-rehov.html>

¹⁰⁷⁰ Esdras: <http://www.mb-soft.com/believe/txs/ezranehe.htm>

Cf. <http://www.newadvent.org/cathen/05535a.htm>

¹⁰⁷¹ See also Fry (1799, pp. 28-41):

<http://www.archive.org/stream/pantographiacont00fryeiala#page/28/mode/2up/search/chaldean>

¹⁰⁷² Mount Sinai: <http://pastorreeder.wordpress.com/2010/11/15/the-date-of-the-law-code-of-hammurabi-and-the-ten-commandments/>

¹⁰⁷³ Samaritans: <http://www.omniglot.com/writing/samaritan.htm>

According to the Bible, the Samaritans came originally from Mesopotamia, then moved to Palestine at the beginning of the 1st millennium BC and adopted the Jewish religion and culture. The Samaritans themselves claim descent from the northern tribes of Israel. Evidence from recent DNA tests supports this claim and shows they are related to the Israelites through the paternal line.

¹⁰⁷⁴ Fry, Pantographia, p. xv-xvi.

¹⁰⁷⁵ The Samaritan alphabet, used by the ancient Hebrews, is older than the standard versions of Hebrew. Proto-Canaanite is also generally considered older than Hebrew.

¹⁰⁷⁶ In this pattern, the gematria is 1- 9 – 80, with a sum of 90.

¹⁰⁷⁷ See, for instance, Omniglot: <http://www.omniglot.com/writing/phoenician.htm>

¹⁰⁷⁸ Phoenician: http://en.wikipedia.org/wiki/Phoenician_language

¹⁰⁷⁹ Francique: http://thierry.koltes.free.fr/platt_3.htm

Les dialectes vieux-franciques ont évolué en deux groupes moyen-franciques :

- le groupe francique moyen, subdivisé en *francique ripuaire* (nord de l'Eifel, régions d'Aix-la-Chapelle et de Cologne) et en *francique mosellan* (nord du Hunsrück, régions de Trèves et de Coblenze) ;
- le groupe francique supérieur, subdivisé en *francique rhénan* (Palatinat, Bade du Nord, Hesse) et en *francique oriental* (au sud du Neckar jusqu'à la limite de l'alémanique).

¹⁰⁸⁰ Phoenicia: <http://en.wikipedia.org/wiki/Phoenicia>

¹⁰⁸¹ Cf. http://en.wikipedia.org/wiki/History_of_the_Greek_alphabet :

But there are some who attribute the invention of letters to the Syrians, from whom the Phoenicians learned them and communicated them to the Greeks when they came with Cadmus into Europe; hence the Greeks called them Phoenician letters. To these that hold this opinion, it is answered that the Phoenicians were not the first that found out letters, but only changed the form and shape of them into other characters, which many afterwards using the name of Phoenicians grew to be common.

¹⁰⁸² The Phoenicians are sometimes identified with the Pelasgians who brought their alphabet to Greece.

¹⁰⁸³ Fry, 1799, p. 279.

¹⁰⁸⁴ Ibid.

¹⁰⁸⁵ Ibid.

¹⁰⁸⁶ Duret, 1613 p. 364

¹⁰⁸⁷ Duret, 1613, p. 365:

A.OLAPH; Aloho, Dieu, B.BETH; Baruiio, le Createur: G.GOMAL; Gaboro, puissant: D:DOLATH; Daione, Iuge: H.HE; Hadoio, l'humble; V.VAV; Vagdo, Promis; Z.ZAIN, Zaione, norrissier: HH.HHeth; Hhanone, misericordieux. TH. THETH; Tobo, bon.I.IVDI; Iohubo, liberal: C. CAPH: Cino.Droicturier:l:LOMAD; Linine, pacifique: M.MIM; Morio, Seigneur: N.NUN, Nuhero, lumiere: S. SOMSCHATH; Sabro, Esperance.A.AIN; Ga.GAIN; gobado, gouverneur, P.PE, PHE, Pharuque, Saulveur. Zz.ZZODE; Zlibo, crucifié: Q.QVOPH, Quadise, Sainct: R.RES ; Reine, tres-haute:SC.SCHIN; Schohe, glorieuse. TH.THAV; Thlithoiuthe, Trinité, face nous mercy de nos fautes:ou semblable requeste, qui suit les tiltres & qualitez dessudites, à la volōté dūn chascun. Il y a vingt deux lettres comme aux Hebrieux; & s'écrit de mesme de la main droicte vers la gaulche.

¹⁰⁸⁸ Duret, 1613, p. 306.

¹⁰⁸⁹ Seth and Scythians: <http://ancienthistory.about.com/od/egodsandgoddesses/a/hdthercechidna.htm>

And two of her sons, Agathyrus and Gelonos, not having proved themselves able to attain to the task set before them, departed from the land, being cast out by her who bore them; but Skythes the youngest of them performed the task and remained in the land: and from Skythes the son of Heracles were descended, they say, the succeeding kings of the Scythians (Skythians): and they say moreover that it is by reason of the cup that the Scythians still even to this day wear cups attached to their girdles: and this alone his mother contrived for Skythes. [13] Such is the story told by the Hellenes who dwell about the Pontus.

Scythians:

<http://www.maknews.com/forum/viewtopic.php?f=6&t=5856&start=0&st=0&sk=t&sd=a&view=print&sid=8ee5b6af52b356d55b7c9aa80a2d1481>

A similarity between Scythian and Russian legends of origin is also astonishing. According to Herodotus the Scythians claimed to be the descendants of Hercules (Heracles) which they called Koloksa (Kolo is one of the word for Sun in ancient Slavic, in Macedonian Oro hence Horo, Hora-kolo-s, in Latin it is reversed, not kolo but loko). It is said that Hercules had three sons with a Scythian sorceress who she named Agathyrus, Gelones and Skythes. The Skythes was apparently the one who stayed in Scythia and this is after who they got their name. The Russian version is a bit different but the names of the three brothers is again mentioned, though Slavicized: Agathyrus is Kiy (Agathyrus or Agathyrus were the Kozars or Cossacks in Greek and the city of Kiev which was according to the legend called after Kiy is in the heart of the Cossack), Gelones is Horev (the Geloni or later Alani lived in Galatia which is the ancestral home of the Horvati, the tribes of Horev, and again Horo replaces Kolo or the degenerate Gelo) and Skythes is Sheck (Saka and Shaka, Slavic is also Czech and German Sax). However, the Russian legends speak that the Russians originate from Kiy not Sheck.

Now pay attention to this. The English word **scythe** is in Slovak called **kosák** and in Serbian **srp**. Also notice axe=sax=saka=sakira.

The peoples: Czechs (Slavic), Saxons (Germanic), Scots (Celtic), Sakha (Yakut), Scythians/Saka (Iranian), Szekely (Hungarian), Shaka (Indian) are all derived from the same origin not just by name but also by history and legends. Has any of them noticed this? What was in fact the Scythian empire?

The last Scythian emperor was called Irnih or Irnik, son of Attila the Hun. The very name Hun derives from Kian of the city of Kiev, Scandinavian Chue and Chunegard, Gothic Gune (which also means woman and gives a hint connection with the Amazons-Alazones-Alans) and then Huni and Ounoi.

You can check that here:

<http://www.maknews.com/html/articles/sp...evans.html>

¹⁰⁹⁰ There are also theological connections with Sethians which, though fascinating and important are beyond the scope of our survey.

¹⁰⁹¹ Cf. the Dutch tradition with IJ

¹⁰⁹² In Siriorum Thoth is followed by Vi, Xith, Yn (cf. Yang), Ziph (u x y z or letters 20 21 22 23). In Phoenicien, Toth is followed by Ur, Xith, Xith, Yn, Ziph, Ziph.

¹⁰⁹³ Early Hebrew sometimes has a letter 23: i.e. Resh, Shin, Tau, Ghain.

¹⁰⁹⁴ Rosh Hashanah: http://en.wikipedia.org/wiki/Rosh_Hashanah

¹⁰⁹⁵ In practical terms this meant that months 1- 6 of the the civil calendar were about things and power, while months 7-12 were people and servitude.

Cf. Hebrew Calendar: http://en.wikipedia.org/wiki/Hebrew_calendar

¹⁰⁹⁶ Jaman (Hindi) Solidify <http://dict.hinkhoj.com/words/meaning-of-jaman-in-english.html>

Jaman (Hindi) Connoisseur: <http://www.babynology.com/meaning-jaman-m30.html>

Jaman (Hebrew) right hand <http://www.mybabynome.com/names/Jaman>

Zaman (Arabic) time age destiny: <http://www.weddingvendors.com/baby-names/meaning/zaman/>

¹⁰⁹⁷ ia iu ii ia ie' i iou (Chaldearum); ia iu ii ie u i io (Ethiopien)

¹⁰⁹⁸ In alphabet of the Magi, V is letter 5 with the values U, V, W; Y is letter 10 with values of I, J, Y.

¹⁰⁹⁹ The downward form of liude is Uk linked with Cher (cf. male Y and female X, cf. l and y of linga and yoni). The liude shape is found as Ma in Brahmi, recurs as a fish-like Aleph (Dead Sea Alphabet), as Ethimi and Olip (vowels e and o in Alphabetum Siriorum), and as lendin and harrar (Chaldaicum Antiquum), where their role as a turning point is visible.

¹¹⁰⁰ All traces of Du (cf. liude, lewd), with its Freudian connotations are gone.

¹¹⁰¹ The 8 of this Iodu has the upper half larger than the samller half, again alluding to diminution and decrease after the summer solstice.

¹¹⁰² <http://vm.msun.ru/Litsalon/Bolotov/Bukovnik.htm>; cf. <http://gramota.org/fr.bukov.html>; cf. http://st.free-lance.ru/users/IceTeam/upload/f_4804c30e36ebe.gif

¹¹⁰³ In some early versions of Hebrew letter 6 plays a dominant role. In Hebrew 3, for instance, the shape of aleph (letter 1) and vav (letter 6) are directly related. In the classic alignment, Aleph – He (letter 1 – letter 5), Beth - Vav (letter 2 – letter 6), Gimel –Zain (letter 3 – letter 7), Daleth –Cheth (letter 4 –letter 8) becomes the sequence. In the classic arrangement, H is female is 5 and I is male is 10. The good news is H as equilibrium. The less good news is that female is now only 50% of the gematria of the male.

¹¹⁰⁴ In 450 B.C., the Babylonian satrapy was split into two: Babylonia on the right and Eber-Nari on the left side. The left side, included Syria, Phoenicia and Cyprus. Gradually it becomes associated with a people who name themselves as those who have crossed (evri): Hebrews. Alphabetically this is the context for the alphabet Transitus Fluvii (crossing of the river, also known as Hebraicum ante Esdram and sometimes called the alphabet of Enoch). The crossed river is initially the Euphrates. Later it becomes the Jordan. Politically, the right bank is initially Babylon. Later the right bank becomes Jordan and the left bank becomes Palestine. Since 1967, the Left Bank is a territory occupied by Israel, which is to the left of the left bank. The shuffling of sequences of alphabet letters is something much more profound than finding symbols to write and read. It is integrally connected with a people discovering and asserting their identity.

Eber-Nari (Akkadian, also Ebir-Nari) or Abar-Nahara (Aramaic): <http://en.wikipedia.org/wiki/Eber-Nari>
See: Transitus Fluvii and Enoch: <http://www.esoblogs.net/7002/alphabet-magique-du-transitus-fluvii/>
West Bank.: [http://en.wikipedia.org/wiki/File:West_Bank_%26_Gaza_Map_2007_\(Settlements\).png](http://en.wikipedia.org/wiki/File:West_Bank_%26_Gaza_Map_2007_(Settlements).png)

¹¹⁰⁵ In some cases this is a shift in orientation by 90 degrees.

¹¹⁰⁶ The first man is Adam: A –D, beginning to end of first tetrad: (letter 1 – letter 4), A – M, beginning to middle Mother Letter (letter 1- letter 13). Abraham, the individual who brings the Hebrews from Ur to Egypt begins as Abram or Avram. This is another beginning to end, A V (Letter 1 – 2), which reflects the A mirrored as V of Av (month 11) and R as in Ra, Ram, Rama, then A – M (letter 1 – letter 13). He goes on to become Abraham or Avraham. Now he is A V with an R of turning and ah am as final vowels in Sanskrit and aham as in ahamkara: a conscious individual.

¹¹⁰⁷ It is generally agreed that this was at least the home of his father, Terah.

¹¹⁰⁸ San Liurfa also has San (3) Li as well as Ur Fa.

¹¹⁰⁹ Central Lynx: <http://www.sacred-texts.com/eso/isi/isi02.htm>

Note that having referred the 12 simple letters to the lower, the 7 double must correspond to the central region of the planets, and then the great triad A.M.S. the mother letters representing Air, Water, and Fire remain to be pictured, around S the Central Iynx, or Yod, by the Ophionian Triad the two Serpents and the Leonine Sphynx. Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhea, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions, she is. crowned with turrets, and holds a Key; see frontispiece to "Asclepios," Bath Occult Reprint.\

¹¹¹⁰ Egypt Lions: Aker, Rutu: <http://www.touregypt.net/featurestories/lions.htm>

¹¹¹¹ Regulus Symbolism: <http://www.askelm.com/star/star004.htm>

Regulus was known as “the King.” The Romans referred to it as “Rex,” which means “King” in Latin. In Arabia the star was known as the “Kingly One.” The Greeks called it the “King Star.” Of all the stars in the heavens, Regulus was universally associated by the ancient astrologers with the attributes of greatness and power. It is located practically on the ecliptic (the path which the Sun takes in traversing the heavens). It was thought that this position made it of special importance to the Sun. According to astrologers the Sun *ruled* the heavens. Thus, the major star closest to the ecliptic of the “*ruling*” Sun was Regulus. This close relationship to the Sun made Regulus a “royal star,” the one most associated with the conception or birth of kings. It was the star denoting rulership.

¹¹¹² Av: <http://www.inner.org/times/av/av.htm>

¹¹¹³ Destruction of Temples as beginning of exile: <http://en.wikipedia.org/wiki/Av>

Galut (exile) in different cultures, Babylon, Persia, Greek, Edom (Rome) became metaphorical for imbalance of different cultures. See: <http://en.wikipedia.org/wiki/Galut>

¹¹¹⁴ The 9 days of crossing the Milky Way, are linked with Dashain (Durga, Kartikai, Murugan) in India and Nepal, with Saint Michael and Lucifer in Christianity.

¹¹¹⁵ Third temple: http://www.huffingtonpost.com/rabbi-barry-a-kenter/tisha-bav-for-our-sins-we_b_922257.html:

Traditional imagining suggests that the Third Temple will descend from a heavenly fire. Not so for the restoration of the created universe into which we were born.

¹¹¹⁶ Mer Pyramid: http://www.charlesbuntjer.com/egypt_00_1992_home_meaning_pyramid.html

¹¹¹⁷ Merkaba: <http://hermes-shop.biz/index.php?productID=376>

[Merkaba] - our crystalline body of light, energy structure, which connects together reason, heart and body. As a result work with the code Of [merkaby]: - is harmonized the work of right and leftist of cerebral hemispheres; - is activated the work of the cone-shaped gland, whose designation - nourishment By the [pranoy] through the respiration; - are started the healthful processes of physical, mental and emotional body; - is restored connection with our highest I; - is dissolved an imaginary human feeling “of separateness”; - you obtain access to the internal force and the space love, inherent in you by right of generation by spiritual essence in the universe. The code Of [merkaby] impels us to the space truth, and energy of heart begins to personify this truth in the actions. The code Of [merkaby] makes it possible to activate in our cellular memory ancient knowledge about the thin plans, which wrap the human body. The code Of [merkaby] will make it possible consciously to enter into the new vibration measurement. We recommend with this goods:

¹¹¹⁸ Ba Symbol of Regulus: <http://www.renaissanceastrology.com/hermesfixedstars.html>

¹¹¹⁹ Regulus: <http://www.constellationsofwords.com/stars/Regulus.html>

¹¹²⁰ Similarly, Sat, linked with sh (Shai) and the highest gematria of Coptic (200), becomes linked with Saturn, Sat An, Shaitan, Shaytan, and Satan. The active, upward forces of nature become demonized. The passive, subservient versions become the polite standards.

In some versions, the upward male principle (liude) becomes linked with vowel E or F and the downward version becomes linked with vowel O. The primeval male and female generative forces are now vowels in abjads, which are given aspirate h's and later treated as consonants. Geometrical versions become the upward and downward triangle. As symbols they become the male blade/sword and female chalice.

¹¹²¹ Cf. The Eastern Churches in India: <http://www.liturgia.it/addaicongress/en/malabar/1.malabar.pdf>

¹¹²² Ethiopian and Greek. See: Ethiopian review: <http://www.ethiopianreview.com/content/12966>

The second Ethiopian *Bet* gives the twentieth Greek *upsilon* Υ small, a little modified, inverted;
the fifth *Haut* gives the twenty first Greek *psi* Ψ modified;
seventh *Zai* gives *eta* H the seventh Greek;
the eighth Ethiopian *Hbam* gives the fourteenth Greek *xi* modified;
the tenth *Lawi* gives *lambda*, Λ the eleventh Greek, modified;
the fifteenth *Saat* gives *pi* Π , the sixteenth Greek modified;
the sixteenth *Ain* gives *delta* Δ the fourth Greek, inverted;
the nineteenth *Kof* gives *phi* Φ the twenty first Greek;
the twentieth *Rees*, gives *zeta* Z , the sixth Greek;

the twenty first *Saut* gives small *omega* Ω the fifteenth Greek;
the twenty fourth *Tawi* gives *tau* Τ the nineteenth Greek, modified.

¹¹²³ Comparison of versions of q r s t in Greek, Egyptian, Coptic shows that the orthography of p q r is complex. Sometimes p is simply mirrored to become r. Sometimes q (qoph) serves as a median containing letters p and r as modules. Sometimes the curved spiral goes right (as in Greek Rho) and sometimes it goes left (as in Coptic or Hebrew Resh). Curious letters such as Phifai (letter 15, Siriorum) connects letters pha and fa (usually letters 6 and 17). The main shape of Phifai is not distant from Sanskrit Pha.

The letter Rophi (Chaldaicum Antiquum) links Greek letters 17 and 21, rho (female) and phi (male). Its shape as Zorro letter Z, connects heaven and earth via the Taurus – Scorpio line. In the Old Testament, Rophi as healer is one of the attributes of Yahweh. It is likely that he would at one time have been linked with Ophiucus, the predecessor of Aesculapius.

¹¹²⁴ In Siriorum Rophi is one letter. In Greek it becomes two letters Rho and Phi. The letters undergo multiple alignments and some letters gain cosmic symbolism. Letters 18 and 19 (Tzaddi and Qoph) are a case in point. In the Alphabet of the Magi, Tzaddi and Qoph align with the alchemical processes, multiplication and projection, and with the zodiac signs Aquarius and Pisces (figure 52). Presumably, Qoph was once aligned with the division between the pavarga and yavarga, with its vertical connecting Aquarius – Leo (figure 332 a ff). In the sequence Q R S T, Q is sometimes merely an intermediary step between P and R. At other times, it is a bridge between worlds. In the Northern traditions, the Ger Rune (cf. jera, jara), symbolizing Earth, serves a similar function. In terms of letters, Rophi is an amalgam of Rho Phi. In some contexts Rophi is also a healing god and attribute of Jahweh.

In Hebrew, numbers 18 and 19 are explicitly linked with Adam and Eve (as Hava or Chaya). In terms of the Egyptian Zodiac, the 18 of Adam corresponds to the last decan of Gemini, decan 18 of Apollo (figure 226). The 19 of Eve corresponds to the first decan of Cancer. Here the twin metaphor of decans 17-18 has moved to 18-19 putting Adam on one side and Eve on the other half of the annual divide. Letterwise, Adam is linked with Tzaddi, the righteous man. Eve is linked with Cheth life, transcendence, divine grace.¹¹²⁴ In terms of number 19, she is linked with letter 19: Qoph/Quf (cf. Qaf). In this alignment, Eve as Qoph, is also the shape of the Ger rune, with connotations of: germinate, the Goddess, Mother Earth, earth. Indeed, the letter can be seen as a combination of letters I (male) and O (female), the meeting of heaven and earth. Like the Chinese dragon and the serpent (heavenly stems 5 and 6) this letter again bridges the three worlds of heaven, atmosphere and earth.

In other versions, alignment of the final letters (19 20 21 22) of the Hebrew alphabet become linked with astronomical mansions 19, 20, 21 22. The crossing is now in terms of the sun's crossing the Milky Way in Scorpio. This version is linked with the Mazzaroth discussed in chapter 5. Meanwhile, the Magi, in their alphabet align the same letters to coincide with an ending in Pisces and beginning of a new year with Aries (figure 52).

Cheth: <http://shekinah.elysiumgates.com/hebrew.html>

Qoph/Quf: <http://shekinah.elysiumgates.com/hebrew.html>:

There are numerous traditional meanings for this letter, including: "to buy (or sell)"; "eye of the needle"; and "ape, or monkey." Esoterically, it is the sign for Holiness, both human and Divine, and a symbol for abstinence and control. *Quf* also represents the various Growth Cycles of our world.

¹¹²⁴ Comparison of versions of q r s t in Greek, Egyptian, Coptic shows that the orthography of p q r is complex. Sometimes p is simply mirrored to become r. Sometimes q (qoph) serves as a median containing letters p and r as modules. Sometimes the curved spiral goes right (as in Greek Rho) and sometimes it goes left (as in Coptic or Hebrew Resh). Curious letters such as Phifai (letter 15, Siriorum) connects letters pha and fa (usually letters 6 and 17). The main shape of Phifai is not distant from Sanskrit Pha.

The letter Rophi (Chaldaicum Antiquum) links Greek letters 17 and 21, rho (female) and phi (male). Its shape as Zorro letter Z, connects heaven and earth via the Taurus – Scorpio line. In the Old Testament, Rophi as healer is one of the attributes of Yahweh. It is likely that he would at one time have been linked with Ophiucus, the predecessor of Aesculapius.

Mazzaroth: <http://philologos.org/eb-mazzaroth/>

¹¹²⁵ Eduard Bernard Graecum Simonides Melici sive Atticum, 500 B.C

¹¹²⁶ Elsewhere, in Gothicum, letter x corresponds to Phi and also to Zhe, while in Marcomannic, letter y (called Huyri) corresponds to Phi and uses versions of algiz for Chi and Psi (figures 437d-e). In Scanzianum, we also encountered Y X Psi (figure 58).

¹¹²⁷ Technically fai in Sanskrit corresponds to a combination of letter 22 with vowel 7 (फै).

¹¹²⁸ Sanskrit number 6: <http://www.fromoldbooks.org/Brown-OratioDominica/pages/morton-tabulum-01/>

¹¹²⁹ In terms of Sanskrit, in the Aryhabhatta version, khai (खै) is letter 2 combined with the 7th vowel.

¹¹³⁰ Although in position 8 in Slavitsa, Zhe follows letter 5 in Cyrillic and is not numbered in Cyrillic gematria.

¹¹³¹ In Coptic, letters 25 26 27 28 are OA, SHAI, FAI, KHAI. Slavitsa changes the order to Cherv (Ч, the equivalent of Fai), Shcha, Sha (Ш Ш, variants of Oa and Shai) and omits the Khai. In Coptic, the final four letters are HORI, GANGA, CHIMA and TI. In Slavitsa they are Yeru, Soft sign (Ь Ь), Yu and Ya (Ю Я), the first two of which recall letters 2 and 3 (Be, Ve, Ъ Ъ), while the final letters are simultaneously letters of return and diphthongs.

¹¹³² Chapter 9 offers a framework for a big picture; 10 considers number and figure symbolism; 11 provides conclusions.

Notes: Chapter 9

¹¹³³ Zurab Kapanidze, Mankind's First Alphabet: <http://geoalphabet.webs.com/sumer-1.htm>

¹¹³⁴ Abjad: http://www.miraclesofthequran.com/mathematical_02.html

¹¹³⁵ Alphabet Sequence: <http://www.arapacana.com/glossary/misc/letters.html>:

[403 bc] Greek Ionic alphabet of Miletus, which Athens adopted in 403 bc; Classical Greek alphabet of 22 letters. The original scheme of Greek consisted of merely the thirteen consonants, [18] B.G.D.Kh.L., M.N.S.P.H.P., Z.K.R(Rh), and five vowels, and was later expanded to include fifteen consonants, by including T.Th., the unvoiced and aspirate forms of letter D. The Greeks later added the two letters X.Ps. Cf. Dorian alphabet [1000 bc].

¹¹³⁶ In the illustration above (figure 186a) Rune 1 is Fe and rune L is Lagu. Runes P (ᚷ) B (ᚨ) Pertra Berkana, have the meanings sky, water, womb, life. So the sequence A L P B as a runic predecessor of alphabet contains within it the idea of life.

¹¹³⁷ In the illustration above (figure 186a) Rune 1 is Fe and rune L is Lagu. Runes P (ᚷ) B (ᚨ) Pertra Berkana, have the meanings sky, water, womb, life. So the sequence A L P B as a runic predecessor of alphabet contains within it the idea of life

¹¹³⁸ In Arabic (<http://www.yeatsvision.com/Mansions.html>), Fa is called the Fortune of the Hidden (Al Sa'd al Ahbiyah: In Hebrew, (<http://www.inner.org/hebleter/tzadik.htm>):

Tzadik, Tsadi or Tzaddi is the 18th letter of the Hebrew alphabet with a numeric value of 90. It sometimes has a numeric value of 900. šādhê s'ādhê tsadi tsadi tsodi, tsodik Tzadik Faith of the Righteous One to hunt; side; in Aramaic: chaos. Tzadi becomes tzadik.

¹¹³⁹ Phe, Tzaddi: <http://www.quadibloc.com/other/tarint.htm>

¹¹⁴⁰ Stars and Hebrew Alphabet: <http://www.lordbalto.com/images/Alphabet.jpg>

In the Mazzaroth (http://philologos.org/_eb-mazzaroth/208.htm#alphabet), letters 1- 12 are linked with the 12 zodiac signs. Letters 13 – 22 are linked with Southern constellations:

Mem, Nun, Samekh, Ayin, Peh, Tzsaddi, Qoph, Resh, Shin, Tau
Eridanus, Southern Fish, Band of Pisces, Pleiades, Hyades, Orion, Belt of Orion, Sirius, Procyon, South. Cross

¹¹⁴¹ Eridanus: http://philologos.org/_eb-mazzaroth/208.htm#cross

¹¹⁴² **Eridanus:** <http://www.phx-ult-lodge.org/Thegloss.htm>

(Lat.). *Ardan*, the Greek name for the river Jordan.

¹¹⁴³ Eridanus:

<http://www.nrm.se/theswedishmuseumofnaturalhistory/exhibitionsandcosmonova/cosmonova/whatsupthismonth/engwujanuary2006.4.5fdc727f10d795b1c6e800022064.html>

Cf: http://books.google.com/books?id=x4qVPL-qpnQC&pg=PA217&lpg=PA217&dq=Eridanus+heavenly+jordan&source=web&ots=XokmycnORu&sig=PN2Rfp-IDt1PxjanktYqMX9FDGo&hl=en&sa=X&oi=book_result&resnum=2&ct=result#PPA217,M1

http://books.google.com/books?id=x4qVPL-qpnQC&pg=PA217&lpg=PA217&dq=Eridanus+heavenly+jordan&source=web&ots=XokmycnORu&sig=PN2Rfp-IDt1PxjanktYqMX9FDGo&hl=en&sa=X&oi=book_result&resnum=2&ct=result#PPA217,M1

Akkadian *Aria-Dan*, the Strong River. George Smith thinks that the heavenly Eridanus may have been the Euphratean, *Erib-me-gali* River of Orion ... the stars now known as *Arydanus* were originally known in various countries by the names of Nile, Nereus, and Ocean or Neptune..... *Caesius* thought our Eridanus the sky representative of the Jordan or the Red sea which the Israelites passed over as on dry land.

Cf. also: <http://www.experiencefestival.com/herodotus/>:

The name "Eridanus" can refer to: Eridanos (or Eridanus), a river in Greek mythology, associated by Herodotus with the Po. Eridanus, a large river that flowed in prehistoric times in what is now the Baltic Sea Eridanus, a southern constellation. Eridanos, a former river near Athens.

¹¹⁴⁴ 22 Letter Alphabets:

22 Letters of Abraham, 22 Letters of Adamaeum, 22 Letters of Adamic, 22 Letters of Aethicus Ister, 22 Letters of Ancient Greek, 22 Letters of Arabic, 22 Letters of Aramic, 22 Letters of Astral, 22 Letters of Athenian, 22 Letters of Babylonian, 22 Letters of Brahmi, 22 Letters of Cadmi, 22 Letters of Carian, 22 Letters of Celestial, 22 Letters of Chaldaicum, 22 Letters of Chaldean 1, 22 Letters of Chaldean 2, 22 Letters of Chaldean 5, 22 Letters of Chaldean 6, 22 Letters of Chaldean 10, 22 Letters of Coeleste, 22 Letters of Crossing the River, 22 Letters of Cyrillic, 22 Letters of Dead Sea, 22 Letters of Egyptian, 22 Letters of Enochian, 22 Letters of Estrangelo, 22 Letters of Ethiopian, 22 Letters of Etruscan, 22 Letters of Foundation, 22 Letters of French, 22 Letters of Glagolitic, 22 Letters of Greek, 22 Letters of Hebraicum, 22 Letters of Hebrew, 22 Letters of Hebrew 3, 22 Letters of Hetruscum, 22 Letters of Hieratic, 22 Letters of Imperial Aramaic, 22 Letters of Ionic, 22 Letters of Jacobite, 22 Letters of Ktav Ivri, 22 Letters of M. Persian, 22 Letters of Magi, 22 Letters of Magi *(Cagliostro), 22 Letters of Malachim, 22 Letters of Moab, 22 Letters of Moeso Gothicae, 22 Letters of Moyses, 22 Letters of Nabataean, 22 Letters of Nestorian, 22 Letters of Nuragic, 22 Letters of Old Uyghur, 22 Letters of Pahlavi, 22 Letters of Palaestinum, 22 Letters of Paleo-Hebrew (Ugaritic), 22 Letters of Palmyran, 22 Letters of Palmyrenian, 22 Letters of Passing the River, 22 Letters of Petra, 22 Letters of Phoenician, 22 Letters of Picto Hyberniae, 22 Letters of Proto-Byzantine, 22 Letters of Proto-Canaanite, 22 Letters of Proto-Greek, 22 Letters of Proto-Sinaitic, 22 Letters of Punic, 22 Letters of Runicum, 22 Letters of Samaritan, 22 Letters of Samaritanum, 22 Letters of Sanskrit, 22 Letters of Saxonium, 22 Letters of Siculicum, 22 Letters of Solomonium, 22 Letters of South Iberian, 22 Letters of Supercoeleste, 22 Letters of Syriac, 22 Letters of Thera, 22 Works of Creation, 22 letters of Vattan.

¹¹⁴⁵ Phoenician is also called Proto-Canaanite. Since it is effectively identical to Paleo Hebrew (Ugarit) is is not reproduced here. See: http://en.wikipedia.org/wiki/Phoenician_alphabet

¹¹⁴⁶ In terms of sequence, Sanskrit vowel 1, letter 1, letter 10, letter 21 becomes Hebdrew Aleph, Aleph, Jod, Resh.

An attentive reader will have noted a numerical discrepancy between the Sanskrit Pa (letter 21) and Hebrew Pei (letter 17). A possible answer is provided by a glance at the Accadian alphabet (figure 165a), where the letter P has a value of 20. Accadian begins with 3 vowels. If these are omitted from the counting then 20 becomes 17.

¹¹⁴⁷ Similarly the Hebrew sequence of Beth – Tau (gematria 2 -22), reflects Sanskrit letter 23 – letter 11, which is again a reduction by half.

Interestingly enough the Roman numeral 50 is also linked with L. By contrast in Persian, Hebrew etc. the gematria of l is reduced to 30.

The Cologne Sanskrit Dictionary records that hala means:

hala m. n. (ifc. f. % {A}) a plough (also as a weapon , and as a land measure) MBh. Ka1v. &c. ; m. N. of an author Cat. ; pl. N. of a country and people in the north VarBr2S. ; (% {A}) f. the earth L. ; water L. ; spirituous liquor , wine L. ; (% {I}) f. Methonica Superba L. ; (% {am}) n. a plough L. ; a partic. constellation (reckoned among the A1kr2iti-yogas) , YarBr2S. ; ugliness , deformity (= % {vairAgya}) , hindrance , obstruction (= % {prati-Sedha}) L. ; quarrel (= % {vivAda})

¹¹⁴⁸ There are variants. In some cases the link is between Sanskrit Letter 1 – Sanskrit Letter 20, which leads to alap.

¹¹⁴⁹ In the Britannian runes font we find that the Fehu rune dominates the majuscule letters and the variety of runes only enters in the minuscule version: http://www.fontriver.com/i/maps/britannian_runers_map.png

¹¹⁵⁰ If the cosmic man had 36 parts, in keeping with 36 decans, then the half way point would be 18.

Accordingly, in the Hindu system we find the number 18 linked with Siva's sperm and number 19 linked with his linga. In Hebrew letter 18 is Sade or Tzaddi, associated with Aquarius and (sexual) potency, while 19 is Hebrew letter Resh, associated with head and the sun.

¹¹⁵¹ In Hebrew, Ur is linked Taurus and with letter 6 (vav). In the Tarot trump card, Wheel of Fortune (figure 119 f), the Taurus – Scorpio axis links Hebrew letter 6 with Hebrew letter 10. In the Indian rasi chakra, Ur as u ū ṛ is also linked with Taurus (as vrsabha) and the Taurus – Scorpio axis links u ū ṛ with the cavarga (letter 6 – 10, ca cha ja jha na).

¹¹⁵² His official Hindu equivalent is Y A M A, Letter 26 – letter 1, letter 25 – letter 1.

¹¹⁵³ Adam and Eve Vedic Origin: <http://www.adi-shankara.org/2008/05/story-of-adam-and-eve-vedic-origin.html>

¹¹⁵⁴ pavarga symbolism (cf. figure 41):

21	22	23	24	25
Intelligence,	Reason,	Thought,	Reflection,	Will
Nature,	Egoity,	Intelligence,	Mind,	Soul
pa	pha	ba	bha	ma

¹¹⁵⁵ Cf. Letter 2 kh and letter 26 ya which combine as khaya.

¹¹⁵⁶ Chayah: <http://www.searchgodsword.org/lex/heb/view.cgi?number=02421>:

“to live, have life, remain alive, sustain life, live prosperously, live for ever, be quickened, be alive, be restored to life or health.”

¹¹⁵⁷ Sanskrit letters: http://essenet.net/index.php?option=com_content&task=view&id=755&Itemid=1075 :

P Tree of Life leaf, an egg, air, wind, guardian, ruler, protector, Sun and Moon, the face. 21 (Pali #320)

Ph Serpent coiled in a tree, serpent hood, to swell, undulate, expand, bloom, fruit of a tree. 22 (Pali #336)

¹¹⁵⁸ Gematria of Life: <http://www.jewishpath.org/pictures/gematriadeathlifejpeg>

¹¹⁵⁹ Kuf: <http://www.inner.org/hebleter/kuf.htm>

¹¹⁶⁰ Mansions of the Moon: <http://www.yeatsvision.com/Mansions.html>

¹¹⁶¹ The connections of f with p ph remain puzzling until we remember that in the Chinese tradition stem 6, animal 6 and number 6 were linked with the snake which becomes the S form of Draco and links the earthly with the heavenly through an F or S shaped Digamma (F, S).

¹¹⁶² Similar letters occur as P (Adamaeum), P(Chaldean 2), H (Aegyptiacum).

¹¹⁶³ It also occurs at the bottom of the varnamala: <http://www.bhagavadgitausa.com.cnhost.com/MANTRA.htm>
This letter is the more intriguing because one version of Sanskrit records letter 30 as ça (च़), instead of as ś -, suggesting that the chaya of Eve might once have been ça. Sanskrit letter ça:

http://www.bbt.se/education_sanskrit.html;

http://bp0.blogger.com/_1LdFGIU_eEw/Re2QUOQRkPI/AAAAAAAAA3M/TvgIZ7HjOEI/s1600-h/SANSKRIT+ALPHABET+3.gif

30 is a symbol of earth. Could a combination of letter 30 (ça) and gematria 30 (ya, letter 26) be one of the sources for chaya, Eve?

¹¹⁶⁴ For a discussion of the symbolism see: <http://al-signa.narod.ru/lib/orange/9.htm>

¹¹⁶⁵ Havayah: <http://www.inner.org/names/namhavay.htm>:

is the most sacred of all of God's Names Havayah = 26 = 2 times 13. 13 = echad (one). Havayah = 26 + kil = 60 = 86

¹¹⁶⁶ Avestan: <http://www.semp.us/images/Biot671PhotoG.gif>

¹¹⁶⁷ Avesta: <http://en.wikipedia.org/wiki/Avesta>

¹¹⁶⁸ Old Persian: http://www.cais-soas.com/CAIS/Languages/aryan/aryan_language.htm

¹¹⁶⁹ Aryan : <http://www.livius.org/ar/arz/aryans/alphabet.html>

¹¹⁷⁰ Table 72. Tantric Vowels: <http://www.kalacakra.org/kalaskt.htm>:

Vowel:	a	i	ṛi	u	ḷi	aṃ
Semi-vowel:	ha	ya	ra	va	la	haṃ
Long vowel:	ā	ī	ṛī	ū	ḷī	aḥ
Long semi-vowel:	hā	yā	rā	vā	lā	hāḥ

¹¹⁷¹ Ha can also be written as ‘A or simply as ‘.

¹¹⁷² Achaemenid Empire: http://en.wikipedia.org/wiki/Achaemenid_Empire

¹¹⁷³ Aiq Bekar: <http://www.ashami.com/eidolons/Gematria>

¹¹⁷⁴ Abjad Structure (22 Letters) Sumerian (35th c. B.C.) 22 Letters of Adami (5509 B.C.)

A B J D	Abjad	b, d, g,	1. Aleph, Beth, Gimel, Daleth
H W Z	Hawwaz	h,	2. Heh, Vau, Zain
H T Y	Hutti		3. Cheth, Teth, Iod
K L M N	Kalaman	k, l, m, n,	4. Caph, Lamed, Mem, Nun
S A P S	Sa'fas	p,	5. Samech, Ain, Pe, Sade
Q R S T	Qarashat	r, s, š, t,	6. Coph, Res, Sin, Tau

Th Kh Dh	Thakdidh		7. THA. KHA. DHAL
d. z. gh	Dazagh	z	8. DAD. ZA. GHAY.

¹¹⁷⁵ b, d, g, ħ, k, l, m, n, p, r, s, š, t, z

A B G D K L M N R S T Z

A B J D

A B C D K L M N Q R S T

Basic consonants in Sumerian (35th c. B.C.), correspondences in abjad and English

¹¹⁷⁶ Sami People: http://en.wikipedia.org/wiki/Sami_people

¹¹⁷⁷ Akkadia: http://www.ldeo.columbia.edu/res/div/ocp/arch/images/akkadian_map.jpg

¹¹⁷⁸ Akkadian, Ugaritic, Phoenician: Chapter 8, In *Becoming Loquens*, 2000. pp. 167-199, ed. by Bernard H. Bichakjian, Tatiana Chernigovskaya, Adam Kendon and Anke Möller. Frankfurt am Main: Peter Lang.]:

<http://www.percepp.com/alphabet.htm>

¹¹⁷⁹ Waddell: http://en.wikipedia.org/wiki/Laurence_Waddell:

In his works *Aryan Origin of the Alphabet* and *Sumer-Aryan Dictionary* (1927) Waddell attempted to prove that the [Sumerian language](#) was of an Aryan ([Indo-European](#)) origin, linked most closely to a Proto-[Indo-Hittite](#) script. The non-[Semitic](#) origin of the Sumerian language was first established in the late 19th century by [Julius Oppert](#) and [Henry Rawlinson](#) from which many different theories were proposed as to its origin. Modern consensus is that Sumerian is a [language isolate](#).

¹¹⁸⁰ Armenian Alphabet: <http://1.bp.blogspot.com/-2yWLWA7BP3Y/TfkFPy9RLyI/AAAAAAAAAAzI/LanfCE-G2hs/s1600/alphabetbig.jpg>

¹¹⁸¹ Asomtavruli: <http://mshwan1.livejournal.com/17571.html> :

In the result of a 40-year-long hard work explained Sumerian clay tablets and stamps dating from 5th-3rd millennium B.C., a linear system of .the ornaments on Sumerian clay vessels and sarcophagus inscriptions, discovered the alphabet numerical, linear and cosmic system formula, which has disclosed the Sumerian origin of the old Georgian Asomtavruli, established mankind's first alphabetic writing systems and reconstructed the Sumerian calendar dating back to 5604 B.C. where everything is defined with a precision to a second.

Precisely when and how this happened remains open to debate and need not concern us here.

¹¹⁸² Table 76b: Division of Abjad in Two Columns

alif – be	A B	1 - 2	
gim – dal	J D	3 - 4	
he – va	H V	5 - 6	
ze – ha	Z – H	7- 8	
ti – ye	Th – Y	9 - 10	
kef – lam	K – L	11 – 12	20- 30
mim – nun	M N	13 – 14	40 -50
sin – ayn	S – ‘	15 – 16	60 - 70
fe – sad	F - S	17 – 18	80 - 90

kaf – re	Q – R	19 - 20	100- 200
šin – te	Sh – Th	21 – 22	300 -400
se – hi	Kh - Dh	23 – 24	500 - 600
zel – dad	d. z.	25 – 26	700 -800
zi – ġayn	Gh	27 -28	900 -100

The Arabic alphabet of 28 Letters adds two more divisions for the final six letters.

¹¹⁸³ Aiq Bekar: <http://www.ashami.com/eidolons/Gematria>

¹¹⁸⁴ The rasi chakra devoted the first 6 months to vowels and sibilants and the next 6 months to consonants. Ibn Arabi, opens his system with the Hamza and the vowel Alif, and then aligns the remaining 27 mansions and 27 letters with s dominated by consonants.

¹¹⁸⁵ There are also groups that use 18 letters shapes (e.g. <http://www.sakkal.com/ArtArabicCalligraphy.html>), and even 19 shapes (submission.org/.../verify_the_19_shapes_of_the_Arabic_Alphabets.h...).

¹¹⁸⁶ Note how the letters in shape 2 of Persian and Arabic summarize sections of the Sanskrit vargas:

Be cf. Ba in the pavarga

Pe Pa in the pavarga

Te Ta in the Tavarga

The Tha in the Tavarga.

¹¹⁸⁷ An obvious temptation to insist that Arabic adopted this from Hebrew would need to explain how a system with less letters (Babylon alfabesi, Ugarit, Phoenician and Proto-Hebrew had 22 letters) could serve as a model for alphabets with more letters, or why the idea of 2 He forms was already present in Sumerian nearly 2000 years prior to Hebrew

¹¹⁸⁸ Umar ibn al-Farid, Sufi verse:

http://books.google.com/books?id=_s6ddN4N_fQC&pg=PA210&lpg=PA210&dq=ghayn+meaning+sufism&source=bl&ots=rppF270XKN&sig=4RSfSK6s6JiAAJHbWycQDi3-Vs&hl=en&ei=Un6aTvJGlcWWOrf8sIkK&sa=X&oi=book_result&ct=result&resnum=1&ved=0CB0Q6AEwAA#v=onepage&q&f=false

¹¹⁸⁹ Persian ends with sahpes 17 – 18, He –Ye Hamza.

¹¹⁹⁰ The later Hebrew gematria (figure 40b) links letters 1-10 -19, 7-16-25 and 8 -17-26. These connections shed little light on why 18 should be male (Adam), 19 female (Eve) and 26 life (chaim). Indeed in this structure 19 is Qoph and 100 not 5, He, and Hava.

¹¹⁹¹ Indeed scholars have claimed that the 10 stems and 12 branches were a source for the 22 letter Western alphabets See: Julie Lee Wei, Correspondences Between the Chinese Calendar Signs and the Phoenician Alphabet, Sino-Platonic Papers, 94 (March 1999).

Our own suggestion is:

Heavenly Stem Chinese Japanese Yin Yang Element

1 Jia kinoe yang wood	East	Rat	A
2 Yi kinoto yin		Ox	B T T
3 Bing hinoe yang fire	South	Tiger	G Hh Ch
4 Ding hinoto yin		Rabbit	D
5 Wu tsuchinoe yang earth		Dragon	Z R
6 Ji tsuchinoto yin		Snake	S Sj
7 Geng kanoe yang metal	West	Horse	D
8 Xin kanoto yin		Goat, Sheep	T D
9 Ren mizunoe yang water	North		Ai G
10 Gui mizunoto yin			F K (qaph)

¹¹⁹² Or the H h l f b t

¹¹⁹³ Meroitic: <http://www.nigeriavillagesquare.com/forum/main-square/64508-uk-recognises-libya-national-transitional-council-expels-gaddafi-diplomats-2.html>

¹¹⁹⁴ Ethiopian Alphabet Wheel: http://www.ethiopic.com/ethiopic_alphabet.htm

¹¹⁹⁵ Geez: http://scriptsource.org/cms/scripts/page.php?item_id=script_detail&key=Ethi

The original Ge'ez script was an abjad - vowels were not written - but the current script is classified as an abugida. Each symbol represents a CV syllable, but vowels are not inherent in the consonant. The

original Ethiopic script contained 182 characters, although the basic (unmarked) consonants number only 26. The script has since been extended for other languages and now contains over 500 symbols. Some of the new symbols represent phonological processes such as palatalization, pharyngealization and labialization.

¹¹⁹⁶ 7 Orders: http://scriptsource.org/cms/scripts/page.php?item_id=script_detail&key=Ethi

Amharic Feedel Structure: http://ethiopia.limbo13.com/index.php/feedel_structure/

¹¹⁹⁷ Ethiopic Structure: http://www.ethiopic.com/ethiopic_alphabet.htm

Ethiopic is a syllabic alphabet and each character represents a separate sound. However, there are a few characters that represent the same series of sound.

The characters are related in three dimensions.

I. The first order characters have simple or the basic character shapes.

II. The other order characters have dashes, circles, etc. additions in almost a uniform pattern for orders.

III. The pattern of the sound of the characters is the same within an order.

ሀ HE - as in hurt

ሁ HU - as in hood

ሂ HI - as in hit

ሃ HA - as in hat

ሄ HIE - as in hen

ህ H - the "h" sound as in dahlia

ሆ HO - as in hot

ሐ HWO - as in whole

¹¹⁹⁸ Geez: http://scriptsource.org/cms/scripts/page.php?item_id=script_detail&key=Ethi

¹¹⁹⁹ Geez: http://scriptsource.org/cms/scripts/page.php?item_id=script_detail&key=Ethi

¹²⁰⁰ As noted earlier, in terms of tantric tattvas letter 23 corresponds with consciousness. So this sequence of ha la pha (fa) could be descent into consciousness. The Sanskrit word is Ahamkara. Is this perhaps linked with Amharic?

¹²⁰¹ Ethiopian Feedel: http://api.ning.com/files/pN6LT4mY5-bBAovYcH7ZeDd*gGDOyILjWalUNc1gJ4k/LOJS_Ethiopian_Feedel.jpg

¹²⁰² Amharic: <http://www.amharicmachine.com/alphabet.gif>

¹²⁰³ Meanwhile, some insist "The order of the letters of the Musnad alphabet is not known." See:

http://sultanfonts.com/English/sultan_fonts_Encode-Musnad.htm

¹²⁰⁴ Table 86: Possible correspondences between Sanskrit and Ethiopian

10

Ethiopian Letters			Corresponding numbers and gematria of Sanskrit
H L	12	A L	33 28 (100 -50)
H M	34	A M	33 26 (100 – 25)
S R	56	S R	32 -27 (90 – 40)
S SH	78	Sa Sa	31 - 30 (80-70)
K B	910	K B	1 – 23

12

T CH	11 12	T Ch	11 - 7
H N	1314	H N	33 – 20 (100 – 20)
GN I	15 16	N	10
K H	17 18	k h	1 - 100
W I	19 20	Va Ya	29 – 26 (60 -30)
Z ZH	21 22		

11 Ing-η - æðel-æ

Y D 23 24 26 – 18 (30 -18)

J G 25 26

T CH 27 28 16 - 7

P TS 29 30

TS F 31 32

P 33

¹²⁰⁵ South Arabian: http://www.ancientscripts.com/s_arabian.html

¹²⁰⁶ Enoch and Ethiopic: http://www.ethiopic.com/ethiopic_alphabet.htm

¹²⁰⁷ Enoch and Ethiopic: http://www.ethiopic.com/ethiopic_alphabet.htm

¹²⁰⁸ South Arabian (Wiki): http://en.wikipedia.org/wiki/South_Arabian_alphabet

¹²⁰⁹ Old Arabic – Ugaritic: www.mac125.com/forums/ftopic50793.html:
http://f.imagehost.org/0044/arabic_old_arabic_ugarit_arabic.jpg

¹²¹⁰ Fenius Farsaid: http://en.wikipedia.org/wiki/F%C3%A9nius_Farsaid

¹²¹¹ Beth-Luis-Nion: http://www.well.com/~mareev/portal/prehistory/ancient_prehistory_timeline7.html

There was a “Q-Celt, B.L.F.S.N., H.D.T.C.Q., M.G.Y(Ng).Z.R.” [c. 600 B.C.] introduced by and P-Celt introduced by the Belgian Celts [c.400 B.C.] wherein the “consonantal letters corresponded to the fifteen letters B.L.F(V).S.N., H.D.T.C.Q., M.G.Ng(Y).Z.R. The 5 vowels were A.O.U.E.I., and the 6 diphthongs were AO.OI.UI.IO.AE”....There was a “Beth-Luis-Nion alphabet; B.L.N.F.S., H.D.T.C.M., G.P.R., A.O.U.E.I. The BLN alphabet featured 13 consonants and 5 vowels” and a Boibeloth alphabet introduced via the Essenes in 132 A.D.: “B.L.F(ph).S.N., H.D.T.K.C., M.G.G(ng).J.R. A O U E I J.”

¹²¹² Beth Luis Fearn: <http://www.eaglefonts.com/beth-luis-fearn-ttf-150598.htm>

¹²¹³ Tree Alphabet:

[http://askaboutireland.ie/_internal/gxhtml0/2ocqn930ubywvi8z0w19dhefnm6z926\\$b1zj2ggi9nxncv20esrepxc6h3ntyao](http://askaboutireland.ie/_internal/gxhtml0/2ocqn930ubywvi8z0w19dhefnm6z926$b1zj2ggi9nxncv20esrepxc6h3ntyao)

¹²¹⁴ Tribes of Israel: http://www.well.com/~mareev/portal/prehistory/ancient_prehistory_timeline7.html

¹²¹⁵ Ibid: http://www.well.com/~mareev/portal/prehistory/ancient_prehistory_timeline7.html

Robert Graves has also aligned the vowels with the Greek tradition:

<http://www.tarotforum.net/archive/index.php/t-86193.html>

Graves's closest Greek equivalents to the Boibel Loth names for the vowels (TWG, p. 138) are (the letter, followed by Boibel-Loth name, followed by Greek term):

A-ACAB-ACHAIVA (The Spinner)

O-OSE-OSSA (Fame)

U-URA-URANIA (The Queen of Heaven)

E-ESU-(H)ESUCHIA (Repose)

I-JAICHIM-IACHEMA (Shrieking or Hissing)

¹²¹⁶ Dath or Science Ogham:

http://books.google.com/books?id=7iU2AAAAMAAJ&pg=PA93&lpg=PA93&dq=Bathumnacht&source=bl&ots=llJbYocYFU&sig=1oTCxHoXeXtAVIISL9pD46vqouQ&hl=en&ei=nzOQTp3INoadOtaxzLOB&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBkO6AEwAA#v=onepage&q=Bathumnacht&f=false

¹²¹⁷ Bird Ogham: <http://www.innerlight.org.uk/journals/Vol24No4/langbird.htm>

¹²¹⁸ Cypher Alphabets: http://www.well.com/~mareev/portal/prehistory/ancient_prehistory_timeline7.html:

It appears that the Thirteen Precious Things, Thirteen Kingly Jewels, and Thirteen Wonders of Britain were mentioned in the Mabinogion as examples of cypher alphabets

¹²¹⁹ Table 91: BLFSN using the circular rune method

B –	J	Boibel - Jaichim	Letter 2 – Letter 10
L -	E	Loth - Esu	Letter 12 – Letter 5
F –	U	Foran - Ura	Letter 6 – Letter 21
S –	O	Salia – Ose	Letter 21 – Letter 16
N-	A	Neaigadon-Acab	Letter 14 – Letter 1
D –	R	Daibhoth –Ruibe	Letter 4 – Letter 19
T –	G	Teilmon -Gath	Letter 21 – Letter 7
C –	M	Casi –Moiria	Letter 3 – Letter 13

¹²²⁰ Jehovah: Gorsleben, p. 619 <http://unglaublichkeiten.net/lager/Gorsleben.pdf>

¹²²¹ Syriacum: <http://dfg-viewer.de/v2/?set%5Bimage%5D=21&set%5Bzoom%5D=default&set%5Bdebug%5D=0&set%5Bdouble%5D=0&set%5Bmets%5D=http%3A%2F%2Fwww.zvdd.de%2Ffms%2Fmetsresolver%2F%3FPPN%3DPPN572072716>

¹²²² Table 92. Formerly at: <http://eemaata.com/em/>

a ā i ī u ū ē ai ō au k kh g gh n c ch j jh ñ t th d

We recognize the kavarga, cavarga and first three letters of the tavarga. The vowels and consonants can be aligned: Table 87: Alignment of Brahmi vowels and consonants:

a - k	Vowel 1 - Consonant Letter 1
ā - kh	Vowel 2 - Consonant Letter 2
i - g	Vowel 3 - Consonant Letter 3

ī - gh	Vowel 4 - Consonant Letter 4
u - ñ	Vowel 5 - Consonant Letter 5
ū - c	Vowel 6 - Consonant Letter 6
ē - ch	Vowel 7 - Consonant Letter 7
ai - j	Vowel 8 - Consonant Letter 8
ō - jh	Vowel 9 - Consonant Letter 9
au - ñ	Vowel 10 - Consonant Letter 10
ṭ	Consonant Letter 11
ṭh	Consonant Letter 12
d	Consonant Letter 13

¹²²³ Knowledge of these connections between B, U, S helps to explain why the Hebrew Heavenly Alphabet (Scripturam Coelestem, figure 185 bii), should show a B in the form of a Greek Sigma.

¹²²⁴ Sumeria: <http://mshwan1.livejournal.com/17571.html>:

The Sumerian clay tablet depicting "ki" dating from 5000 B.C.

Mankind's first calendar with the pictures of the four sources of life - the air, the water, the earth, four cardinal points, twelve months.

¹²²⁵ Tamachek: <http://www.win.tue.nl/~aeb/natlang/berber/tifinagh/tifinagh-hanoteau.html>

¹²²⁶ Tifinagh: <http://en.goldenmap.com/Tifinagh>; wiki.verbix.com/Category/TifinaghScript;
<http://www.temehu.com/imazighen/tifinagh.htm>

¹²²⁷ Bantu: http://en.wikipedia.org/wiki/Bantu_languages

¹²²⁸ Runes: http://www.e-reading.org.ua/bookreader.php/148041/Runy_i_nordicheskaya_magiya.html

¹²²⁹ These are of great significance because they reflect the approach of the ten celestial stems of China and thus reflect an important early ordering system.

¹²³⁰ This 9 based system proved so significant that early Western alphabets of 22 letters expanded their letters to 27 letters in order to be compatible. For users, these mathematical ratios transformed a practical sequence to a predictive sequence.

¹²³¹ Appendices will explore i) links with signs; ii) stories of the skies; iii) systems in the sky; iv) weaving on earth and v) figure-ground, vi) evolution; vii) abjads, viii) routes; ix) Chaldean - Hebrew; x) Indiacum - Ethiopian- Egyptian, xi numbers and then we will be done, or rather, ready to begin understanding how letters, which began as records of life's breath and movements, become starting points for alphabets of life: alpha vita.

Notes: Chapter 10

¹²³² Monas Hieroglyphica: http://en.wikipedia.org/wiki/Monas_Hieroglyphica

¹²³³ Sumerian Syllabic Glyphs: <http://www.omniglot.com/writing/sumerian.htm>

Cf. <http://anunnakialiangodsandspirituality.files.wordpress.com/2012/10/sumerian2.gif>

¹²³⁴ Omniglot: <http://www.omniglot.com/writing/sumerian.htm>

¹²³⁵ Ibid: Omniglot: <http://www.omniglot.com/writing/sumerian.htm>

¹²³⁶ Ibid: Omniglot: <http://www.omniglot.com/writing/sumerian.htm>

¹²³⁷ Elamite (c.3,000 B.C.) antedates Akkadian but is said to have adapted the Akkadian framework:
http://en.wikipedia.org/wiki/Elamite_cuneiform

¹²³⁸ Elamite: http://en.wikipedia.org/wiki/Elamite_cuneiform

¹²³⁹ Akkadian: <http://www.ancientscripts.com/akkadian.html>

¹²⁴⁰ The Orissan alphabet ends with 8 diphthongs involving letter K: Kā Ki Kī Ku Kē Kō Kau.

¹²⁴¹ Avestan: <http://www.semp.us/images/Biot671PhotoG.gif>

¹²⁴² Tifinagh: <http://www.win.tue.nl/~aeb/natlang/berber/tifinagh/tifinagh-thott-hansen.html>

¹²⁴³ Tabular View of the Compared Atlantic alphabets and glyphs of Africa and America:
<http://sidneyrigdon.com/PICS/rafins4.gif>

¹²⁴⁴ Avestan, Tagalog: <http://www.semp.us/images/Biot671PhotoG.gif>

¹²⁴⁵ Baybayin: http://www.appliedlanguage.com/media/76822/baybayin_496x120.jpg

¹²⁴⁶ Cypriot: http://www.seansgallery.com/pages/h_alphabets.htm

¹²⁴⁷ Thaana:

<http://s155239215.onlinehome.us/turkic/33WritingTuranian/KurbatTreasureBookAlphabet%20tableEn.gif>

¹²⁴⁸ Nastaliq: http://www.krysstal.com/writing_nastaliq.html

¹²⁴⁹ Tifinagh: <http://www.mondeberbere.com/langue/tifinagh/tableau2.htm>

¹²⁵⁰ Ciismaniya: <http://en.wikipedia.org/wiki/File:Ciismaniya.jpg>

1251 Ugarit: <http://nabataea.net/chart.html>;

<http://www.mazzaroth.com/ChapterThree/Images/30UgariticLetters.gif>;

http://www.shiachat.com/forum/uploads/monthly_09_2009/post-25505-12525527653877_thumb.jpg

1252 Quechua: <http://www.omniglot.com/writing/quechua.htm>

1253 Ogham: <http://ogham.celt.dias.ie/menu.php?lang=en&menuitem=03>

1254 Boibeloth: http://www.well.com/~mareev/portal/prehistory/ancient_prehistory_timeline7.html

1255 Table 99: Vowels in Hebrew alphabets and letter numbers:

Vowel	Noachicum	Indian 1	Iudaicum	Moyses	Angelicum	Hebrew 1-9
a	1	1	a 1 A 23	1	1	a 1 aa 16
e	5		E 24			
i	9	10	I 25	10	10	10
o	14		O 26			
u	19	6	Ou 276	16		

1256 Roger Bacon, Study of Tongues: http://books.google.nl/books?id=OYbmqiWIK5YC&pg=SL3-PA82&lpg=SL3-PA82&dq=Roger+bacon+hebrew+alphabet&source=bl&ots=1gVW9RfNGm&sig=ZpHuR-Cl47dctOryHpBqVW0n43g&hl=en&sa=X&ei=WBnTUMjNHIHC0QWTq4HgCg&redir_esc=y

There are six vowels: Aleph, ain, he, heth, iot, vav.

Cf. Opus Maius:

http://books.google.nl/books?id=kgZyv9NWQtsC&pg=PA74&lpg=PA74&dq=Aleph+lota+Ain&source=bl&ots=3XJQBcBQsT&sig=sf039Rjc6iPZMHVQnehLHYAH-iQ&hl=en&redir_esc=y#v=onepage&q=Aleph%20lota%20Ain&f=false

1257 Tajik: http://en.wikipedia.org/wiki/Tajik_alphabet

1258 Hebrew Vowels: <http://www.amerisoftinc.com/hebletr2.htm>

1259 Alphabetum Hebraicum: Postel: http://onthemainline.blogspot.com/2010_02_01_archive.html

1260 Mandaic: http://essen.es.net/new/index.php?option=com_content&task=view&id=248&Itemid=580

1261 Aabbccdd

1262 Aubgd

1263 Aubgd

1264 Avgd

1265 aaabgqd

1266 Table 101: AMS letter sequences shift in different languages, e.g.:

Phoenician:	1	12	19
Aramaic	1	13	20
Hebrew	1	13	21
Arabic:	1	13	21

1267 Devanagari: http://2.bp.blogspot.com/-uq9vCF2aTcc/UIgcblLj_HI/AAAAAAAAAE5M/8Xj_x644UEw/s1600/Devangari_Alphabet_Image_.gif

1268 Hebrew Simple letters: <http://www.soul-guidance.com/houseofthesun/treeoflifeletters.htm>

1269 Cf. Essen.es: Rune, Arabic, Persian, Sanskrit & Tibetan Alphabet Meaning:

http://essen.es.net/index.php?option=com_content&task=view&id=755&Itemid=1075

12701270

Anglo

Saxon

Runes:

http://essen.es.net/index.php?option=com_content&task=view&id=755&Itemid=1075

These 10/11 preliminary letters have analogies with the 10 Chinese stems, 10 prajapatis, 10 letters of the Sephiroth, all pertaining to heaven in the period of pre-creation. The possibility that the 10 Chinese heavenly stems and 12 Chinese terrestrial branches could be a source for the early 22 letter alphabets of the West has been explored in detail by Julie Lee Wei, Correspondences Between the Chinese Calendar Signs and the Phoenician Alphabet, Sino-Platonic Papers, 94 (March 1999).

If we apply the by now familiar two column method used for the Boibeloth alphabet to the 10 Chinese stems (table 73 cf. figure 188), the left column is again uneven (male) numbers and the right column is again even (female) numbers. The left column begins with the Jia symbol (甲) which is conceptually close to the Q as in Qoph. The left column ends in Ren which resembles the Jaichim support symbol in the Boibeloth.

Chinese Stems	English Letters	Numbers
Jia Yi, 1 2	甲 乙 Q N	19 14
Bing Ding 3 4	丙 丁 B D	2 4
Wu Ji 5 6	戊 己 F I	6 10
Geng Xin 7 8	庚 辛 E/H X/Ks	8 15

Ren Gui 9 10 壬 癸 Z K 7 11
 25 30

¹²⁷¹ Cf. Essenes: Rune, Arabic, Persian, Sanskrit & Tibetan Alphabet Meaning: http://essenes.net/index.php?option=com_content&task=view&id=755&Itemid=1075

¹²⁷² There seems to have been confusion about this 9th abjad letter whether it was jh (Sanskrit letter 9), th (Sanskrit letter 12), or dh (Sanskrit letter 14). For instance, in Egyptian hieroglyphs letter 8 was x (kh) and letter 9 was θ. Linked with this confusion is how letter 10, English letter j is technically letter 3 of the abjad as Jiim, which in other languages becomes a Thi or a dh or th as thorn also written as ð.

Egyptian hieroglyphs: <http://www.alphabetandletter.com/gifs/egyptiansemitic.gif>

¹²⁷³ Cf. Essenes: Rune, Arabic, Persian, Sanskrit & Tibetan Alphabet Meaning: http://essenes.net/index.php?option=com_content&task=view&id=755&Itemid=1075

¹²⁷⁴ Cf. Mandaic Ain, which is explicitly “a vowel not a consonant.”:

http://essenes.net/new/index.php?option=com_content&task=view&id=248&Itemid=580

¹²⁷⁵ Essenes: Rune, Arabic, Persian, Sanskrit & Tibetan Alphabet Meaning: http://essenes.net/index.php?option=com_content&task=view&id=755&Itemid=1075

¹²⁷⁶ Essenes: Rune, Arabic, Persian, Sanskrit & Tibetan Alphabet Meaning: http://essenes.net/index.php?option=com_content&task=view&id=755&Itemid=1075

¹²⁷⁷ Julie Lee Wei, Correspondences Between the Chinese Calendar Signs and the Phoenician Alphabet, Sino-Platonic Papers, 94 (March 1999)

¹²⁷⁸ Fenius Fars: <http://www.ufodigest.com/scotland.html>; http://en.wikipedia.org/wiki/F%C3%A9nius_Farsaid; <http://www.documentation-pdf.com/telecharger-edinburgh-royal-pdf-ebook.html>

¹²⁷⁹ Letters Q-Celt, P-Celt: <http://www.arapacana.com/glossary/misc/letters.html>

¹²⁸⁰ In the Gothic column linked with Bishop Ulfila (388 A.D.) the gematria for 60, 90 and 500 is missing, suggesting that the associations of 60 (cf. 6, 60, 600, 666) were underway in the 8th c. A.D.

¹²⁸¹ Daniels, Peter T. (1996). *The World's Writing Systems*. Oxford, UK: Oxford University Press

1282 Gematrias: Aiq Bekar, Arabic Gematria, Aramaic Gematria, Armenian Gematria, Babylonian Gematria, Bantu Gematria, Chaldaean Gematria, Coptic Gematria, Cyrillic Gematria, English Gematria, Ethiopic Gematria, Fire Gematria, Georgian Gematria, Glagolitic Gematria, Greek Gematria, Hebrew Gematria, Latin Gematria, Persian Gematria, Pythagorean Gematria, Sanskrit Gematria, Swahili Gematria

¹²⁸³ Table 107: Abjad Structure and Cuneiform Script: http://en.wikipedia.org/wiki/Cuneiform_script

b, d, g, ħ k, l, m, n, p, r, s, š, t, z

A B G D K L M N P R S T Z

A B J D

A B C D K L M N P Q R S T

Basic consonants in Sumerian (35th c. B.C.), correspondences in abjad and English.

¹²⁸⁴ Sumerian: http://en.wikipedia.org/wiki/Cuneiform_script

¹²⁸⁵ The sequencing of the Boibeloth letters deserves further study:

H D T C Q

Letter 8, Letter 4, Letter 20, Letter 3, Letter 17

M G N G Z R

Letter 13, Letter 7, Letter 16/Letter 25, Letter 26, Letter 18

A O U E I

Letter 1, Letter 15, Letter 21, Letter 5, Letter 10

See: <http://www.eaglefonts.com/beth-luis-fearn-ttf-150598.htm>

¹²⁸⁶ Sanskrit: <http://www.indiavine.org/attachments/audarya/sanskrit-forum/402d1036433220-sanskrit-alphabet-chart-31306-sanskrit-alphabet.gif>

¹²⁸⁷ Brahmi: <http://www.esoterya.com/wp-content/uploads/2009/02/alfabeto-fenicio.jpg>

1288 Cf. Table 70: Official abjad structure: <http://bahai-library.org/essays/abjad.html>:

abjad:	hawwaz	h.ut.t.i	kalaman	sa`fas.
ā/ ' 1	h 5	h. 8	k 20	s 60
b 2	w/v/ú 6	t. 9	l 30	` 70
j 3	z 7	y/í 10	m 40	f 80
d 4			n 50	s. 90

¹²⁸⁹ There are now at least five positions for Life. In the model of Ibn Arabi life is linked with mansion 19 and letter 19. In a second version, life is associated with the end of the D.az.gh. In a third, it is linked with Quoph (Qoph, Kuf)

Life which had been at the end of the D.az.agh section is now the opening letter of the Qarashat. In fourth version of Hebrew, Qoph becomes linked with Aquarius.

In the Hebrew Cabala, letter 19 as Qoph or Kuf is the last of the 12 simple letters and aligned with Pisces. True to its metaphors, life moves around. 19 plays an important and mysterious role in the Koran. The final “Sura consists of 19 Arabic words and the first verse consists of 19 Arabic letters.”

Official abjad structure: <http://bahai-library.org/essays/abjad.html>:

qarashat	thakhidh	d.az.agh
q 100	th 500	d. 800
r 200	kh 600	z. 900
sh 300	dh 700	gh 1000
t 400		

Each of these divisions of the (Arabic) alphabet becomes a source for symbolic associations in different cultures. Here a mere glimpse of a vast world of associations is offered (Appendix 3).

http://docs.google.com/viewer?a=v&q=cache:_w6MnqooHcAJ:www.columbia.edu/itc/mealac/pritchett/00urduhindilinks/txt_abjad_farooqi.pdf+arabic+nine+letters+revealed+to+adam&hl=en&pid=bl&srcid=ADGEESjrW3xdXdjcorF8thDp6W1QGt8rKAPAdbnDq_dwVV-UHwRvsCcUBhpJ5-8S6tJH2ZlBgqRoL3gYDpMSKu2196uUCfUW397NKzYVbnEon8htbZpMzaexdl3uN3kxcMFgFhpUfTuR&sig=AHIEtbRXREyx8P_26X_e49eSd7r_Titx0A

¹²⁹² Table 109: Scale of Unity: Agrippa: <http://www.esotericarchives.com/agrippa/agrippa2.htm>:

¹²⁹³ Ma: <http://washbrain.narod.ru/pralang.htm>:

- The arrival Of [prezhneTvortsovogo] [ZhizneStroya], [yavivshegoSya] here through the carriers of Rationality- thinking, the sign of 10000-[meriya]. [Plj[itika] of motions is finger hands - action on the 10-dimensional objects; with the addition of brush motions - to the 100- the measured and so forth. Ма" - Приход ПрежнеТворцового ЖизнеСтроя, явившегоСя сюда чрез Носителей Разумности-Мышления, Знак 10000-мерия. Пиитика движений пальцев рук - Воздействие на 10-мерные Объекты; с добавлением кистевых движений - на 100-мерные и т.д..
- ¹²⁹⁴ Covenant: <http://www.betemunah.org/worlds.html>
- ¹²⁹⁵ Segesimal mathematics: <http://www.halexandria.org/dward010.htm>
- ¹²⁹⁶ Snodgrass, p. 244.
- ¹²⁹⁷ Agyo Ungyo: <http://www.onmarkproductions.com/html/nio.shtml>
- ¹²⁹⁸ 14 letters: <http://www.indiayogi.com/content/yantra/sri-yantra.aspx>
- ¹²⁹⁹ Formerly at : <http://members.aol.com/maatmythology/part10.htm>
- ¹³⁰⁰ Alfabeto Fenicio: <http://www.esoterya.com/wp-content/uploads/2009/02/alfabeto-fenicio.jpg>
- ¹³⁰¹ Vom Mysterium der Buchstaben: http://de.wikipedia.org/wiki/Vom_Mysterium_der_Buchstaben:
Zunächst reduziert er das griechische Alphabet nach dem Vorbild des hebräischen Alphabets auf 22 Buchstaben. Diese erklärt er zum Bild von 22 Schöpfungswerken im biblischen Schöpfungsbericht^[4] und, diesen entsprechend, zum Bild von 22 „Werken“ Christi, d. h. von 22 Ereignissen in der christlichen Heilsgeschichte, von der Verkündigung Mariae bis zur Auferstehung und zweiten Wiederkunft
- ¹³⁰² Pi and 22 Letters: <http://blog.thecirclefoundationproject.org/>
- ¹³⁰³ IChing: http://www.ichingmaster.co.uk/i_ching_master4.htm
- ¹³⁰⁴ 231 Gates: <http://pathofreturn.com/scripts/index.php?action=printpage;topic=445.0>
The alchemical process suggested by the formula solve et coagula indicates that the initial stages of growth correspond to study and contemplation of each of the 10 Sephiroth and each of the 22 letters (separate). This is the planting of the seeds. The letters are then combined and studied in pairs, contemplating the inner correlations between things apparently different (recombine). The first (lesser) initiation is complete when all 231 Gates have been opened.
- ¹³⁰⁵ 24 Letters of ABGD, Aeolicum, Arabic, Aramaic, Atticum, Babilonicum, Bulgarian, Chaldean 16, Charlemagne 3, Coptic 1, Coptic 2, Dalmatian 1, Egyptian, Egyptian 1, Egyptian 2, Egyptian 7, General Etruscan, Germanic Runes, Gothicum, Graecum, Grandan, Greek, Göktürk, Hieroglyphic, Icelandic, Iliricum Sclavorum, Indicum, Ionian, Ionicum, Lakon, Malachim, Mandaean, Milesian, Ogham, Old English, Phoenicum, Phrygian, Proto-Slovenian, Saracenum, Servian 1, Swahili, Theban, Tifinagh, Ulphilas.
- ¹³⁰⁶ I Ching Structure: <http://i-ging-secrets.de.wilhelmjosefgiebels.info/>
- ¹³⁰⁷ 26 Letter Alphabets: Aethiopicum, Bruxa, Amharic, Aryan, British Ogum, Carian, Egyptian, English, Enochian, Erathian, Escrita Celestial, Ethiopian, Etruscan, Euboän, Geez, Glagolitico Illyrica, Gothic, Hebrew, Hunnorum, Irish, Latin, Libyan, Lihyanite, Lydian, Magi, Marsiliana, Ogham, Ophidian, Persian, Punicum, Rune Alphabet, Runic, SW Paleohispanic, Sclavonico, Thaana, Theban, Tuareg, Vinca, Эрафийского
- ¹³⁰⁸ 32 Letters of Amharic, Carian, Coptic, Dalmaticum, Dari, Ethiopian, Farsi, Hebrew, Hungarian Runes, Nennian, Persian, Servian 3, Swahili, Tajik, Tajik Perso-Arabic, Ugaritic, Uighur, Велесовица.
- ¹³⁰⁹ Elohim and: 2<http://www.abardoncompanion.com/Book231/introduction.htm>
- ¹³¹⁰ 33 Letters of Amharic, Asoka Brahmi, Azerbaijani, Baluchi, Banat Bulgarian, Bulgarian, Bulgarian Cyrillic, Charwaticum, Chinese, Coptic, Copticum e Greco, Cyrillic, EThiopian Feedel, Frisian, Georgian, Hungarian Runes, Iacobitaeum, Illyricarum, Illyricum, Latvian, Libyan, Montenegrin, Myanmar, Nennian, Ottoman Turkish, Samaritan, Sorani, Sorbian, Tatar (Arabic), Tifinagh, Ukrainian, Ukrainian Cyrillic, Uzbek, Yezidi, Zazaki
- ¹³¹¹ Some have assumed that this influence must have been West –East, but this would need to explain how Sanskrit, which was earlier acquired its systematic treatment of sounds.
- ¹³¹² Appendix: Cyrillic Script: http://en.wiktionary.org/wiki/Appendix:Cyrillic_script
- ¹³¹³ The Dalmaticum alphabet is particularly interesting because it documents links with Greek, Tuscan and Armenian.
- ¹³¹⁴ Baichorov alphabet table: <http://s155239215.onlinehome.us/turkic/31Alphabet/BaichorovTable72En.htm>
Kyzlakov alphabet table: http://s155239215.onlinehome.us/turkic/31Alphabet/KyzlasovIL_En.htm
Mukhadiev alphabet tables: http://s155239215.onlinehome.us/turkic/31Alphabet/Table1En.htm#Table_1

Amanjolov: <http://s155239215.onlinehome.us/turkic/31Alphabet/Amanjolov/AmanjolovAlphabetTableEn.htm>

¹³¹⁶ Biconsonantal conjuncts: <http://en.wikipedia.org/wiki/Devanagari>

Notes: Chapter 11.

¹³¹⁷ Galileo: http://www.maa.org/devlin/devlin_09_03.html. Cf. http://en.wikiquote.org/wiki/Galileo_Galilei

¹³¹⁸ Womb World: <http://www.onmarkproductions.com/html/mandala1.shtml>

¹³¹⁹ 2 World Mandala: <http://www.onmarkproductions.com/html/mandala1.shtml>:

In the Mandala artform, which is of special importance to Japan's Esoteric sects (Shingon, Tendai), the five elements are considered inanimate (this equates to the Garbhadhātu or Womb World Mandala).

Only by adding the sixth element -- mind, perception, or spiritual consciousness -- do the five become animate. This equates with the Vajradhātu or Diamond World Mandala.

¹³²⁰ Ghana maNDala: <http://manasataramgini.wordpress.com/2007/05/30/the-code-of-the-ashtakshari-vidya/>

¹³²¹ Runic Cube: <http://runa-odin.narod.ru/kub1.gif>

¹³²² Cube of Space: http://www.psychic.com/psychic/cube/cube_tarot_gd.html

Cf. David Allen Hulse, *New Dimensions for the Cube of Space*, Weiser, 2000

¹³²³ Sefirath: http://essenes.net/new/index.php?option=com_content&task=view&id=248&Itemid=58

¹³²⁴ Cube of Space context: http://www.psychic.com/psychic/cube/cube_metapsychology.html

¹³²⁵ Cube of Space: http://www.psychic.com/psychic/cube/cube_metapsychology.html

¹³²⁶ Creation Hyperholograph: http://www.biblewheel.com/GR/GR_Creation.asp

¹³²⁷ Cubic Projections: http://www.biblewheel.com/gr/GR_HexProjections.asp

Cf. Vernon Jenkins, *The Arbiters of Truth*: <http://homepage.virgin.net/vernon.jenkins/Gen2701.htm>

¹³²⁸ Cubic Projections: http://www.biblewheel.com/gr/GR_HexProjections.asp

¹³²⁹ 3 x 3 Pebbles: <http://www.aiwaz.net/flower-of-life-kabbalah-toy/a76>

¹³³⁰ Aletheia: <http://www.odeion.org/gematria/gemapp-d.html>

¹³³¹ Cephas: <http://www.odeion.org/gematria/gemsup-iv.html>

¹³³² In the Arabic tradition, two branches of knowledge (http://eshaykh.com/halal_haram/permissibility-of-learning-certain-sciences/) are commonly associated with geometry and arithmetic in relation to alphabets: Science of insight (Ilm-ul-jaffer), and Science of sand (ilm-ul-ramal). The science of insight links the four elements with four alphabets (Fire Alphabet, Air Alphabet, Water Alphabet, Earth Alphabet). Since the moon has a cycle of 28 days, there are 28 alphabets of the moon. There is also the possibility of making an alphabet from another alphabet (Qawaid-e-Basta and Haroof-e-Basta), of which there are 360, corresponding to the days in the lunar year (<http://sule27.tripod.com/id4.html>). Hereby, knowledge, astronomy and alphabets are intimately connected.

Science of Sand (Ilm al-Ramal)

The role of dots and lines in connection with signs, geometrical figures and basic letters acquires an important role in the context of Arabic geomancy. It is linked with the name Ṭumṭum al-Hindi which suggests Indian origins. Indeed, there is a rich Urdu literature on the topic. In Africa, there are versions called Fa (Dahomey), Ifa (West of Africa) and Sikidy (Madagascar).

In an African version), the sequence of four elements (fire, air, water, earth) is linked with four parts of the body (head, chest, stomach, feet), four letters (b z d h), four numbers (2 7 4 8), four directions (East, West, North, South). Here, the figures are simpler, but there are parallels with shapes elsewhere. For instance, Obe and Yeku are the equivalents of Via and Populus in western gematria. Guda and Sa, reflect Greek lambda and gamma (λ γ). Tula is the shape E (Musnad). Wenle - Loso show two prongs up and two prongs down Fu and Tse reflect the Othala rune down and Othala rune up; Essence - Great Breath of God; Male Y - Female X; Oreyā - Ar (Pyна Орея - Pyна Ap).

In the Arabic versions, as in the case of runic systems (cf. figure 83), the hand plays an important role. But whereas the runic versions rely on the fingers for mnemonic purposes in organizing the letters, here the four fingers produce a series of dots in the sand: e.g. 4 dots or or 8 dots . Positioned vertically these become the four sacred dots of the Bismallah sharif (figure 301g). Alternatively, they represent an open form of the four elements: fire, air, water, earth, which in their closed form appear as four horizontal lines. In the West, a vertical line

becomes the behenian symbol for Way (Via). A combination of closed and open forms presents the four elements in another form.

As in Greece, 10 dots form a tetractys (triangle), which can be recomposed as an upward triangle, downward triangle and Y shape (figure 301 c-d), thus summarizing the tree of life, called the 10 Sephiroth in the Hebrew tradition. Two horizontal dots can be drawn as a line. Further combinations of dots and lines result. When drawn strictly as dots, these lead to the shapes of the 16 behenian stars of the West which become linked with magical alphabets, one of which uses only variations in the letters T, Γ and I. All this is of the greatest interest because it shows that the combinations of dots and geometry in Greek philosophy and subsequently in the Hebrew cabala are part of a much larger corpus of learning that stretches from India to Arabia and across the African continent

¹³³³

Gematria:

http://www.hebrew4christians.com/Grammar/Unit_Eight/Hebrew_Gematria/hebrew_gematria.html

- 1) standard, 2) Mispar Gadol, 3) Mispar Katan, 5) ordinal value, 6) At Bash, 7) Mispar HaKadmi, 8) Mispar HaPerati, and 9) Mispar Shemi.¹³³³

¹³³⁴ Hebrew based magical languages: Adamaeum, Angelicum, Aphrorabbinicum, Coeleste, Enochaeum, Germanorabbinicum, Hebraeo-Arabicum, Hebraicum, Hispanorabbinicum, Italo-rabbinicum, Mosaicum, Noachicum, Rabbinicum, Rabbinothes-Salonicum, Seraphicum, Solomonicum, Supercoeleste, Syrohebraicum

¹³³⁵ 7 Times becomes linked with the Hebrew actions: sprinkle blood of sacrifice 7 times, wash in the Jordan 7 times, 7 times round Jericho.

¹³³⁶ Candelabrum: <http://azamra.org/TFTN/BEHAALOSCHA.htm>

Solomon is said to have made 10 candelabra, i.e. 70 branches which symbolized the 70 nations.

¹³³⁷ First 7 Words: <http://www.craigdemo.co.uk/newjerusalem.htm>:

the very first verse of the Bible consists of 7 words made up of 28 letters. When the gematrical value of these letters are multiplied we obtain 288 cubed.

Genesis 1 v 1 = 288 x 288 x 288

Also, the letters of the First, Middle and Last words multiply to give 12 x 12 x 12

And the letters of the remaining words multiply to give 24 x 24 x 24

Two other cubes occur in Genesis 1v1.

The letters of the first 5 words multiply to 48 x 48 x 48

The letters of the last 2 words multiply to 6 x 6 x 6

So all together we have 4 inner cubes -

Cube A: 6 x 6 x 6

Cube B: 12 x 12 x 12

Cube C: 24 x 24 x 24

Cube D: 48 x 48 x 48

Each cube forms part of a mathematical sequence - separated from the next cube by 2 x 2 x 2

All within the entire cube of 288 x 288 x 288

¹³³⁸ Phillips, Type A Triangle: <http://smphillips.8m.com/triangle.html>

Two quotes offer a first glimpse into this elaborate domain:

Number of yods = 19, which is the *tenth* odd integer (10 = fourth triangular number) and the eighth prime number (8 = fourth even integer). All integers are the sum of at most 19 *fourth* powers [1]. This property would have delighted the early Pythagoreans in view of the paramount importance they attached to the number 4. The arithmetic mean of the first 19 triangular numbers is 70, which we saw in Sacred geometry is the number of corners of the (7+7) enfolded polygons of the inner Tree of Life (#13), the number of hexagonal yods in the 2nd-order tetractys (#35) and the number of yods in the outer Tree of Life when its 16 triangles are tetractyses (#36).

Two separate Type A triangles contain 38 yods. The arithmetic mean of the first 38 triangular numbers is 260, which we found in Sacred geometry to be the number of yods outside the root edge in seven enfolded Type A polygons (#26)....¹³³⁸

The number 247 generated by the squares of the first 19 integers is the number of yods other than corners in seven separate Type A polygons, 494 being the number of such yods in (7+7) separate Type A polygons. Alternatively, 247 yods line their 48 tetractys sectors.¹³³⁸

¹³³⁹ 2nd Order Tetractys: <http://smphillips.8m.com/cosmic-tetractys.html>

¹³⁴⁰ Grace Manifest holograph of John 1:14: http://www.biblewheel.com/GR/GR_Grace.asp

¹³⁴¹ Phillips: <http://www.smphillips.8m.com/wonders-of-correspondences-02.html>

¹³⁴² Phillips, yods: <http://smphillips.8m.com/article-35.html>

¹³⁴³ Phillips, 84: <http://smphillips.8m.com/article-35.html>

¹³⁴⁴ Phillips: polygons: <http://www.smphillips.8m.com/article48.htm>

¹³⁴⁵ Taoism: <http://asdf53.3dn.ru/publ/3-1-0-10>

While some may debate whether 11 is the maximum yin number and whether 32 is in fact the maximum number of oppositions in nature, our concern is much simpler. Both East and West have 32 paths of wisdom. Both devote particular attention to number 11 in their number symbolism and in their alphabets. Both align columns of equal and unequal numbers. Whether there was Jungian synchronicity, independent co-discovery or a simple transmission is beyond our scope here. Parallels across cultures exist.

¹³⁴⁶ <http://www.theyogasanctuary.net/tips-om.html>

, composed of nada, bindu and bija

¹³⁴⁷ Kali Ma:

<http://www.soulsongyogawear.com.au/products/tshirtsampsinglets/yantrasymbols/tabid/443/Default.aspx>

¹³⁴⁸ Sri Yantra: <http://www.shivashakti.com/yantra.htm>

¹³⁴⁹ http://www.himalayanacademy.com/resources/books/dws/dws_r9_glossary-O-S.html

amuda-valli and sundara-valli Accordingly amuda-valli became a heavenly child and was adopted by Indra as his daughter. The other one sundara-valli did penance in a hillock in Tamilnadu and was born as vaLLi. These are the two consorts of subrahmaNya. The first one devasenA who sits on the left of the Lord grants us heavenly bliss; the second one vaLLi sits on the right and confers on the devotee all earthly bliss. The spear of the Lord called vEl in Tamil confers moksha on the devotee. The two consorts and the vEl are said to represent the three Saktis -- Energies: Will, Action and Knowledge -- of the Lord namely, icchA-Sakti, kriyA-Sakti, and jnAna-Sakti. Sprung from Eye of Maha-Vishnu

<http://www.krishnamurthys.com/profvk/gohitvip/1201.html>

http://www.yogameditation.com/var/corporate/storage/images/media/images/bindu/26/26_sri_yantra/7514-2-nor-NO/26_sri_yantra_image_400_w.jpg

¹³⁵⁰ As alphabets evolve, the 3 vowels are integrated into larger systems of four, five, eight, and up to 16 vowels. 1351 or quaternities

1352 Thus the Eagle (associated with St. John) represents cosmic Spirit or Ether, the all-piercing Eye of the Seer; the Bull of St. Luke, the waters of Life, the all-generating element and cosmic strength ; the Lion of St. Mark, fierce energy, undaunted courage and cosmic fire; while the human Head or the Angel, which stands near St. Matthew is the synthesis of all three combined in the higher Intellect of man, and in cosmic Spirituality

1353 : Barddas (a e i o), Greek (i e o u), Sanskrit (a i u e), Tifinagh (a e i u), Turkic (a i o u), Persian (Alif, Ain, Vao, Ye). More significantly we find

¹³⁵⁴ The first of these divisions, abjad is often used to distinguish so-called syllabaries of systems such as Arabic from alphabets such as Hebrew and Greek, in which we are told that every letter represents one exclusive sound. In practice Hebrew has a first and second Heh, which are only distinguishable through context.

1355 Oak Pentacle;

1356 Hügeia They called the Pentagram (Húgieia), which is usually translated "Health," but has more the sense of Soundness or Wholeness, and, more generally, any Divine Blessing (LSJ s.v. hugieia, Suppl. s.v. hugieia). (Húgieia comes from the same Indo-European root as gives us "quick" [i.e. living], "viva," "vital," "bios" [life], "zôê" [life] and "azoth." It has been traditionally associated with "vigor", "vigil" and the Latin words "vegetus" [lively, vigorous] and "vegeo" [to quicken], I G EI U A Hudor, Gaia, Idea, Heile, Air Hieron Therma Divine THing Heat Wet, Hot, Dry, Cold Child, Youth, Maturity, Old Age Spring. Summer, Autumn, Winter 1st Quarter, 2nd Quarter, 3rd Quarter, 4th Quarter, New Moon

<http://www.cs.utk.edu/~Mclennan/BA/PP/index.html>

¹³⁵⁷ Stephen M. Phillips, The Pythagorean Nature of Superstring and Bosonic String Theories: <http://www.smphillips.8m.com/article-1.html>

1358 <http://www.esotericarchives.com/agrippa/agripp3c.htm>

1359 http://www.freemasons-freemasonry.com/occult_philosophy_02.jpg

¹³⁶⁰ The first letters of this Hebrew sequence spell ARARITA which is an abbreviation of a Hebrew mystical phrase: Achad Rayshethoh, Achad Resh Yechidathoh, Temurathoh Achod meaning One is His beginning, One is His individuality. See: <http://thelemistas.org/en/MSS/SpiritualExercises/12-hexagram>

¹³⁶¹ <http://www.jwmt.org/v1n7/bornless.html>

In the ordinary Hexagram, the Hexagram of nature, the red triangle is upwards, like fire, and the blue triangle downwards, like water. In the magical Hexagram this is reversed; the descending red triangle is that of Horus, a sign specially revealed by him personally, at the Equinox of the Gods. (It is the flame descending upon the altar, and licking up the burnt offering.) The blue triangle represents the aspiration, since blue is the color of devotion, and the triangle, kinetically considered, is the symbol of directed force."^[1]

¹³⁶² Merkaba: <http://www.eaglespiritministry.com/pd/howto/mt.htm>

¹³⁶³ Mer: <http://www.floweroflife.org/tmerkaba.htm>

Mer refers to a specific kind of light that was understood in Egypt during the 18th Dynasty [1,540 B.C. - 1,307 B.C.] following the reorientation of religions toward the worship of a one God of all creation.

"Mer" was seen as two counter-rotating fields of light spinning in the same space. These fields are generated when a person performs specific breathing patterns.

¹³⁶⁴ Hebrew Merkabah: <http://www.crystalinks.com/merkaba.html>

¹³⁶⁵ Living Fire: <http://gatewayoflight.org/PsychicPathways/articles/Sacred%20Geometry/merkaba.htm>

7. Merkaba is living fire - the light of God. It is the cosmic essence, the creative substance of the universe called the threefold flame at the center of your Heart.

¹³⁶⁶ Merkabah Chariot: <http://thehiddenlighthouse.blogspot.com/2009/03/spare.html>

¹³⁶⁷ Ramkha: <http://paganism.uz.ua/%D0%91%D0%BE%D0%B3%D0%B8-%D0%A0%D0%BE%D0%B4%D0%BE%D0%B2-%D0%A0%D0%B0%D1%81%D1%8B-%D0%92%D0%B5%D0%BB%D0%B8%D0%BA%D0%BE%D0%B9/rua-7-2-726/>

¹³⁶⁸ Chakrasmabharam Manadala: <http://www.universal-tao.com/Tao-Buddhist/Tao-BuddhistMeditation1.html>

КаБаЛа: <http://tvoyhram.ru/severnrelig/severnrelig26.html>

But here is quotation from "[Praved]", which reveals the sense of this ancient word in the Russian language: "That servitude can bear? But, imaginary nature, and triangles! But triangles, [v] about -[eme] after being put to each other, will create the most beautiful form. It is called so - [MerKaBa], otherwise - to measure With [diavolom], KA, god. To compare - task both. About this we already spoke" ([Pravedy] "servitude, [Merkaba]").

А вот цитата из «Правед», раскрывающая смысл этого древнего слова в Русском Языке:

«Что КаБаЛа в состоянии родить? А, мнимость, и треугольники! А треугольники, в Об-ёме наложившись Друг на друга, создадут красивейшую форму. Она называется так — МерКаБа, Иначе — Мерять Дьяволом, Ка, Бога. Сравнить — задача Оба. Об этом мы уж говорили» (Праведы «Кабала, Меркаба»).

¹³⁶⁹ Star Tetrahedron and Body:

http://www.mifologies.ru/index.php?option=com_content&view=article&id=233%3A2010-04-12-14-13-03&catid=46%3A2010-01-24-14-34-55&showall=1 :

People It is no matter how paradoxical, but we are altogether only geometric figures both outside and from within. In connection with this it is possible to speak about the components of star -[tetraedrona] around our bodies, then it should be noted that the tetrahedron, directed by apex upward, either to the sky, is man, and that, which indicates by apex downward, or to the earth, it is female. This relates both to the men and to the women. There are only two methods symmetrically to be entered in the star - [tetraedron]. If the apex of the base of man tetrahedron is directed forward, then this is suitable for a man. But if the apex of the base of female tetrahedron is directed forward, then woman is entered into the star -[tetraedron]. Star -[tetraedron] will be joined with the human body in the region of coccyx. If you bounce, your external by star- tetrahedron takes off together with you, while if you sit down yourselves, then she descends together with you.

¹³⁷⁰ Tarot 10: [http://en.wikipedia.org/wiki/The_Chariot_\(Tarot_card\)](http://en.wikipedia.org/wiki/The_Chariot_(Tarot_card))

¹³⁷¹ John Opsopaus, 5 Days out of Time: <http://web.eecs.utk.edu/~mclennan/BA/FDOT.html>

¹³⁷² Phillips, Article 37: Seven Musical Notes: <http://smphillips.8m.com/article-37.html>

¹³⁷³ There is an Nepali saying: 7 is good, 8 is better.

¹³⁷⁴ <http://www.absoluteastronomy.com/topics/Yoni> <http://cosmicgemslanka.com/blog/tag/types-of-yoni/>

¹³⁷⁵ http://www.cassandraeason.com/wheel_of_the_year/june.htm

¹³⁷⁶ These eightfold connections also occur in a vertical (or horizontal) plane, whereby key points of the temple of Jerusalem are aligned with the Cabalistic Tree of Life via a man with outstretched arms. Here the 7 planets

(Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon) plus Earth are aligned with the human body and with the ten Sephiroth: i.e. the powers prior to the letters of the alphabet (figure 130). Here, 3 planets: Jupiter, Mars and Venus align with two Sephiroth each,¹³⁷⁶ while four planets align with one.

Jupiter	with	Chokmah Binah	Wisdom Understanding
Mars		Chesed Geburah	Love Power
Venus		Netzach Hod	Endurance Majesty

Yet another modern alignment includes the planets Pluto Neptune and Uranus, and now links 11 inner Hebrew letters with the planets and 12 outer letters with the 12 signs of the zodiac. Meanwhile, we find quite different arrangements where the 22 letters of the early Hebrew alphabet are aligned with the 66 (3 x 22) books of the Old and New Testament in a Bible Wheel (figure 134).

All shared a common goal of finding regular patterns in the world. The real divisions between cultures lay at a more subtle level. Some cultures used the letters of alphabets, numbers of arithmetic and shapes of geometry establish 1:1 correlations with the visible world. Others, became fascinated by the beauties and harmonies of conceptual, philosophical, psychological, mental worlds. Some believed these two goals were not related: others, yes. There are obvious analogies between the Cabalistic man/temple diagram, Turkic Tamganin linking runes and human movements,¹³⁷⁶ runic variants, and traditional versions of Vitruvian man.

¹³⁷⁷ Prime Number: http://en.wikipedia.org/wiki/Prime_number

¹³⁷⁸ Nautilus Spiral. While the Nautilus is often cited as an example of the Fibonacci spiral there are claims to the contrary: <http://www.shallowsky.com/blog/science/fibonautilus.html>

¹³⁷⁹ Earth Number: <http://www.numberscience.plus.com/IsaiahGtPyramid.html>

¹³⁸⁰ Pavitraropana: <http://www.tribuneindia.com/2003/20030810/spectrum/main2.htm>

which also used to be observed on full moon day, but is now more or less outdated. A required number of rings, bracelets or necklets of twisted strands of cotton thread, with a varying number of knots, were made. These, called pavitras or ponvates, were sprinkled with panchgava, the five products of the cow (milk, curd, clarified butter, dung and urine), washed, consecrated and worshipped. They were then offered to different gods, wound around the Shiva lingam (the phallic symbol of the deity), laid at Lord Vishnu's feet, given to the family priest and so on. The best ponvate was nine-stranded, with 108 twists and 24 knots and reached down to the knees.

¹³⁸¹ Tavatimsa: <http://www.vipassana.info/t/taavatimsa.htm>:

The chief difference between these two worlds seems to have been that the Pāricchattaka tree grew in Tāvātimsa, and the Cittapātali tree in Asurabhavana. In order that the Asuras should not enter Tāvātimsa, Sakka had five walls built around it, and these were guarded by [Nāgas](#), [Supannas](#), [Kumbhandas](#), [Yakkhas](#) and Cātummahārājika devas (J.i.201ff; also DhA.i.272f). The entrance to Tāvātimsa was by way of the Cittakūtadvāraṭṭhaka, on either side of which statues of Indra (Indapatimā) kept guard (J.vi.97). The whole kingdom was ten thousand leagues in extent (DhA.i.273), and contained more than one thousand pāsādas (J.vi.279). The chief features of Tāvātimsa were its parks - the Phārusaka, Cittalatā, Missaka and Nandana - the Vejayantapāsāda, the Pāricchatta tree, the elephant-king Erāvana and the Assembly-hall Sudhammā (J.vi.278; MA.i.183; cp. Mtu.i.32). Mention is also made of a park called Nandā (J.i.204). Besides the Pāricchattaka (or Pārījāta) flower, which is described as a Kōvilāra (A.iv.117), the divine Kakkāru flower also grew in Tāvātimsa (J.iii.87). In the Cittalatāvana grows the āsāvātī creeper, which blossoms once in a thousand years (J.iii.250f).

¹³⁸² http://216.239.59.104/search?q=cache:IGuIyy0OgJoJ:www.sunbridge.edu/programs/astonomy_notes.doc+14+year+cycle+astronomy&hl=en

¹³⁸³ <http://www.buddhamind.info/leftside/artv/build/asia.htm>

At the centre is a massive tower meant to represent Mount Meru, the city of Brahma and the home of the gods. Its upper portion is divided into seven major levels and subdivided into 33 lesser tiers (the 33 heavens). Indra sits in the 33rd, presiding over the universe. By virtue of its physical height the central tower pierces the sky, becoming one with the heavens themselves. In legend the tower was surrounded by 13 concentric circles: seven oceans and six mountain ranges, the last dropping into the great primordial ocean. In Angkor, architects contented themselves with fewer than 13 rings but did not stint in creating grandeur on a scale worthy of heaven's giants - the outer wall of Angkor is 12 kilometers on a side!

¹³⁸⁴ Table 121: Resource Guide to Japanese Pilgrims: <http://www.onmarkproductions.com/html/holy-mountains-sacred-shrines.html>

33 Kannon Sites (Chugoku)

33 Kannon Sites (Hokkaido)
 33 Kannon Sites (Kamakura)
 33 Kannon Sites (Kanto)
 33 Kannon Sites (Kyushu)
 33 Kannon Sites (Musashino, Kanto)
 33 Kannon Sites (Ooshuu, Tohoku)
 33 Kannon Sites (Saigoku)
 33 Kannon Sites (Saijyou, Yamagata)
 33 Kannon Sites (Tsugaru, Aomori)
 Cf. Chugoku: http://wikitravel.org/en/Chugoku_33_Kannon_Temple_Pilgrimage

Other holy sites in Japan

13 Jusan Butsu Sites (Kamakura)
 13 Jusan Butsu Sites (Kyoto)
 13 Jusan Butsu Sites (Yamato, Nara)
 20 Kobo Daishi Sites (Shikoku)
 24 Jizo Sites
 34 Kannon Sites (Chichibu)
 36 Fudo Myo-o Sites (Kanto)
 36 Fudo Myo-o Sites (Kyushu)
 49 Sites for Yakushi Nyorai (Kyushu)
 88 Holy Sites (Kanto)
 88 Holy Sites (Kyushu)
 88 Holy Sites of Shikoku (Shikoku)
 88 Sites (Shinokuri; Fukuoka)
 100 Sites Sacred to Kannon
¹³⁸⁵ CA 170^{ra} (463^v, c. 1516):

Di queste mia superfizie curvilinie molte ne son quadrabile in se medesime colla trasmutazione delle sue propie parte nel suo tutto, e molto ne son che colle sue propie parte sono in quadrabile, ma si da quadrati equali loro, tolti d'altre superfizie. E con queste si compone l'ultima mia opera di cento 13 libri da me composti nella quale è 33 modi variati di dare quadrati rettilini equali a circoli, cioè equali in quantità.

¹³⁸⁶ <http://www.markfarrar.co.uk/gzimmerman01.htm>

¹³⁸⁷ <http://members.aol.com/maatmythology/part6.htm>

¹³⁸⁸ 33 Mysteries Facts: http://home.earthlink.net/~acb_33/33facts1.html

Cf. The Syrian king Theias slept with his daughter Myrrha for 11 nights. On the twelfth he discovered who she was and she was turned into the myrrh tree. The 11 nights refer to the emanation of cosmic energies from Capricorn through the other 11 signs of the zodiac. The three decans (10 degree divisions) of these 11 signs give the 33 degrees of masonry and the 33 vertebrae of the spine. <http://members.aol.com/maatmythology/part6.htm>

¹³⁸⁹ Yoginis: <http://www.shivashakti.com/tripura.htm>

¹³⁹⁰ Letters,	Divisions,	Pieces	Knots
2 Letters	2 Divisions	2 Pieces	
3 Letters	3 Divisions	3 Pieces	3 Knots
4 Letterss	4 Divisions		
5 Letters	5 Divisions		
6 Letters	6 Divisions	6 Pieces	
7 Letters	7 Divisions	7 Pieces	
8 Letters	8 Divisions		
9 Letters	9 Divisions		9 Knots
10 Letters	10 Divisions		
11 Letters	11 Divisions		
12 Letters	12 Divisions		
13 Letters	13 Divisions	13 Pieces	
14 Letters	14 Divisions	14 Pieces	
15 Letters			
16 Letters	16 Divisions		

17 Letters			
18 Letters			
19 Letters			
20 Letters			
21 Letters			
22 Letters			
23 Letters			
24 Letters	24 Divisions		24 Knots
25 Letters			
26 Letters			
27 Letters	27 Divisions		
28 Letters			
29 Letters			
30 Letters			
31 Letters			
32 Letters			
33 Letters			
34 Letters			
35 Letters			
36 Letters	36 Divisions		36 Knots
37 Letters			
38 Letters			
39 Letters			
40 Letters			
42 Letters			
44 Letters			
48 Letters			
49 Letters	49 Divisions	49 Pieces	49 Knots
50 Letters			
51 Letters		51 Pieces	
52 Letters	52 Divisions	52 Pieces	
53 Letters			
54 Letters		54 Pieces	
55 Letters			
56 Letters			
57 Letters			
58 Letters			
60 Letters			
61 Letters			
64 Letters	64 Divisions		
68 Letters			
69 Letters			
72 Letters	72 Divisions	72 Pieces	
74 Letters			
81 Letters			
97 Letters			
108 Letters	108 Divisions	108 Pieces	108 Strands

¹³⁹¹ Kushti Girdle: <http://en.wikipedia.org/wiki/Zoroastrianism>

The metaphor of the "path" of *Daena* is represented in Zoroastrianism by the [muslin](#) undershirt *Sudra*, the "Good/Holy Path", and the 72-thread *Kushti* girdle, the "Pathfinder".

Kushti: <http://www.punediary.com/html/NAVJOTE%20CEREMONY.htm>

The *Kushti* is worn wound three times around the waist. It is tied twice in a double knot in the front and back, the ends of the *Kushti* hanging on the back. The *Kushti* is made of 72 fine, white and woollen threads, which represent the 72 chapters of the *Yasna*, the primary liturgical collection of texts of the *Avesta*.

¹³⁹² 72 Threads: <http://www.facebook.com/notes/dastur-drjivanji-jamshedji-modi-%D8%AF%D8%B3%D8%AA%D9%88%D8%B1->

<http://www.esotericarchives.com/agrippa/agrippa2.htm>
<http://www.soothsayers-india.com/Concept-of-the-Kala-Purusha-in-astrology.html>
<http://www.soothsayers-india.com/Concept-of-the-Kala-Purusha-in-astrology.html>
http://www.newdharma.org/royal_chron.htm

¹³⁹³ Jade Emperor: http://en.wikipedia.org/wiki/Jade_Emperor

¹³⁹⁴ See Agrippa De Occulta philosophic, Book II. (part 1):

<http://www.esotericarchives.com/agrippa/agrippa2.htm>

¹³⁹⁵ Kala Purusha: <http://www.soothsayers-india.com/Concept-of-the-Kala-Purusha-in-astrology.html>

¹³⁹⁶ Ibid: Kala Purusha: <http://www.soothsayers-india.com/Concept-of-the-Kala-Purusha-in-astrology.html>

¹³⁹⁷ The Royal Chronology of India refer to this as the Priest Split and dates it at 3000 B.C.:

http://www.newdharma.org/royal_chron.htm

¹³⁹⁸ Formerly at: http://slavlib.net/viewpage.php?page_id=26

Zervan - the spirit of time and human destiny. Символизирует собой "вечность вечную" (Вселенную), из недр которой происходят Свет и Тьма (Добро и Зло), образующие своей борьбой существование нашего мира. Symbolizes the "eternal eternal" (Universe), from the depths of which there are Light and Darkness (Good and Evil), forming its fight existence of our world.

Примечание: символ заимствован из древнеиранской арийской ведической культуры. Note: The symbol is derived from ancient Iranian Aryan Vedic culture.

¹³⁹⁹ Zurvanism: <http://en.wikipedia.org/wiki/Zurvanism>

¹⁴⁰⁰ Tetramorph: <http://www.uer.varvar.ru/tetramorf.htm>

¹⁴⁰¹ 4 Beasts: [Makariy] Egyptian. Spiritual conversations (1.3): <http://www.uer.varvar.ru/tetramorf.htm>

¹⁴⁰² Point, spectrum, figure: <http://www.inner.org/hebleter/yud.htm>

¹⁴⁰³ Formerly at: http://pages.prodigy.net/kalusaa/angelic_enneagram.htm

¹⁴⁰⁴ Enneagram: <http://www.enneagram.com/enneagram.html>

¹⁴⁰⁵ Kosmokratoras:

[http://books.google.com/books?id=E6A3AAAAIAAJ&pg=PA43&lpg=PA43&dq=kosmokratores+planets&source=bl&ots=7jwF8cc9gG&sig=qcwwm6lf-](http://books.google.com/books?id=E6A3AAAAIAAJ&pg=PA43&lpg=PA43&dq=kosmokratores+planets&source=bl&ots=7jwF8cc9gG&sig=qcwwm6lf-MeeuuoHZgx9J5HPPFs&hl=en&ei=xfVCTNiRD4XeOOfq1NIM&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBQQQ6AEwAA#v=onepage&q=kosmokratores%20planets&f=false)

[MeeuuoHZgx9J5HPPFs&hl=en&ei=xfVCTNiRD4XeOOfq1NIM&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBQQQ6AEwAA#v=onepage&q=kosmokratores%20planets&f=false](http://books.google.com/books?id=E6A3AAAAIAAJ&pg=PA43&lpg=PA43&dq=kosmokratores+planets&source=bl&ots=7jwF8cc9gG&sig=qcwwm6lf-MeeuuoHZgx9J5HPPFs&hl=en&ei=xfVCTNiRD4XeOOfq1NIM&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBQQQ6AEwAA#v=onepage&q=kosmokratores%20planets&f=false)

Cf. : http://www.herealittletherealittle.net/index.cfm?page_name=Demons:

kosmokratoras. Friberg's *Analytical Lexicon to the Greek New Testament* defines this word as "one holding power over the world; plural in the NT for devilish forces, spirit-beings who control parts of the world system, world rulers (EP 6.12)." Paul here clearly states that the fallen angels hold sway over the world! Paul goes on to describe the "whole armor of God" that is needed to defeat these wicked angels in the heavens and spiritual world rulers (Eph. 6:13-18).

¹⁴⁰⁶ Saint Paul: http://www.herealittletherealittle.net/index.cfm?page_name=Demons

¹⁴⁰⁷ Deus: Unitas simple, Principium, Terminus a quo, Fons essentiarum, Actus primus, Ens entium, Natura naturans.

¹⁴⁰⁸ Adam: http://kheph777.tripod.com/art_alephbeth.html

The name of the animals were not the only inheritance handed down by Adam to the generations after him, for mankind owes all crafts to him, especially the art of writing, and he was the inventor of all the seventy languages.

¹⁴⁰⁹ Tarot of the Bohemians: <http://www.sacred-texts.com/tarot/tob/index.htm>

Tarot and its History. Trionfi: <http://trionfi.com/>

Tarot art database: <http://www.alchemywebsite.com/Tarot/Database/tarot0.html>

¹⁴¹⁰ 64 letter alphabet <http://www.theresnothingtodohere.com/blog/archives/000205.html>

¹⁴¹¹ Cf. Virga Aurea: <http://www.esoblogs.net/wp-content/gallery/la-virga-aurea/virga4.jpg>

¹⁴¹² Hnefatafl: <http://boardgamegeek.com/thread/348598/this-too-is-hnefatafl-although-not-all-tafl-games>

¹⁴¹³ Hneftafl: <http://hem.bredband.net/b512479/>

¹⁴¹⁴ Hneftafl: <http://hem.bredband.net/b512479/>

1. Two players may participate. One player plays the king's side, with a king and twelve defenders, while the other player plays the twenty-four attackers.
2. The game is played on a board with 11×11 squares. Initially, the king is placed on the central square with his twelve defenders placed on the two closest squares in each orthogonal direction and on the

closest square in each diagonal direction. The twenty-four attackers are placed in four rectangular formations along the edges.

¹⁴¹⁵ For instance, <http://www.gemworld.com/US-Symbol-1dol.html>

¹⁴¹⁶ For a description of this and other games see: Got game:
<http://www.underconsideration.com/speakup/archives/002338.html>

¹⁴¹⁷ I ching and Hesiod: Olympic game: <http://trionfi.com/tarot/new-themes/hesiod/>

¹⁴¹⁸ 19 x 19 Grid: <http://www.greatdreams.com/iu2-266b.gif>

¹⁴¹⁹ Wiki: [http://en.wikipedia.org/wiki/Go_\(game\)](http://en.wikipedia.org/wiki/Go_(game))

¹⁴²⁰ Wei Qi: [http://en.wikipedia.org/wiki/Go_\(board_game\)](http://en.wikipedia.org/wiki/Go_(board_game))

¹⁴²¹ The Kabbalah: books.google.com/books?isbn=0877285578

¹⁴²² Phoenician: <http://www.wordgame.64g.ru/meta3/melens.htm>

¹⁴²³ Bonitas, Magnitudo, Duratio, Potestas, Sapientia, Voluntas, Virtus, Veritas, Gloria

¹⁴²⁴ Table 124: Raymond Lull, 27 Principles

Duration, Contrariety, Memory

Glory, Minority, Order

Goodness, Difference, Potential

Greatness, Concordance, Object

Power, Beginning, Intention

Truth, Equality, Justice

Virtue, Majority, Operation

Will, End, Vacuum

Wisdom, Middle, Transcendent Point

¹⁴²⁵ Simon F, as above: <http://simonf.tumblr.com/post/2324786426/llulls-4-outer-rings-rings-1-2-3-4-each-have>

¹⁴²⁶ Table 125. Combinations of letters and sounds relating to Bruno's Composition of Images (De Imaginum Compositione, 1591, cf. figure 295.b): <http://www.esotericarchives.com/bruno/imaginum.htm>

A	B	C
Baptizator	Cum urceo	Lavat
D	E	F
Miles	Cum vexillo	Saltat
G	H	I
Faber	Ascia	Purgat
K	L	M
Sutor	Forfice	Scincit
Ibi A B C	Reddit	Ba ba ba
D E F	Reddit	Mi mi mi
G H I	Reddit	Fa fa fa
A H M	Red.	Ba fa su
K H C	Red.	Su fa la
G E I	Red.	Fa mi pu
D H C	Reddit	Mi fa la

¹⁴²⁷ Warburg: <http://warburg.sas.ac.uk/index.php?id=446#inside>

¹⁴²⁸ Warburg: <http://warburg.sas.ac.uk/index.php?id=446#inside>

¹⁴²⁹ Ars Combinatoria: <http://www.whitneyannetrettien.com/arscombinatoria/>
(Westerhoff 465).

Westerhoff, Jan C., *Poeta Calculans: Harsdorffer, Leibniz, and the mathesis universalis*, Journal of the History of Ideas - Volume 60, Number 3, July 1999, pp. 449-467

¹⁴³⁰ <http://www.whitneyannetrettien.com/arscombinatoria/>

¹⁴³¹ Vattan: http://www.sacredscience.com/archive/GodwinArcheometer.htm#_ftn11

La Gnose 9 (1910), 185. (MS. 1823, Notebook 2, f. 44')

¹⁴³² Archeometer: <http://www.sacredscience.com/archive/ArcheometerDiagrams.htm>

¹⁴³³ Archeometer: http://2.bp.blogspot.com/_9nNsDjmKu3A/Sv5Vg_0KeRI/AAAAAAAAA10/U5Os1wZz-8M/s1600-h/imagem.bmp

<http://www.taringa.net/posts/info/4905137/Arque%C3%B3metro,-el-mapa-de-los-s%C3%ADmbolos-sagrados.html>

http://www.sacredscience.com/archive/ArcheometerDiagrams_files/image007.jpg

http://www.sacredscience.com/archive/ArcheometerDiagrams_files/image010.jpg

¹⁴³⁴ Archeometer: <http://www.sacredscience.com/archive/GodwinArcheometer.htm>

¹⁴³⁵ Umbanda: translated via Babelfish from:

<http://umbandadobrasil.no.comunidades.net/index.php?pagina=1415145307>

¹⁴³⁶ Adamic Alphabet

Notes: Chapter 12

¹⁴³⁷ Book of Nature: <http://elab.eserver.org/hfl0247.html>

¹⁴³⁸ Alphabet of Nature: <http://www.sirbacon.org/alphabetofnature.htm>

¹⁴³⁹ Inglinists. A modern version is called neo-paganist: <http://www.asianews.it/news-en/Supreme-Court-outlaws-neo-pagan-sect-1261.html>:

The Omsk Inglinist Church was founded in 1992. It opened its "Temple of the Wisdom of Perun" the following year and set up seminaries for men and women. It is largely self-financed although it does receive funds from some corporate sponsors. Its congregation is estimated at about 3,000.

Its name and that of its followers comes from the Russian *Ingliá*, which means "infinity".

Inglinists also call themselves "Old believers" even though they are in no way related to the *Pravoslavnie Starovery*, the "Orthodox Old Believers", who broke away in 1652 from the then reforming Russian Orthodox Church.

Inglinist religious doctrine draws from different sources blending many Western and Hindu ideas whilst using pre-Christian Russian pagan symbolism.

¹⁴⁴⁰ New archaeological evidence confirms high culture in the city of Arbila in Iraq (148,000 B.C.). In this context, claims of sources that go back to at least 104,000 B.C. and references to events going back to over 600,000 B.C. deserve more careful attention.

¹⁴⁴¹ <http://borodaroda.narod.ru/karuna-ru.html>

[kh]' Arian [Karuna] ([runika]) - the priestly written language from the composition of 256 runes, which became the basis of ancient Sanskrit and language of devanagari (from the words of " Virgin on the mountain of " , since because of it, the ancient priests of India and Tibet from the mountains transferred their messages and knowledge to people, through the priestesses. demonstrating by the language of body similar to the runes figures) [kh]' Arian runes, i.e., the secret means, which transmit the enormous volume of the ancient knowledge of [slavyano]- Arian kinds, served as fundamental base for creating not only Slav [runitsy] on the basis of " features and [rezov]" , but also other [uproshchennykh] forms of the letter: ancient Sanskrit, devanagari, germane- Scandinavian [Runiki] and many others. [kh]' Arian [Karuna] did not disappear, but it continues to remain the basic form of letter in the priests of Old-Russian [Ingliisticheskoy] church (orthodox Old-Believers).

¹⁴⁴² Or 1 unformed, non-manifest source (avyakta) plus 24 elements.

¹⁴⁴³ There are three main strands. A first strand involves runic alphabets. Chapter one outlines this strand which begins in the Slavic tradition and leads to runic alphabets in Middle Asia, which are brought to Europe via a "corridor" north of the Caspian and Black Sea, roughly corresponding to old Turkmenistan. The carriers are the Sarmatians, Scythians, Alans, Bulgarians. A second strand (Chapters 7-8) is by sea along (what are now) the spice routes, linking India with Indonesia in the East and Africa in the West explores how these connections throw new light on the sources of Ethiopian, Egyptian and Hebrew alphabets. A third strand is by land along (what are now) the Silk Roads. Chapter 9 explores how this strand leads to standard versions of Aryan (Old Persian), Babylonian, Ugaritic, Phoenician, Hebrew. Details of routes are explored in Appendix 5, details of abjads, Egyptian, Chaldean are explored in Appendices 7-9.

¹⁴⁴⁴ Tamganin: <http://kokturukce.blogspot.nl/2008/09/gktrk-yazlarnn-harflerinin-kkeni-4.html>

¹⁴⁴⁵ Tantuine:

<http://wushushaolinkungfu.com/images/websiteforms/yellowbeltforms/tantuitwoTantuine/tantuiseven.png>

¹⁴⁴⁶ Alphabet of the VseYaSvetnaya Slavs: <http://dm80.ru/lib/azbuka-history.pdf>

Around 14 thousand years ago there was a planetary civilization of earthlings State and consisted of the One Humanity. Before statehood was built on Biological principles of ascent of a living organism with a single head. In as such, " writing on paper " in ancient times there was no pressing need , as storage and transmission of information carried by the energy- term.It's like now for instance we use our computers , televisions , internet and mobile phones for recording, storing and transmitting information , and in fact she wrote and paper has become less relevant. Similarly, in ancient times, there was no

need use paper and other media for the storage and transmission of information. Around 8,000 years ago, there was a gradual separation of the Nation. At the same time two-dimensional planar Writing was introduced. Since people stopped taken of the multidimensional spatial Writing, there is a need use a variety of media for its preservation and transmission.

Cf. <http://dm80.ru/lib/azbuka-history.pdf>

¹⁴⁴⁷ Charter: <http://gifakt.ru/archives/sots/interesnoe/bukva-eto-edinica-smysla/>

¹⁴⁴⁸ Spicetrade: http://en.wikipedia.org/wiki/Spice_trade

¹⁴⁴⁹ Also written Hiragana, Katagana.

¹⁴⁵⁰ Fellman, Bruce (2000) "The Birthplace of the ABCs." *Yale Alumni Magazine*, December 2000:

http://www.yalealumnimagazine.com/issues/00_12/egypt.html

"When you were captured, you were simply put to work doing your old job, but for the other side, and so these 'Asiatic' troops, who were probably already quite Egyptianized, had to find a way to talk to their new comrades."

They also had to deal with civil servants, all of whom could read and write hieratic. And somewhere out there in the desert, suggests Darnell, inventive scribes, to enable the captured troops to record their names and other basic information, apparently came up with a kind of easy-to-learn Egyptian shorthand.

See also Proto- Sinaitic Script: http://en.wikipedia.org/wiki/Proto-Sinaitic_script

¹⁴⁵¹ Stan Tenen - Alphabet in Our Hands (1992):

<http://www.meetingtent.com/MeetingTent2008/AboutDVDs.html>

For an introduction see: <http://horrorhasaface.blogspot.com/2009/09/stan-tenen-alphabet-in-our-hands-1992.html>

¹⁴⁵² Egyptian 1 = Cussaeum alphabet.

¹⁴⁵³ Egyptian 4 = Mercurius Thoyt, Mercurianum, and a version of Indicum (Postel, 1538).

¹⁴⁵⁴ Amharic, Aethiopisch, Ethiopien.

¹⁴⁵⁵ Omniglot: <http://www.omniglot.com/writing/ethiopic.htm>

The Ge'ez or Ethiopic script possibly developed from the Sabaeen/Minean script. The earliest known inscriptions in the Ge'ez script date to the 5th century BC. At first the script represented only consonants. Vowel indication started to appear in 4th century AD during the reign of king Ezana, though might have developed at a earlier date.

¹⁴⁵⁶ Ethiopic: http://www.ethiopic.com/ethiopic_alphabet.htm

¹⁴⁵⁷ In the West, Mercury is messenger of the gods and the god of communication and writing. In Egypt, he seems also to have been a messenger between India in the East and Africa in the West.

¹⁴⁵⁸ Alphabet des Indiens Ethiopiques ou des Nubiens which is a subset of an Autre Alphabet des Indiens.

¹⁴⁵⁹ 970 - 931 B.C.: <http://en.wikipedia.org/wiki/Solomon>

¹⁴⁶⁰ Esdras: <http://bible.org/article/book-ezra>

¹⁴⁶¹ This differs from recent claims that the latter inspired the former.

A brief survey of Syriac alphabets showed that Abraham was, at best, responsible for a version. The final section of chapter 7 explores how awareness of Indian alphabets leads to shifts in the ordering of letters. Letters which had been near the beginning of alphabets (e.g. shape 5 – 6: S Sh) are moved towards the back (letter 21: Shin). Letter Iod, which begins as Jai – Jaman (letter 23-24) is moved back to letter 18 and ultimately to letter 10. In the Hebrew tradition, the end of the alphabet which had culminated in life, now becomes an ending and destruction of the physical that augurs in a new metaphysical and spiritual life in the present and in an apocalyptic world to come.

¹⁴⁶² Chapter 9 offers a framework for a big picture; 10 considers number and figure symbolism; 11 provides conclusions.

¹⁴⁶³ If we align the Babylonian ordering with Sanskrit, A as Ka is letter 1 and L as La is letter 28, fa or rather pa is letter 20. Hence the Al of alphabet also represents a lunar cycle.

¹⁴⁶⁴ The closely related A B J D is linked with abjads and qua numerical symbolism especially with some forms of Arabic.

¹⁴⁶⁵ While the number of Persian native speakers is estimated at 60-70 million and Arabic native speakers are approx. 280 million, there are an estimated 1.82 billion Muslims in the world making the a b t θ Model of enormous significance.

¹⁴⁶⁶ Saint Yves: <http://cplash.com/post/A-French-Prophet-of-India-s-Resurgence-in-the-19th-century186.html>

He is said to have been born in Bombay in 1838. He was obviously a man of distinction and noble bearing who wrote perfect French in admirable handwriting, styled himself Brahma-Guru-Pandit and taught Upanishadic philosophy as well as Samskrit. He corresponded with Saint Yves and other eminent personages, including a French General who showed him great respect. He undertook to teach the language of the Hindu scriptures to

Saint Yves and may have been the first to bring to his knowledge a secret 22 letter alphabet called *Vattan* which allegedly went all the way back to Manu and the origins of civilization, 56,000 years earlier (precisely from 53,761 BC) in Atlantis, and which had been kept hitherto solely within the scholarly hierarchy of Agarttha.

¹⁴⁶⁷ Vattanian Alphabet: <http://www.sacredscience.com/archive/GodwinArcheometer.htm>

¹⁴⁶⁸ Ibid.

¹⁴⁶⁹ Zurab Kapianidze, Mankind's First Alphabet: <http://geoalphabet.webs.com/sumer-1.htm>

According to the Georgians, the Hebrews derived their alphabet from the Sumerians.

¹⁴⁷⁰ Dunand, Maurice, *Byblia Grammata: Documents et recherches sur le développement de l'écriture en Phénicie*. Beirut: République Libanaise, Ministère de l'Éducation National des Beaux-Arts, 1945. Cf. Byblos Syllabary: http://en.wikipedia.org/wiki/Byblos_syllabary; <http://www.cedarseed.com/water/alphabet.html>:

This great and awesome invention was born around the same time in Egypt, Phoenicia and Mesopotamia, at the beginning of historical times. It was very imperfect in its first states. During the first half of the second millennium alphabetical writing appeared and this new step marked a considerable progress in the history of humanity. This step was taken in Phoenicia, maybe in Byblos.

¹⁴⁷¹ Proto-Canaanite: <http://www.viewzone.com/proto-canaanite.html>

¹⁴⁷² Wiki: History of the Alphabet: http://en.wikipedia.org/wiki/History_of_the_alphabet

The origins of the alphabet are unknown, but there are several theories as to how it developed. One popular proposal - the Proto-Sinaitic theory - is that the history of the alphabet began in Ancient Egypt,[citation needed] more than a millennium into the history of writing. Under this theory, the alphabet was invented to represent the language of Semitic workers in Egypt (see Middle Bronze Age alphabets), and was at least influenced by the alphabetic principles of the Egyptian hieratic script. If correct, nearly all alphabets in the world today either descend directly from this development or were inspired by its design.

¹⁴⁷³ E.g. Omniglot: <http://www.omniglot.com/writing/types.htm#semphon>

These scripts could also be called logophonetic, morphophonemic, logographic or logosyllabic.

¹⁴⁷⁴ Sir William Jones: [http://en.wikipedia.org/wiki/William_Jones_\(philologist\)](http://en.wikipedia.org/wiki/William_Jones_(philologist))

¹⁴⁷⁵ Cf. Lawrence Austine Waddell, *The Aryan Origin of the Alphabet: Disclosing the Sumero Phoenician Parentage of our Letters Ancient and Modern*, Kessinger Publishing, 2005: <http://www.amazon.com/Aryan-Origin-Alphabet-Disclosing-Phoenician/dp/0766185834>

¹⁴⁷⁶ Isaac Taylor, *The alphabet: an account of the origin and development of letters*. London: K. Paul, Trench, 1883.

¹⁴⁷⁷ For an example of amendments to the important approach of Isaac Taylor:

<http://s155239215.onlinehome.us/turkic/31Alphabet/TaylorIsaakAsianicAlphabetEn.htm>

¹⁴⁷⁸

Amanjolv: <http://s155239215.onlinehome.us/turkic/31Alphabet/Amanjolv/AmanjolvAlphabetTableEn.htm>

cf. Baikorov, Kylasov, Mukhamadiev.

¹⁴⁷⁹ Cf. Wadi Halfa (Sudan),

¹⁴⁸⁰ i.e. Gulch of Terror. See: Elizabeth j. Himmelfarb, *First Alphabet Found in Egypt*, *Archaeology*, Volume 53 Number 1, January/February, 2000: <http://www.archaeology.org/0001/newsbriefs/egypt.html>

¹⁴⁸¹ Ludwig, Morenz, *Die Genese der Alphabetschrift*, Ergon 2011.

¹⁴⁸² Byblos: <http://www.omniglot.com/writing/phoenician.htm>

¹⁴⁸³ Ras Shamra: http://en.wikibooks.org/wiki/User:Vuara/Who_really_invented_the_alphabet

¹⁴⁸⁴ Bulgarian Alphabet: http://en.wikipedia.org/wiki/Bulgarian_language

¹⁴⁸⁵ Chuvash: http://en.wikipedia.org/wiki/Chuvash_language

¹⁴⁸⁶ Macedonian: <http://www.omniglot.com/writing/macedonian.htm>

¹⁴⁸⁷ Macedonina Alphabet: <http://www.unet.com.mk/ancient-macedonians-part2/spomenici2-e.htm>;
<http://www.unet.com.mk/ancient-macedonians-part2/spomenici3-e.htm>

Cf. <http://www.balkanforum.info/fl6/sprachen-balkan-29966/index9.html>

¹⁴⁸⁸ Armenian Alphabet: http://en.wikipedia.org/wiki/Armenian_alphabet:

The Armenian alphabet is an alphabet that has been used to write the Armenian language since the year 405 or 406. It was devised by Saint Mesrop Mashtots, an Armenian linguist and ecclesiastical leader.

¹⁴⁸⁹ Evolution of the Armenian alphabet: http://www.tacentral.com/manuscripts_miniatures/images/bigmap.jpg

¹⁴⁹⁰ Or so the the calim. Re: Omsk and Old religions:

http://abbreviator.ucoz.ru/news/kh_arijskaja_karuna_runika_ka_runa/2010-11-23-95

Cf. <http://priroda.inc.ru/blog/duh/duh22.html>

¹⁴⁹¹ Andronovo: http://en.wikipedia.org/wiki/Andronovo_culture

- ¹⁴⁹² Oxus: http://findarticles.com/p/articles/mi_hb3284/is_n259_v68/ai_n28640825/
- ¹⁴⁹³ BMAC: http://en.wikipedia.org/wiki/Bactria%E2%80%93Margiana_Archaeological_Complex
Turkic Cultures and Weaving: <http://www.tcoetribalrugs.com/article39SingaporePowerPt.html>
Aryan Problem: http://s155239215.onlinehome.us/turkic/btn_Archeology/MiddleAsianEthnogenesisEn.htm
- ¹⁴⁹⁴ While other centres such as Egypt, Babylon, Sumeria remain important these were later.
- ¹⁴⁹⁵ Sven Hedin: http://en.wikipedia.org/wiki/Sven_Hedin
Hedin, in addition to Nikolai Przhevalsky and Sir Francis Younghusband, Sir Aurel Stein, were active players in the British-Russian struggle for influence in Central Asia, the Great Game.
Great Game: http://en.wikipedia.org/wiki/Great_Game
- ¹⁴⁹⁶ E.g. Raphael Pumpelly (1837 – 1923), Explorations in Turkestan: With an Account of the Basin of Eastern Persia and Sistan. Expedition ... (1905).
- ¹⁴⁹⁷ Viktor Sarianidi: <http://bialczynski.wordpress.com/2010/07/20/gonur-%E2%80%93-stara-koliba-zerywanow-haplogrupy-r1a1a/>
- ¹⁴⁹⁸ Altyn Tepe:
http://books.google.nl/books?id=QQMzQ_k3ty0C&pg=PA118&lpg=PA118&dq=altyn+turkmenistan+mohenjo+daro&source=bl&ots=3yD44r6IL-&sig=VlewDr-1tyHlPyhQAfOioEaQWWE&hl=en&sa=X&ei=aZBSUrYDma_0QWNvoGADw&redir_esc=y#v=onepage&q=altyn%20turkmenistan%20mohenjo%20daro&f=false
- ¹⁴⁹⁹ Wiki: World Alphabet Distribution
- ¹⁵⁰⁰ Indus Valley: <http://www.andaman.org/BOOK/F1-IndusCivilization/indus.htm>
Indus Valley Script: <http://www.andaman.org/BOOK/F1-IndusCivilization/Indus-Script.jpg>
<http://ki-jaana-main-kaun.blogspot.com/2010/10/we-invented-sanskrit-script.html>
- ¹⁵⁰¹ Tripolya also Trypillia said to mean 3 Fields: <http://evolution2.com.ua/showthread.php?t=296;>
<http://www.netaxs.com/~tdo/trypil.html>
For a comparative study see: <http://evolution2.com.ua/showthread.php?t=296>
- ¹⁵⁰² Pliska: <http://www.theapricity.com/forum/showthread.php?t=4965>
- ¹⁵⁰³ Klara Friedrich, The Mystery of Tatarlaka:
<http://www.magtudin.org/Mystery%20of%20Tatarlaka%20%20Part%204.htm>
- ¹⁵⁰⁴ Lepensky Vir: <http://www.megaliths.net/lepenskivir.png>; cf. Starcevo culture:
http://en.wikipedia.org/wiki/File:Neol%C3%ADtico_en_Europa.png
- ¹⁵⁰⁵ Vinca: <http://www.omniglot.com/writing/vinca.htm>
- ¹⁵⁰⁶ Vinca: http://en.wikipedia.org/wiki/Vin%C4%8Da_culture
The Vinča culture occupied a region of Southeastern Europe (i.e. the Balkans) corresponding mainly to modern-day Serbia, but also parts of Romania, Bulgaria, Bosnia, Montenegro, Macedonia, and Greece.
- ¹⁵⁰⁷ See, for instance, Al Cryptographie chez les Maures:
<http://www.mr.refer.org/numweb/spip.php?article144&artpage=2-4>
- ¹⁵⁰⁸ Old Turkic b2: http://en.wikipedia.org/wiki/File:Old_Turkic_letter_B2.svg
- ¹⁵⁰⁹ Sarakt: <http://svarga-bulletin.blogspot.com/2009/05/tangra.html>
- ¹⁵¹⁰ Bulgarian Runes: <http://www.theapricity.com/forum/showthread.php?t=4965>
Cf. Stone block with runic symbols from the village of Biala(white town), Varna district
- ¹⁵¹¹ Early Cyrillic: http://en.wikipedia.org/wiki/Early_Cyrillic_alphabet
- ¹⁵¹² El Yunani: <http://www.mr.refer.org/numweb/IMG/jpg/image1-19.jpg>
- ¹⁵¹³ Also called called the reed hut hieroglyph.
- ¹⁵¹⁴ Rho: <http://www.slideshare.net/star3salonica/hebrew-arabic-greek-alphabet-of-the-kabbalah>
- ¹⁵¹⁵ Hammer, Ancient Alphabets, 1806, p. 18:
http://books.google.nl/books?id=Km0IAAAAQAAJ&pg=PA18&hl=nl&source=gbg_toc_r&cad=4#v=onepage&q&f=false
- ¹⁵¹⁶ Euro: <http://www.euro.lt/en/about-the-euro-adoption-in-lithuania/the-euro-and-the-euro-area/history-of-the-euro/?print=1>
December 1995 – The European Council decided to adopt *the euro* as the name of the future single currency of the EU (the Lithuanian form in unofficial documents is *euras*). The official graphic symbol of the euro € is derived from the Greek letter *epsilon*, denoting the first letter of the word Europe. The symbol is crossed with two horizontal lines, symbolizing stability in the euro area. The alphabetic code for the euro is EUR, while the digital code is 978.
- ¹⁵¹⁷ Karuna: http://alexfl.ru/vechnoe/vechnoe_ist2.html
Различные формы существования. Проявление в настоящее время бытия, в свой срок, конкретной сущности. Указывает на незыблемость и проявленность, на то, что несет в себе сия суть – генетическое начало, через образ духа и крови.

¹⁵¹⁸ Est: cf. figure

124:



¹⁵¹⁹ Nero Cross: http://www.jesus-is-savior.com/False%20Religions/Wicca%20&%20Witchcraft/peace_sign.htm

¹⁵²⁰ Campaign for Nuclear Disarmament: http://en.wikipedia.org/wiki/Campaign_for_Nuclear_Disarmament

¹⁵²¹ Algiz: <http://en.wikipedia.org/wiki/Algiz>

¹⁵²² On earth, versions of these 3 letters become linked with symbols for wealth and different currencies. The South¹⁵²² is linked with Vav and U and a combination of I and S that we now call the dollar sign (\$). The North, associated with Kubera, the God of Wealth in India, becomes linked with the Yod, letter Y. In Old Turkic, a similar shape is connected with sh (Y), which is the symbol of the yuan in China and yen in Japan (Y). Its origins are much older. It is found in Karuna rune 54. Solace (VTEXA, Y) and karuna 56 (figure 370), appropriately called Ingli, looks remarkably like a £ sign. Sanskrit and Urdu also have a laa at the end of the alphabet which becomes the laam-alif as letter 29 in some versions of Arabic. Some of these symbols of money and wealth are subsets of the fourfold Algiz. Meanwhile the East and West, linked with Heh, is also linked with Ukranian letter Ye (e) and the Euro symbol (€).

¹⁵²³ This theme is found in Sabaen, Old Yemeni, and Musnad.

¹⁵²⁴ Hunnorum Elementa, Sclavonico Cyrillica, Glagolitica Illyrica, Hetrusco Eugubina

¹⁵²⁵ Kolard and Solard

Another example entails the Slavic symbols Kolard and Solard:

[SOLARD] - symbol of fiery renovation and transformation. This symbol is used by young people, who have entered family union and expecting appearance healthy posterity. To the wedding to bride gave adornments with [Kolardom] and [Solardom]. [KOLARD] - symbol of the sublimity of the fertility of the mother of the damp Earth, which obtains light, To [teplot] and [Lyubov] from the [Yarily]- sun; Symbol of prosperity of ancestors earth. The symbol of fire gives abundance and prosperity to the kinds, [sozidayushchim] for their descendants, into the glory of bright gods and multi-wise ancestors.¹⁵²⁵

In this case, the fourfold orientation is along the diagonals rather than the cardinal points (figure 359 a ff.). Even so the same principle continues. A single part of the symbol leads to Scytho-Sarmatian letter 73, CH, which recurs as Bulgarian Rune 73, CH and Hungarian rune:ty. These Slavic symbols are variants on a theme of spiritual force and force related to letters E and F (figure 7). Variants of this symbol become associated with the letters a and i in various languages (Chaldean 3, 5, 6, 7, 11; Samaritan 2, Egyptian 6, Phenician 4, 6). A similar pattern is evident in letters Aleph He Iod (Adami), and Aleph Iod (Graecum Cadmi).

¹⁵²⁶ Extending the base of the recumbent E in the Celtic swastika produces 4 Buki letters in different orientations. The example in the upper right hand quadrant leads to a letter Buki in old Cyrillic. When this letter is multiplied and realigned along the four quadrants it reproduces the shapes of Old Armenian letters 23 and 24 as well as the Celtic Swastika (figure 389i.f-i).

¹⁵²⁷ Or with an A - Ha as in the Arabic Musnad.

¹⁵²⁸ And subsequently with an A – H sequence.

¹⁵²⁹ Cf. Duret, 1613, p. 210.

Changing letter 5 to letter 1 was found earlier Ethiopian (figure 245).

¹⁵³⁰ Zemlya (Vseayasvetnaya): <http://i1.ytimg.com/vi/c5mWCb-W1Y/default.jpg>

¹⁵³¹ Re: Cylinders and Spiral Letters:

<http://www.youtube.com/watch?v=CvIiz0k9rEs&list=PLR0jNfKORpUHdYMRMGY0Q6YAIMNHTFC54>

¹⁵³² This function of establishing identity is sometimes twisted into becoming a means of imposing an external identity on persons. In the times of empires, this made the official language, as the lingua franca of a territory/territories, more powerful than others: Latin, Greek, Imperial Aramaic, Cyrillic and the colonial alphabets (French, Spanish, Portuguese, German, Dutch) are obvious examples.

¹⁵³³ Words make the man: <http://info.sadlier.com/Vocabulary-Blog/bid/88308/Vocabulary-Activity-Words-Make-The-Man>

¹⁵³⁴ Zodiacal Alphabet: <http://graal.over-blog.com/article-7363240.html>

¹⁵³⁵ Yat: <http://en.wikipedia.org/wiki/Yat>

The basic idea is simple. Runes were supposedly developed from observations of patterns of stars. Indeed, celestial alphabets claim to map the constellations of the heavens. This is especially true in the Arabic tradition where each zodiac sign and every planet has their own magical alphabet (e.g. figure 130). Saint Alvèdre used astronomy to explain the whole alphabet (figures 374 -376). Some examples are straightforward. For instance, the Mannaz rune is commonly linked with Gemini (figure 381 a). So the doubling of a letter form is linked with the doubling of beings as twins in the heavens. The geomantic symbol for the tail of the dragon (Serpens cauda in the West and Ketu in India), becomes Bulgarian rune 79 (figure 132 c). In Early Cyrillic, a similar form becomes linked with jerŭ, jery, jerĭ (Ъ ъ, Ъ ъ, Ъ ъ). In Slavic astronomy, the form is linked with Saturn and the letter yat (figure 132 d-e).

¹⁵³⁶ Malachim: <http://www.wiccacourse.co.uk/Graphics/malacham.jpg>

¹⁵³⁷ Celtic alignment:

http://chantsdamour.canalblog.com/archives/5_6_sur_le_chemin_de_lore___de_lorre_aux_laures_/p50-0.html

The associations of the 3 spirits are:

Raido Ursa Maior

Hagalaz Dolphin

Inguz Auriga

¹⁵³⁸ Cepheus means The King. He is the father of Andromeda. In Mesopotamia Cepheus was identified with the king of the city-state of Babylon, who in was turn considered to be the earthly son of Bel and the Old Testament Baal and the Sumerian Enhil. This last identification gives us a clue to the myth of Cepheus. Hewitt claims that with their prehistoric ancestors it represented Kapi, the Ape-God, when its stars alpha and gamma, Alderamin and Alrai, were the respective pole-stars of 21,000 and 19,000 BC. Cited from Website Cepheus.

¹⁵³⁹ Signpost rune: http://www.nordicstore.net/viking_jewelry_magic_runes_gold_1266_ctg.htm

Signpost is sometimes referred to as the "runic compass". The Vikings believed it would help prevent one from getting lost and they usually marked the symbol on the forehead.

¹⁵⁴⁰ 56 Slavic Runes

Matrix: http://kuraev.ru/index.php?option=com_smf&Itemid=63&topic=230904.msg3278347

" [Boyanovitsa] " , according to [A].[I].[Asovu] (according to the book of " Runes, signs and the mystery of [slavyan] "). In the figures they are represented open, agreeable and syllabic runes, respectively. "[Boyanovitsey]" it is now accepted to call alphabet, [koim] was [pisan] of " [Boyanov] of [gimn] ", found in the meeting of the antiquities of Petersburg collector [A].[I].[Sulakadzeva], rewritten and partially published By [g].[R].[Derzhavinym] in 19 century.

¹⁵⁴¹ Ancient Hebrew: <http://senjatarohani.files.wordpress.com/2011/05/ancient-hebrew-alphabet-chart-jeff-a-benner.jpg>

¹⁵⁴² Machon: <http://www.esotericarchives.com/solomon/heptamer.htm>

Indeed, the more we descend into seemingly minute details the more fascinating these links become. Each of the planets has their own day, angel or archangel, sigil, and heaven. Groups of zodiac signs also have their own heaven. For instance, the fifth heaven, Machon, is associated with Mars, Tuesday, and the signs: Sagittarius, Aries, Virgo. Sagittarius is traditionally associated with an arrow. In some versions of Machon, this arrow is clearly recognizable. In others, the image connected with Sagittarius looks more like a pole or line with an O on one end and a curly or rounded E as in the Greek (ε) or Slavic (Є) traditions.


It is instructive to compare this form with Sanskrit letters A and AUM (and AUM reversed), and with the symbol for Pisces as an E and reversed E. This kind of mirroring of a letter was encountered earlier with the e and z of Phoenicum and Doricum (cf. figure 291 a-b), with the difference that in the previous cases there is no connecting line joining the letters. Throughout, the basic logic is understandable. At the end of the year (which sometimes occurs in Leo, Libra, Sagittarius or in Pisces depending on the culture), the energy of e is exhausted so it becomes a reversed e. Since there is a cycle of death and rebirth, the reversed e becomes a regular e anew. So the A to Z cycle is shown as an E to Z, Є to Э, or as ЭЄ or as Ж (zhe, zhivete). The E of est (is, exist) becomes the ie of iest or j of jest, of a joker who is a fool, filled with fear and posing as fun, new hope and hopefully new life. In Glagolitic, a back to back E (Э) is sometimes at the end. Or it is between letters 5 and 6 as a zhe (Ж).

¹⁵⁴³ In isolation, this could readily seem a case of overinterpretation. However, the same phenomenon of letter-making using a mirror principle is found in Sanskrit, Brahmi, Celtic, Scytho-Sarmatian, Slavic (e.g. Bulgarian, Glagolitic, Early Cyrillic, Cyrillic) and Latin. It is also found in the evolution of the Armenian alphabet in the context of the letter Su, Se (figure 353, cf. 351). Here, we find the principle of a stick joining a reversed E with a

regular E. A variant shows E on one side and two Es on the other. It also links the doubling sign explicitly with the symbol of Pisces and with the fish going back to Hyksosian inscriptions (1730 - 1580 B.C.). Further associations of this E symbol were considered earlier under the heading of petroglyphs.

¹⁵⁴⁴ Crescent as speech Mandala: http://kalachakranet.org/kalachakra_tantra_10-fold_powerful.html

In stupa symbolism, the moon is the bodhicitta: the heart of awakening (figure 162).


¹⁵⁴⁵ - **ВИТА (в, ви, ф'ит). Обособленная форма жизни.** Земная жизнь, заключенная во временную структуру. Заключенная в определенную оболочку или структуру, в изоляции от внешнего воздействия – **фито**. Сам по себе живущий отшельник, либо **витающий** в облаках, индивидуум. Например **Вита-Мин** – особый продукт питания, хранящий в себе и мину замедленного действия (бывает химия). **Виталий** – витающий в облаках мечтатель.

С-Вит-Ок – слов виток, книга, скручивающаяся в спираль. **Ц-Вит-Ок** – Ци Виток, энергетический виток, а так же «Цвета Виток», т.к. разноцветный. **По-Вит-У-Ха** - помогает Творению(Ха) Жизни.

http://alexfl.ru/vechnoe/vechnoe_ist2.html

¹⁵⁴⁶ Big-Dipper Guide: <http://upload.wikimedia.org/wikipedia/en/b/b6/BigDipper-guide.PNG>

¹⁵⁴⁷ Bukov Alphabet: http://www.skibr.ru/ass_Dub.php?lang=en&page=seminar:

In other languages semantic concepts arise only at the word level. Alphabet also contains a measuring tool. The scale is expressed by the number of divisions (division value) of the scale, the number Bukov alphabet....


So we come to understand the main wealth of our language - each has a strict Bukova Act (the Act) of its formation, the name Beech talks about her relationships within the language system and of infinity itself Beech; Bukov number allows us to assert that only our language - the language of the Divine Creation ! 25 This God Ra is in the solar system. Its angle is of 14.4. Ra - is the letter. It has a radius and angle. Radius has two limiting values of deviations, minimum and maximum. Angular values of 25, a total of $360/25 = 14.4$ o.

¹⁵⁴⁸ Taylor, 1884, 283

¹⁵⁴⁹ Taylor, 1884, p. 248: <http://archive.org/stream/alphabetanaccou02taylgoog#page/n272/mode/2up>:

The later alphabets, the Parsi, the Hebrew, the Syriac, the Mongolian, and the Arabic were at first local variants of the Aramaean. Owing to accidental circumstances they became the sacred scripts of the five great faiths of Asia, Zoroastrianism, Judaism, Christianity, Northern Buddhism and Islam. Hence the descendants of the Aramaean alphabet occupy a space on the map second only to that filled by the Latin alphabet itself.

¹⁵⁵⁰ Diringier 1948, 301.


¹⁵⁵¹ - **ВИТА (в, ви, ф'ит). Обособленная форма жизни.** Земная жизнь, заключенная во временную структуру. Заключенная в определенную оболочку или структуру, в изоляции от внешнего воздействия – **фито**. Сам по себе живущий отшельник, либо **витающий** в облаках, индивидуум. Например **Вита-Мин** – особый продукт питания, хранящий в себе и мину замедленного действия (бывает химия). **Виталий** – витающий в облаках мечтатель.

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http://alexfl.ru/vechnoe/vechnoe_ist2.html

¹⁵⁵² Diringier, 1948, 285. Cf. Nestorian Schism: http://en.wikipedia.org/wiki/Nestorian_Schism

¹⁵⁵³ Diringier, 1948, 291-292. Cf. Wiki: <http://en.wikipedia.org/wiki/Manichaeism>

¹⁵⁵⁴ Hebrew is a striking example of another path. It was an ancient language, had its ancient texts and became a world religion. Yet they abandoned their old alphabet, Samaritan (Alphabetum Samaritanum s. Hebraicum vetus), in favour of a new one, Assyrian (Character Verus Hebraeus sive Assyrii), and then abandoned this in favour of Greek. Thereafter, their success lay in continually adapting perfectly to other alphabets, while insisting on the integrity of their original. As a result, there has been a flowering of local versions (^{Judeo-Arabic}; [Judeo-Spanish Script](#); [Judeo-Berber](#); [Judeo-Bukharic](#); [Judeo-Crimean Tatar](#); [Judeo-Esfahani](#); [Judeo-Georgian](#); [Judeo-Iranian](#); [Judeo-Iraqi](#); [Judeo-Kermani](#); [Judeo-Malayalam](#); [Judeo-Moroccan](#); [Judeo-Provençal](#); [Judeo-Shirazi](#); [Judeo-Slavic](#); [Judeo-Tadjik](#); [Judeo-Tat](#); [Judeo-Tripolitanian](#); [Judeo-Tunisian](#); [Judeo-Yazdi](#); [Judeo-Yemeni](#)), five using the Arabic alphabet (Arabic, Judeo-Iraqi [[lyhd](#)]; Arabic, Judeo-Moroccan [[ajul](#)]; Arabic, Judeo-Tripolitanian [[yud](#)]; Arabic, Judeo-Tunisian [[ajt](#)]; Arabic, Judeo-Yemeni [[jye](#)] (A language of [Israel](#)): Semitic: <http://www.ethnologue.com/subgroups/semitic>). Ultimately only 2 of the 57 Semitic languages are Hebrew. Ten languages of Israel are Semitic, but five of these are in Arabic. According to Ethnologue the total number of

persons speaking Hebrew is 5,302,770 (<http://www.ethnologue.com/language/HEB>). This is a rather stark contrast to the assertions that a Proto-Sinaitic (Hebraic) alphabet is the source of Phoenician, Aramaic, Brahmi and all the languages of India and South-East Asia. .

¹⁵⁵⁵ Aramaic was a lingua franca of Middle Asia only as long as it was the official language of an empire.

¹⁵⁵⁶ Pali Canon: http://en.wikipedia.org/wiki/P%C4%81li_Canon

Cf. A Catalogue of the Chinese translation of the Buddhist Tripitaka, Oxford: Clarendon Press, 1883:

<http://www.kanji.zinbun.kyoto-u.ac.jp/~wittern/data/nanjio-catalog.pdf>

¹⁵⁵⁷ The Slavic connections in early alphabets remain accessible in Russian books and on the Russian Internet. They have merely been forgotten in the West. Rediscovering their role offers serious examples of so-called lost symbols and lost codes that have become all the fashion. They confirm that the letters which we use daily have a long and rich history.

¹⁵⁵⁸ Sanskrit has 34 words associated with mother earth. In the widest sense, mother earth is an aspect of the Goddess, known through terms such as aditi (boundless); mAtṛ (the personified energies of the principal deities); surAvani (the Earth as mother of the gods or Aditi); IR (mountain, earth, mother of the gods); jya (earth and mother); pRthvi (earth also as an element); bhUdhAtirI (Earth-mother), and bhUtamAtRkA (mother of beings). See: Cologne Sanskrit Dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/cgi-bin/tamil/recherche>

¹⁵⁵⁹ In this case the base is a U shape in the form of an upward horseshoe, which also serves as a root. For connections between horseshoes, the dragon's tail (Ketu) and Hydra the author's: "Historical Interfaces for Cultures": *Fourth International Workshop on Human-Computer Interaction, Tourism and Cultural Heritage (HCITOH 2013): Strategies for a Creative Future with Computer Science, Quality Design and Communicability, Rome, September 26 – 27, 2013.*

¹⁵⁶⁰ Ud: <http://staroverod.narod2.ru/duhi/ud/>:

Ud - one of the most ancient and hidden Slav deities, the spirit- patron of amorous connection, [lyubostriya]. In "the word about the idols" (beginning XII v.) it is said, that the Slav- heathens "[chtut] [sramnye] fish hooks and into the means are created, and they bow to them, and religious rites by them place". Rumor depicts fish hook by stately curly [molodtsem], that sit in glory on the stage. The horns of stage are wound by garland from the guelder rose - by symbol of girlhood, and ud itself holds in the hand the wooden spear, to dull end of which are attached two round wooden rattles. For [privorozheniya] of deity under the bed they placed the stem of that dedicated the fish hook of [kokushnika] of longicorn - plant with the clear red head. Its stem they wound by grass of the [lyubkoy]: its flowers are dissolved toward the evening and are opened by night, it that is why and is called [lyubka]- cutworm moth. In the deaf forest thicket were arranged [kaphishcha], dedicated the fish hook: in the bottom of reservoir were clogged in the form oval the stakes with the phallic symbols. In the night of plenilune [neplodnaya] woman went on the belt into the water and, stroking by the hands of the head of stakes, it prayed about [chadorodii]. This ablution was without fail secret, about it knew no one, except [veduna]. In his "explanatory dictionary" [V]. [I]. [Dal] gives this chain of derivatives of word "ud": to fish (in the value to grow stout), bonds (connection), [uzhik] (blood relatives). Here it is possible to add: daredevil, success, to strike, convenient, pleasure, to satisfy (i.e., "by [udom] to create") - and so on. In the subsequent times [charodeynoe] might fish hook was divided between The [yariloy], the harmony, Cupaloy, The [pripekalo].

In the second-half of day to [Kap] for the illumination to be brought [suritsa] or [medovitsa]. Several hours it insists itself near the ancestral post. At this time priest carries out the beginning of day and lauding to gods and to ancestors. Then are brought general and personal religious rites.

[Osvyashchennye] [suritsa] and [medovitsa] then are drunk by the small portions of [natashchak] from the morning. In some Slav communities during this day is conducted the rite of land [zaroda], during which the ancestral force of the Earth and nature of [peredatsya] to the men: In the earth the pit digs itself. Men, who desire to increase their potential, take the log, which symbolizes [phallus] and, after lowering one end of the log into the pit, begins " [toloch]". Women surround men and it is gay, with the jokes they encourage the men of " [toloch]" it is stronger, it is deeper and it is more frequent. When someone from the men of [ustaet] - it [beret] the handful of grain from hem of one of the women, throws it into the pit and will move aside. Rite completes when last from the men regulations and after being returned, will throw into the pit grain. During the same day they call young, that entered the union by the current spring. Unmarried and single they tie to the hand bandage or rope. In order to remove it, it is necessary to be purchased, after bringing with itself to the common table entertainment. Entire day in [Kapi] is filled with games and jokes

¹⁵⁶¹ Ud: http://hgshgs.ya.ru/replies.xml?item_no=1747

Ud The keywords: Verdigris; Love; Youth; Fire; It [yarovit] Slav word "ud", which has, generally, the value of " extremity, [chlen]" , in the context sacral acquires the specific value of phallus' a. [vo] all

without the exception branches of Indo-European tradition the symbol of man term, [lingama], is connected with the fertile creative force, which changes chaos. This fiery force was called by Greeks eros, and by Slavs - verdigris (these words single-root). Fleeces ud it is dedicated to the Nordic god, who was read a little as the son Of [velesa] by Slavs or the son Of [odina] - by Scandinavians. Its Slav name - [Yarovit] ([Yarilo]), and Scandinavian - [Baldr]. Fleeces ud it personifies its force - verdigris, then that the men are made themselves courageous, and women - feminine. These are not only the fiery force of love, but also passion to the life generally, the force, which connects oppositions, which fertilizes the void of chaos... In German runic rad fleece ud they correspond the runes Of [uruz] i. partly Of [inguz].

¹⁵⁶² Rune 11 Ud <http://s013.radikal.ru/i323/1101/31/5fcd7e396b42.jpg>

In 11. Ud [in] The keywords: Verdigris; Love; Youth; Fire; It [yarovit] Slav word "ud", which has, generally, the value of "extremity, [chlen]" , in the context sacral acquires the specific value of phallus' a. [vo] all without the exception branches of Indo-European tradition the symbol of man term, [lingama], is connected with the fertile creative force, which changes chaos. This fiery force was called by Greeks eros, and by Slavs - verdigris (these words single-root). Fleeces ud it is dedicated to the Nordic god, who was read a little as the son Of [velesa] by Slavs or the son Of [odina] - by Scandinavians. Its Slav name - [Yarovit] ([Yarilo]), and Scandinavian - [Baldr]. Fleeces ud it personifies its force - verdigris, then that the men are made themselves courageous, and women - feminine. These are not only the fiery force of love, but also passion to the life generally, the force, which connects oppositions, which fertilizes the void of chaos... In German runic rad fleece ud they correspond the runes Of [uruz] i. partly Of [inguz].

YD: http://img0.liveinternet.ru/images/attach/b/0/14264/14264944_image028.gif

Ud In all without the exception branches of Indo-European tradition the symbol of man term (Slav word of " [Ud] ") it is connected with the fertile creative force, which changes chaos. This fiery force was called by Greeks eros, and by Slavs - verdigris. These are not only the force of love, but also passion to the life generally, the force, which connects oppositions, which fertilizes the void of chaos.

¹⁵⁶³ Руна Ер (Er): <http://arsmagica.org/runs/runa-er-er>

Дерево: Бузина

Ярило Овен Камень: Аметист, Чароит

Животное: Козёл, Рысь, Баран (Овен)

It corresponds to letters Y ([Eri]) " ([Er]) ' ([Er]) and to now not existing letter To [yat] in [kirilitsel]. The secret sense of the letter "Of [er]" consists of the continuous dying and the revival. But, taking into account that the fact that [Yarilo] personified by itself still and the spring uproar of nature, the uproar of love (by the way, planet it was - Mars), it is possible to say that the sense of this letter was such: each given day must be lived by the total force; anything not to put aside for tomorrow from the fact that it is possible to make today. Fleeces it is connected with the deity Of [yariloy]. To the image Of [yarily] gave into the left hand ears, and into the right the symbol of death - image of human skull or human head. The image of head, which [Yarilo] held in the right hand, probably, is connected with the fact that it, as [Osiris] - dying and rising again god. To wires, "the burials" of aged [Yarily] there was also [posvyashchen] holiday. Winter was passed, and [Yarilo] it again returned to the people, as grain rises again by stem, with ear and as a result by new grain. Not randomly cereal crops, which will sow by spring (in contrast to the winter crops), are called "spring". Fleeces in the guess-work Fleeces indicates by itself favorable outcome for that, to what the strains - indeed it is fleeces of the ascended sowings. But, in order to wait for fruits, time is necessary, otherwise it is possible to ruin entire harvest. "[Er]" - this Pravda, which was returned to the man, who "sowed" it, the embodiment of [karmicheskogo] law, wheel (with respect to falsehood this also correctly). During the day of summer solstice the Scandinavians brought victim to the gods "of til of ars ok of fridhar" ([island]. "for a good harvest and the peace"). The fleeces "Of [er]" it can indicate not only sincere calmness, but also welfare together with peace and harmony, which it [neset]. If the fleeces "Of [er]" designates final result, then it predicts the favorable outcome of the matter. Together with the runes "[Zelo]", "the fop" (to a lesser degree) or "the need" of fleece indicates which questioning follows along the incorrect way. Analog in [Futarke] - fleece Of jer. Analog in The [nortumbriyskom] system - fleece Ar. Analog in the [vend]-runes - fleece ud. Analog in [Armanene] - partially the fleece Of gibor. Fleeces in the magic Midwife of the fleece "Of [er]" of [neset] harvest, year by itself signifying. It is wing swastikas this of the fleece of rotation cycle it completes under the sign of those thrown open. [Podnosimoe] [erilyu] wine is not burden, but the honey of unity and complicity to the force of the sovereign Of [kuzni] and [Pshenichnovolosoy], after them the bright sun will come the turn. By the force of [erilya], to the runes [vozvav], remember: without having shaken that sown, fruits without having gathered, not to begin new circle. Gods so are

born. °[naibolee] powerful of fleece for the accomplishment of changes (but it will operate only if for the changes laid some base: bread not of [vzoydet] without the sowing, not so whether?) °[takzhe], fleeces “Of [er]” can help with the return of anything (man to any state, thing to their owner, and the like) it °[mozhet] to be used for the obstetric clinic and as the midwife runes. Fleeces and tree (pith) Pith (Lat. Sambucus of nigra) - the symbol of beginning and end, life and death. Life into death and death in the life. The beginning always follows the end, while after the end the beginning. The branch of pith, after proving to be on the earth, is capable of taking root, and new branches easily grow on the spot broken old. In this tree large magic force is concluded. It was considered that the tea, scalded from its leaves, “cleans the blood”. In Greece from the pith made to [dudochki]. It is considered that the pith grants the possibility to glimpse into the future to man; therefore it [slyvet] by the sacred tree. Pith of [daet] active, aggressive protection; therefore, to raise it in house is useful, but detrimentally it can be to introduce it into the house. To the pith the people turned themselves with the plots: “Holy pith, I store you from the burning of [ognem], and you [khrani] me from the toothache” (and other misfortunes). Fleeces and stone (amethyst, It [charoit]) Amethyst - stone of peace and equilibrium. It personifies candor and sincerity, safety and pacification, [verolyubie], happiness and health. [Pridaet] sense and dignity, cheerfulness and the deliberate bravery, impels to the compassion and moves hope, are removed mental stress, fatigue, stress. It favorably acts on the weak and unstable aura of man, it does not give to be developed to defect. Constancy guarantees, it softens spite. [Charoit] - the stone of new time. He teaches [bezuuslovnoy] love, latitude of understanding and adoption, gives the sensation of unity with all real. Marriage harmonizes. [Pridaet] sense and moderation in the thoughts and the actions. Fleeces and animal (goat, lynx; Aries) Goat in Christianity designates unbridled sexuality, devilish forces, often in its form or with its attributes (horn, tail, foot) were depicted demons or Satan - devil himself. In any event, the symbolism of goat relates to the [khtonicheskim] to the forces of the growing earth - dark and impregnated with erotic. Lynx - these are silence and secret. Lynx - always lone person is lonely, although it can and not approach this; this exactly explains (or it is explained) that, why soldiers, obsessed by the spirit Of [yarily], it battles into the lone person (as baresark), in contrast to [volkodlakov] (ulfhednar[ov]). You will focus special attention on the tail of red lynx. Generally, tail is symbolically connected with the sexual energies. Tail or the tip of the tail - this is the receptacle of vitality. In red lynx the tip of the tail is black, and the lower side of tail - white. This reflects the ability “to include” and “to turn off” creative forces at will. On the chariot, charged by downy cats, drove the goddess of love - [Freyya], itself, as asserts legend, responsive to the human prayers. [Freyyu] honored not only Scandinavians, but also other German tribes. In [Shlezvige], in the church Of xII[v]. was preserved the image Of [freyi] in the form of the barefooted young woman: it skips on top of to cat and blows into the horn. Probably, the connection Of [freyi] with the cats is not by chance. I will note only one property of the cat: specifically, into it frequently reembody witches, inclined to [oborotnichestvu]. However, Scandinavian gods were divided into the tribes of aces and [Vanov] (i.e., celestial and terrestrial gods), so here [Freyya] belonged to [Vanam], which were especially competent in [koldostve]! From the other side, the tomcats and cats rarely form constant pairs; therefore cat often symbolizes a certain amorous unintelligibility. But [Freyya], according to mythology, special constancy was not characterized by. Probably, not excess here to mention ancient-Egyptian goddess [Bast], connected with happiness and merriment. it depicted in the form women with the head of cat, cat was its sacred animal. These special features also connect the cat (wider - lynx) with some forms of sexual magic and mysticism of sex. “Had [Triptolem] and in distant [Skifii] tsar [Linkh]. It also learned it to agriculture. But the proud tsar of Scythians wanted to take away in [Triptolema] the glory of the teacher of agriculture, he wanted to appropriate this glory to himself. [Linkh] decided to kill during the sleep of great [Triptolema]. But [Demetra] it did not allow to be completed to crime. It decided to punish [Linkha] for the fact that it, after destroying the custom of hospitality, raised hand to its elected official. When [Linkh] at night sneaked into the rest, where peacefully it fell [Triptolem], [Demetra] turned the tsar of Scythians into the wild lynx into the instant itself, when it carried above that sleeping dagger”. Should be focused attention on the fact that [Linkha] converts into the lynx precisely the goddess of fertility; and also at Dionysus and [Vakkhanalii], in course of whom the people turned around by soul in the wild animals, the sacred beast Of [dionisa] whereas was the southern analog of lynx - leopard. “The skin of lynx is covered with large round spots “by [pestrotinami]”, and on the amulets is required ornament from the round solar signs, which could bear here dual semantic load, designating spotty beast and at the same time giving I will guard special force by means of the solar symbolism. In some Russian talks (for example, Vyatsky) the lynx is called “fierce beast”, without mentioning word “lynx”, which indicates [tabuirovani] of the sacred animal. “Lyutyy beast” is mentioned by Vladimir [Monomakh]: lynx jumped to it to the saddle. Is not excluded the possibility of the fact that the cult of lynx goes back to considerably the earlier times. In the myth about [Demetre] and [Triptoleme], that

learned Scythians to agriculture, it is indicated that scythian tsar [Linkh] wanted to appropriate to himself the invention of agriculture, but [Demetra] punished Scythian, after converting him into the lynx. Since it is discussed the Scythians, who learned themselves to agriculture, it is clear that the discussion deals with the Scythians ploughmen, i.e. with [praslavyanakh] of average [Podneprovya]. Unfortunately, in the eastern Slavic fairytale fund it was not reflected this "fierce beast". Guard in the form lynx, as if ready to leap, it had to be considered as the reliable protection. Lyutyy beast is largest cat of our latitudes and one of the strongest predators of Russian scaffolding. A stay of lynx on the trees, leaps from top to bottom could contribute to its rapprochement with the celestial symbols." Lynx was considered as the terrible forest predator, the plot for the hunters and the lumberjacks testifies about than: "From the teeth of the lynx of [otkreshchus], from the claws of the lynx of [otmolyus], 12 crosses to 12 bushes: Joseph, Hans, Peter, bow, [Mefodiy] by, Nicodemius, Lazarus, on seven days in the week you be protection to me, slave God (name). Amen". But on the whole plots thoroughly go around lynx by the side (generally plots are inverted, first of all, to the potential game, but not to those, with whom do not bring god to be encountered during the hunting). If we speak about "animal" calendar of [Zend]-avesta, then lynx symbolizes blind force and fury. This power badly is controlled as a result of the violent disposition and [zlokozennosti] of lynx. At the same time this totem is combined by strange means with the totem of the nightingale, that also symbolizes force and might, but this time the might of beauty and the force of skill. [Izedom] (patron of sign), are [Khaoma] ([Khoma], catfish, [Surya]), godly beverage of [parsov] (Persians, Iranians). Accepted in excessive quantities it [okhmelyaet] and it leads to folly. Comp.: " Here indeed there is [Ovsenya] days, as harvest let us finish and are glad at this. But sometimes, as who will not hold his nature of times and will say reckless, this perhaps that from [Chernoboga]. But it is glad by other - and this from [Beloboga]." As a result, lynx indicates mysticism, secrets, [potaennye] forces and sex. Ram is one of the zodiac symbols....

¹⁵⁶⁴ Table 126. Some primal forces of nature and deities associated with Jarilo.

Awakening of Nature	Fruit-bearing force of grain
God of Fertility	God of Love
God of Masculine Passion and Power	God of Sexuality
God of Spring	God of Youth
God of the Sowing of Seed	Yarilo
Yarilo as Sun	Jarilo Sun
Stuffed Yarilo	

¹⁵⁶⁵ Yod Symbolism: <http://www.soul-guidance.com/houseofthesun/treeoflifeletters.htm>.

Yod is the tenth letter, and two hands have ten fingers. Its numerical value is $10 + 6 + 4 = 20$, which is two times ten, or just two, pointing to duality.

Yod:

http://books.google.nl/books?id=kVILzcR6kvsC&pg=PA763&lpg=PA763&dq=Yod+is+male,+He+is+female,+Vav+is+both+In+Yod+are+three+Yods&source=bl&ots=hZgKdMRt_G&sig=0-gR8UnTD3jTSITPZuNrSOBumG4&hl=en&sa=X&ei=ZsomT8zyCMvm-gankfjkCA&redir_esc=y#v=onepage&q=Yod%20is%20male%2C%20He%20is%20female%2C%20Vav%20is%20both%20In%20Yod%20are%20three%20Yods&f=false

Yod is male, He is female, Vav is both In Yod are three Yods, the upper and the lower apex, and Vav in the middle. By the upper apex is denoted the Supreme Kether; by Vav in the middle, Hakemah; and by the lower apex, Binah. Yod He Yod- Vau Sceptre - Sword by the Cross All Categories whatever go forth from Hakemah; and in it are contained all things, unmanifested; and the aggregate of all thing, or the Unity in which the many are and out of which all flow, is the Sacred Name IHUH.

Tarot: <http://www.hollyfeld.org/heaven/Text/QBL/apikeqbl.html>

<http://www.sacred-texts.com/tarot/tob/tob07.htm>

In the Tarot, Yod = The 4 Kings The 4 Aces The 4 Fours The 4 Sevens.

¹⁵⁶⁶ Yud: <http://www.inner.org/hebleter/yud.htm>

The letter *yud*, a small suspended point, reveals the spark of essential good hidden within the letter *tet*. Subsequent to the initial *tzimtzum*, the contraction of G-d's Infinite light in order to make "place" for Creation, there remained within the empty void a single, potential point or "impression." The secret of this point is the power of the Infinite to contain finite phenomena within Himself and express them to apparent external reality. Finite manifestation begins from a zero-dimensional point, thereafter developing into a one-dimensional line and two-dimensional surface. This is alluded to in the full spelling of the letter *yud* (*yud-vav-dalet*): "point" (*yud*), "line" (*vav*), "surface" (*dalet*). These three stages correspond in Kabbalah to: "point" (*nekudah*), "spectrum" (*sefirah*), "figure" (*partzuf*). The initial

point, the essential power of the *yud*, is the "little that holds much." The "much" refers to the simple Infinity of G-d hidden within the initial point of revelation, which reflects itself as the Infinite potential of the point to develop and express itself in all the manifold finite phenomena of time and space.

¹⁵⁶⁷ Leonardo da Vinci explored at great length the idea of something that could be "all in all and all in every part." Johannes Kepler made the topic of nothing in connection with everything the theme of the dedicatory letter to his treatise on the snowflake.

¹⁵⁶⁸ Yod: <http://shekinah.elysiumgates.com/hebrew.html>

¹⁵⁶⁹ The Io in the Alphabet des Indiens looks very much like a letter 8. It occurs as letter 18, Sam (cf. cf. Celtic Samhain and Sanskrit Samsara), in Chaldaicum antiquum. But its real roots probably lie in the final letter of the Sanskrit alphabet where it occurs in horizontal form as letter 34: la, better known as the infinity symbol.

¹⁵⁷⁰ Underlying the visible manifestations of male Y and female X are the concepts of male and female generative power, which appear as runes dagaz and othal (runes 22 23), linked with planets Venus and Mercury (cf. Sanskrit: Budha and Shukra).

Rune 22	Rune 23
Letter 23	Letter 24
B	Bh
Budha	Shukra
Mercury	Venus
Female Generative Power -	Male Generative Power
15 –	16
creative female power -	male generative principle
Rho	Phi
Female X	Male Y
X-херъ -	Ч- черве
Chi -	Psi

Venus	Mercury
Shukra	Budha
Seth	Thoth
An	Sam
Dagaz	Otal
Rune 23	Rune 24
Ee	Ng

¹⁵⁷¹ Ganesha and Muladhara: <http://murugan.org/research/rao-zodiac.htm>

In terms of the 50 sounds the Muladhara Chakra is linked with the 4 impure sounds.

Lunar: Aquarius

Solar: Capricorn

Cf. <http://www.fraughtwithperil.com/blogs/rbeck/archives/000883.html>

1: The Root - Hum (Hung) = Waves of Jihi, or Metta & Karuna

cf. www.saivism.net/pantheon/ganesha.asp

1 Saturn/Earth Adrenals root(Perineum)

Followers of Saivism believe that Ganesha sits in the muladhara chakra

Tutikai: http://www.levity.com/alchemy/tamil_si.html

The term used to denote the 'hand of worship' is Tutikai. Tuti is a verb meaning 'to worship,' kai is the noun meaning 'hand.' Together, as Tutikai, the expression also means the 'elephant's trunk.' This interpretation is equally viable in that Ganesha, the elephant-headed god of gateways and new beginnings is said to reside in the body at the base of the spine, at the root chakra Muladhara where the two currents flow together and enter central current Shashumna. Shashumna is sometimes envisioned as the trunk of Ganesha raised aloft and holding the full blown lotus of enlightenment, Sahasrara, at the crown of the head. What is eaten is amrita, conceived of as both the nectar of spiritual ecstasy and the elixir of immortality.

Letters of muladhara chakra: <http://www.bhagavadgitausa.com/kundal19.jpg>:

Mantra: lam

Semivowel vam

Sibilants Sham, Shham, Sam

Brahma

Cf. http://books.google.com/books?id=C6IGYEO2ewkC&pg=PA129&lpg=PA129&dq=Semivowels+and+Moon+sanskrit&source=web&ots=JOWqxABnjr&sig=UWBWsbFyfJjrSrB5krz0uEhxigE&hl=en&sa=X&oi=book_result&resnum=2&ct=result

¹⁵⁷² Swastika in Tibetan : <http://inkessential.blogspot.com/2011/11/rest-unshakably.html>

¹⁵⁷³ Gangga Melayu: <http://anshumanpandey.blogspot.nl/2010/05/gangga-malayu.html>

¹⁵⁷⁴ Ganga: <http://en.wikipedia.org/wiki/Vasu>

Ganga incarnated and became the wife of King Santanu on condition that he never gainsaid her in any way. As seven children were born, one after the other, Ganga drowned them in her own waters, freeing them from their punishment and the king made no opposition. Only when the eighth was born did the king finally oppose his wife, who therefore left him. So the eighth son, Dyaus incarnated, remained alive, imprisoned in mortal form, and later became known in his mortal incarnation as Bhishma. A later section of the Mahabharata gives an alternate version in which each of the Vasus gives a portion of himself to create a ninth being and so all eight are later drowned leaving only this ninth composite as an incarnation of parts of all the Vasus to live out a very long mortal life as Bhishma.

¹⁵⁷⁵ Ganga:

<http://www.boloji.com/index.cfm?md=Content&sd=Articles&ArticleID=700#sthash.PPWGoiFi.dpuf>

Images of Ganga on a crocodile and Yamuna on a tortoise flanked the doorways of early temples. In the Varaha cave at Udayagiri, of the 4th century A.D., the two goddesses meet in a wall of water, recreating Prayaga. The Pallavas at Mamallapuram, carved the story of the descent of the Ganga on an enormous rock. Later, Adi Shesha, the divine snake who forms the couch of Narayana, represented water. Indian art sanctified water as a giver of life

¹⁵⁷⁶ Maconha Cannabis Hemp Ganjah Marijuana - Tree of Life: <http://www.youtube.com/watch?v=lvkYas83uY>

Cf. <http://www.empowernetwork.com/abundancemagnet/blog/sacred-smoking-of-cannabis-the-tree-of-life/>
Rastefarians refer to ganja as "the leaves of the Tree of Life [that] are for the healing of the nations. Cannabis: <http://www.cannabisculture.com/articles/2408.html>

¹⁵⁷⁷ Yashvah: <http://yahshvah.com/index.htm>; cf. <http://yahshvah.com/photogal/ganjatree.htm>

In this context, gan-jah, as the mystical tree, linked with smoke and fire, becomes a source flowing consciousness.

¹⁵⁷⁸ Theory of Letters: <http://en.wikipedia.org/wiki/Marcosians> :

Concerning this name he gives the following account:—When the first Father, who is above thought and without substance, willed the unspeakable to become spoken, and the invisible to become formed, He opened His mouth and emitted a Word like Himself, which being the form of the invisible, declared to Himself what He was. His name consisted of four syllables successively uttered, of four, four, ten, and twelve letters respectively.

It might appear as if we were to understand as the first of these the word ἀρχή; and this name of four syllables and thirty letters seems to a description of the system of thirty Aeons divided into two Tetrads, a Decad, and a Dodecad. Each letter is one of the Aeons, and contains within itself an infinity of mysteries. Each letter makes its own sound, it knows not the sound of the adjacent letter, nor of the whole, but the restitution of all things will take place when all the letters are brought to make the same sound, and then a harmony will result of which we have an image in that made when we all sound the Amen together.

There are twenty-four letters in the alphabet, and twenty-four is the sum of the letters of the names of the first tetrad:

- The Unspeakable (ἄρρητος)
- Silence (σιγή)
- Father (πατήρ)
- Truth (ἀλήθεια)

Followed by those of the second tetrad:

- Word (λόγος)

- Life (ζωή)
- Man (ἄνθρωπος)
- Church (ἐκκλησία)

These form the Ogdoad. Again, the Greek alphabet consists of nine mutes, eight semivowels, and seven vowels. The mutes belong to Father and Truth (The Unspeakable, and Silence, of course, do not count); these being mute reveal nothing to man. The semivowels belong to Word and Life, but the vowels to Man and Church, since it was a voice coming through Man which gave power to all.

For the seven heavens, we are told, utter each its own vowel sound, the first A and so on; and it was the sound of their united doxology borne to the earth, which gave generation to all things on the earth. By the descent of Him who was with the Father from the nine into the seven, the groups of Aeons were equalized and perfect harmony produced.

¹⁵⁷⁹ In Hebraicum, a single F pointed slightly downwards becomes letter 1, capital letter A (figure 376 i-j). Letter 6 becomes an inverted f as letter 6, miniscule a. In the Alphabetum Adami, A as letter 1 is a diagonal with 2 upward strokes to the right and one downward stroke to the left (figure 376k -l). Jod as letter 10 is a mirror version: i.e. a diagonal with 1 upward stroke to the right and 2 downward strokes to the left. So the forms of the letters in Hebraicum and Adami are modular offshoots from the ancient Slavic symbol and at the same time reflect cycles of increase and decrease in Nature: sometimes as a capital F that is reversed and inverted as a small f or a backwards F that becomes a mirrored upwards F. The mirroring and reversing principles are again reflections of a figure-ground approach.

¹⁵⁸⁰ Adinka: Wisdom Symbol: <http://www.adinkra.org/htmls/adinkra/neo.htm>

¹⁵⁸¹ Another Slavic version shows two posolons along the horizontal axis with 1 spoke fourfold, and 2 along the vertical axis each with 2 spokes fourfold. Along the diagonals are hands of God motifs with 5 E like spokes each. In Sri Lanka, a railed swastika continues the hands of god theme now as a basis for a mounted swastika.

¹⁵⁸² This symbol is also linked with Magic runes: <http://sudoc.ru/docs/642/index-39789-2.html>

¹⁵⁸³ The symbol (figure 408a) shows a horned figure on a boat accompanied by 5 versions of F. Read from right to left: we see 2 white (as if morning and midday), 2 black (as if evening and night) and fifth narrowly dark (as if the dawn), drawn as a fehu sign. The shape is familiar. It is a variant on the symbol for creative force, that recurs in variant form as the rams' horns of the Egyptian God, Ammon or Amun, whom we acknowledge each time we end our prayers with Amen.

¹⁵⁸⁴ Laimes: <http://www.suntree.lv/produkti/koka-zimes>

¹⁵⁸⁵ The origins of the F of this *if*, which reverse as the f of fides and phi, recur in a symbol connected with UR which, in the Egyptian tradition means both vital formative essence (sap, semen, quintessence, silver) and the Red Sea.¹⁵⁸⁵ The symbol (figure 275 a) shows a horned figure on a boat accompanied by 5 versions of F. Read from right to left: we see 2 white (as if morning and midday), 2 black (as if evening and night) and fifth narrowly dark (as if the dawn), drawn as a fehu sign. The shape is familiar. It is a variant on the symbol for creative force, that recurs in variant form as the rams' horns of the Egyptian God, Ammon or Amun, whom we acknowledge each time we end our prayers with Amen (figure 492b).

¹⁵⁸⁶ Ifin: <http://paganwiccan.about.com/od/thecelticogham/ig/Ogham-Symbol-Gallery-/Io---Ifin.htm>

¹⁵⁸⁷ If commun: http://fr.wikipedia.org/wiki/If_commun

¹⁵⁸⁸ Taxus: [http://www.natuurpuntgent.be/_Artikels/Snep!/JG4/4/Studie_Venijnboom%20\(taxus\).pdf](http://www.natuurpuntgent.be/_Artikels/Snep!/JG4/4/Studie_Venijnboom%20(taxus).pdf)

¹⁵⁸⁹ If in Bulgarian?: <http://translation.babylon.com/french/if/>

m. (gaul. ivos) 1. бот. тис, тисово дърво, *Taxus baccata*; 2. конусовидна стойка за оцеждане на бутилки.

¹⁵⁹⁰ John 1:1: <http://bible.cc/john/1-1.htm>

¹⁵⁹¹ Sarabhanga: <http://www.reocities.com/sarabhanga/>

¹⁵⁹² www.ergelen.com/motif.htm

http://www.persiancarpetguide.com/sw-asia/Rugs/Turkish/Guide_to_Anatolian_Gelveri_Rugs.htm

¹⁵⁹³ http://www.turkotek.com/misc_00040/tamgas_files/gomur_tepel.jpg

http://www.turkotek.com/misc_00040/tamgas_files/gomur_tepel.jpg

¹⁵⁹⁴ Similarly, the letter M, is linked with Mother Nature, the Mother Goddess, Mother, Maria, Mabon and the older Mara (which combines the Ma of the female with the Ra of the male). Sometimes as an ornamental letter it appears as a support stand. At other times it appears as a tree. On other occasions it becomes an ornamental base of a pillar, which again symbolizes the world tree and culminates in a fleur de lys. On other occasions, the M

serves as a combination of M and R topped with a crown. Here the left side shows the descent of energies from heaven, while the right side records their ascent back, stopping at the root (mula) to create an R of return.

¹⁵⁹⁵ Big Data: <http://www.bulletins-electroniques.com/actualites/74591.htm>

¹⁵⁹⁶ Professor James Hendler: <http://www.cs.rpi.edu/~hendler/>

¹⁵⁹⁷ 5 Things: <http://newday.blogs.cnn.com/2013/08/26/5-things-to-know-for-your-new-day-monday-august-26/>;
cf. 5 things you need to know Monday: <http://www.usatoday.com/story/news/nation/2013/08/19/five-things-to-know-monday/2669011/>

¹⁵⁹⁸ The emphasis is an almost instant response to something that is generally known. The prompting of the search engines is towards the familiar and most popular. It leads away from the atypical, the no longer popular the not yet popular. It often discourages real research.

¹⁵⁹⁹ Lord Kenneth Clark, Civilisation: [http://en.wikipedia.org/wiki/Civilisation_\(TV_series\)](http://en.wikipedia.org/wiki/Civilisation_(TV_series))

¹⁶⁰⁰ Newseum: <http://www.newseum.org/>

¹⁶⁰¹ Glagolitic: http://en.wikipedia.org/wiki/Glagolitic_alphabet

¹⁶⁰² Early Cyrillic: http://en.wikipedia.org/wiki/Early_Cyrillic_alphabet

¹⁶⁰³ Cf. figure 28, Appendix 2.

¹⁶⁰⁴ Cf. figure 32.

¹⁶⁰⁵ http://alexfl.ru/vechnoe/vechnoe_ist2.html

ITA (ITA). Perpetual motion. To the knowledge of wisdom, entire new, unknown to this day, by the secret of wisdom. Canon of oecumenical motion as the basis of the universe of the universe. Constant tendency toward the perfection

¹⁶⁰⁶ Aleph vita: http://www.semi-immortality.com/public/isft_ENGLISH_1.pdf

We believe that Aleph Vita (or whatever its name will be once ready) represents a meaningful example of a business that is perfectly aligned with the ethical and entrepreneurial criteria related to the rising economy of semi-immortality.

¹⁶⁰⁷ 37: http://www.biblewheel.com/gr/GR_Creation.asp

¹⁶⁰⁸ To claim, as Wiki does, that Sanskrit has no native script, misses the point.

¹⁶⁰⁹ When the Hebrews added 5 letters to their 22 letter alphabet in order to increase their gematria scale from 1-400 to 1-900, the letter sequence shifted and the new alignment of 1 10 19 became A Y A (Aleph, Yod, Ain). Hebrew sources frequently refer to AIQ BEKAR as if it were their own invention. In fact, this sequence, used by Arabs and invented in India, These underlying structures of numbers and letters are at least as important as the decision to align letters 1 12 17 and 2 5 22 in producing the words A L Pha and B E T. Diringier and most historians correctly treat alphabet as the first two letters of the Greek alphabet. But they omitted mentioning that this was a late stage in a much larger process.

¹⁶¹⁰ AJLIAX: <http://www.liveinternet.ru/users/1575676/post72661347/>

¹⁶¹¹ Paradise Squared: <http://gramota.org/fr-trad.html>

Sign system of paradise squared. - The swastika of 4-[ekhStoronnego] I or To [sviu]. The word of the past raises in the future. The word of future towards comes. In [EdinaChestve] they form to place. [PoTvortsovoe] [Alla]; 4-[ekhStoronnnyaya] shielding to place. Association for Y and X [Slovesarnoe] [VoskhodzhenChestvo]. This is the sign of the [poTvortsovogo] ascending of Allah through the [poTvortsovoe] association of Perfume- reasons. Here and the [poTvortsovogo] and periodic association of the Perfume- reasons, when some point by means of at least [Raevosti] has the highest celestial humaneness, which [Edinyaetsya] with The [tverdievoy] humaneness by collective Spirit- reason. Turning to [VoskhodzhenChestvu], when is all better than surrounding material, the surrounding universes of different velocity limits in [EdinaChestve] with itself appears the point Of [novoVremennykh] three-dimensional [VoskhodzhenChestv]. This already when body are even The [charizmennye] [Lukomornye] zones, when body is all better than the time-spatial [Kontinualnykh] steps of practically all visible limits of material. This is [Postroenchestvo] of material of not simply paradisiacal structures, but already when paradisiacal structures appear themselves only body for the ascending.

¹⁶¹² Allah Symbol: <http://www.liveinternet.ru/users/2930900/post136149295/>

¹⁶¹³ Muslim Conquests: http://en.wikipedia.org/wiki/Muslim_conquests

¹⁶¹⁴ Tifinagh: <http://www.taneter.org/writing.html>

¹⁶¹⁵ Shaykh Ahmad al -Ahsai: <http://www.personal.umich.edu/~jrcole/ahsai2.htm>

¹⁶¹⁶ The Assyrians (Neo-Assyran Aramaic) also had square script. This was copied by the Hebrews (Judeo-Aramaic, ketav meruba). But these languages developed very intricate rules for the precise appearance of each

letter. Partly as a result they remained specialized alphabets. Aramaic has c. 550, 000 users. Hebrew has an estimated 5-7 million users.

¹⁶¹⁷ Iron Age Italy : http://en.wikipedia.org/wiki/File:Iron_Age_Italy.svg

¹⁶¹⁸ Romance Languages: http://en.wikipedia.org/wiki/Romance_languages :

Dahlby lists 23 based on mutual intelligibility: Portuguese, Spanish, Asturian-Leonese, Aragonese, Catalan, Gascon, Provençal, Gallo-Wallon, French, Franco-Provençal, Romansh, Ladin, Friulian, Venetian, Lombard, Corsican, Italian, Neapolitan-Sicilian, Sardinian, Dalmatian, Istro-Romanian, Aromanian, and Daco-Romanian.^[3]

¹⁶¹⁹ 43 Romance Languages: <http://www.ethnologue.com/subgroups/romance>

¹⁶²⁰ Written Languages: <http://srhbay.wikispaces.com/12+MAIN+WORLD+LANGUAGES>

¹⁶²¹ Omniglot: <http://www.omniglot.com/writing/langalph.htm#khozki>:

Arabic | Baybayin | Bengali | Buhid | Burmese | Canadian Aboriginal Syllabics | Chinese | Cuneiform | Cyrillic | Devanagari | Ge'ez (Ethiopic) | Georgian | Gujarati | Gurmukhi | Hebrew | Kannada | Kharosthi | Kathi | Khojki | Lao | Latin | Lontara | Malayalam | Mwangwego | N'ko | Ogham | Oriya | Phags-pa | Runic | Syriac | Sharda | Soyombo | Takri | Tibetan | Tifinagh

¹⁶²² Greek used to write: <http://www.omniglot.com/writing/langalph.htm#khozki>:

Albanian, Ancient Macedonian, Arabic, Aromanian, Arvanitic, Gagauz, Gaulish, Greek, Hebrew, Lydian, Old Ossetic, Phrygian, Sarguch, Thracian, Turkish, Urum.

Hebrew used to write 9 languages: <http://www.omniglot.com/writing/langalph.htm#khozki> :

Aramaic, Bukhori, Hebrew, Jewish Neo-Aramaic, Judeo-Arabic, Juhuri, Karaim, Ladino, Yiddish

¹⁶²³ Omniglot: <http://www.omniglot.com/writing/langalph.htm#khozki>

¹⁶²⁴ Chinese (1.35 billion), Korea (80 million), Japan (125 million) and Vietnamese (92 million).

¹⁶²⁵ Chinese Languages: http://www.washingtonpost.com/blogs/worldviews/files/2014/01/Huffman-China_Langs-wlms16.jpg

¹⁶²⁶ Chinese impact on language families: *ibid*:

Altaic, Austro-Asiatic, Austronesian, Dravidian, Indo-European, Japanese-Korean, Miao-Yao, Sino-Tibetan, Tai-Kadai.

¹⁶²⁷ Devanagari: <http://www.omniglot.com/writing/devanagari.htm>:

Awadhi, Bhojpuri, Hindi, Kashmiri, Konkani, Kurukh, Maithili, Marathi, Marwari, Mundari, Nepal Bhasa / Newari, Nepali, Pali, Rajasthani, Sanskrit, Saraiki, Sindhi, Sunuwar, Sylheti and many other languages.

¹⁶²⁸ Brahmic scripts: http://en.wikipedia.org/wiki/Brahmic_scripts

¹⁶²⁹ 8 Language families: http://en.wikipedia.org/wiki/Brahmic_scripts

They are used by languages of several language families: Indo-European, Dravidian, Tibeto-Burman, Mongolic (Soyombo alphabet), Austroasiatic, Austronesian, Tai. They were also the source of the dictionary order of Japanese *kana*.

¹⁶³⁰ Arabic Alphabet used to write 39 Languages according to Omniglot:

<http://www.omniglot.com/writing/langalph.htm#khozki>

Arabic, Aynu, Azeri, Baluchi, Beja, Bosnian, Brahui, Crimean Tatar, Dari, Gilaki, Hausa, Kabyle, Karakalpak, Konkani, Kashmiri, Kazakh, Khowar, Kurdish, Kyrgyz, Malay, Marwari, Mandekan, Mazandarani | Morisco, Pashto, Persian/Farsi, Punjabi, Rajasthani, Salar, Saraiki, Shabaki, Sindhi, Somali, Tatar, Tausug, Turkish, Urdu, Uyghur, Uzbek

Some of these languages, such as Bosnian and Turkish, were once written with the Arabic alphabet, but nowadays are normally written with a different alphabet, such as Latin or Cyrillic.

¹⁶³¹ This is recent when compared with the hundreds of million years in Indian chronicles.

¹⁶³² Omniglot: <http://www.omniglot.com/writing/langalph.htm#khozki>

Wiki lists 62 Cyrillic alphabets ranging from 30 - 97 letters:

http://en.wiktionary.org/wiki/Appendix:Cyrillic_script

¹⁶³³ Timeline of Roman Empire: http://en.wikipedia.org/wiki/Timeline_of_the_Roman_Empire

¹⁶³⁴ Ethnologue: <https://www.ethnologue.com/subgroups/romance>

¹⁶³⁵ Latin: http://en.wikipedia.org/wiki/Latin_alphabet

During the Middle Ages, the Latin alphabet was adapted to Romance languages, direct descendants of Latin, as well as to Celtic, Germanic, Baltic, and some Slavic languages. With the age of colonialism and Christian evangelism, the Latin script was spread overseas, and applied to indigenous American, Australian, Austronesian, Austroasiatic, and African languages.

¹⁶³⁶ Latin Alphabet World Distribution: http://farm6.staticflickr.com/5137/5410629237_afdbce1a8_o.png

¹⁶³⁷ Including some Turkic languages

¹⁶³⁸ Language Families: http://en.wikipedia.org/wiki/List_of_language_families

¹⁶³⁹ Cf. Samuel Huntingdon: http://orcnselcuk.files.wordpress.com/2013/02/clash_civilizations1.gif

¹⁶⁴⁰ 5 World Languages:

http://upload.wikimedia.org/wikipedia/commons/e/e1/Alphabet_world_distribution.PNG

¹⁶⁴¹ Mapuche: <http://www.omniglot.com/writing/mapuche.htm>; cf. <http://www.ethnologue.com/region/SAM>

¹⁶⁴² Ethologue: <http://www.ethnologue.com/region/SAM>

¹⁶⁴³ In the case of major languages, especially the big five, once their alphabets became recognizable templates, their alphabets were adopted and sometimes imposed on other languages. Especially in Africa, this occurred with spoken languages without written traditions, a important field that has been opened through the pioneering studies of Jack Goody, which remains beyond the scope of our study. In other cases, a language evolved with parallel scripts: e.g. Sindhi which is written both in Devanagari Sanskrit and in Arabic; or Urdu which uses the (Persian) Nasta'liq alphabet, Kaithi, Devanagari, and sometimes Latin alphabets. In such cases, a people speaking the same language used competing scripts, typically for religious and political reasons. These parallel alphabets and scripts are another domain for future study.

See: Jack Goody: http://en.wikipedia.org/wiki/Jack_Goody. See, especially:

- 1986 *The Logic of Writing and the Organisation of Society*, Cambridge: Cambridge University Press.
- 1987, *The Interface Between the Written and the Oral*, Cambridge: Cambridge University Press.

¹⁶⁴⁴ America Polyglotta: <http://history-maps.ru/view-picture.php?id=808>

¹⁶⁴⁵ India Languages: <http://www.ethnologue.com/country/IN>

¹⁶⁴⁶ For an excellent example with respect to Arabic cartography see, Bogusław R. Zagórski, “Géopolitique et la cartographie: les différences sur les droit territoriaux dans le monde arabe à travers leurs représentations dans les atlas géographiques arabes,” *Séminaire international coréano-francophone sur la situation politique actuelle en Asie de l'est, problèmes territoriaux et cartographie*. Session 2: *Les problèmes des droits territoriaux et le dilemme de la cartographie*. Hôtel Lutetia Paris, le 7-8 novembre 2013.

¹⁶⁴⁷ Mount Imaus: Himalayas: <http://en.wikipedia.org/wiki/Abarimon>

Mount Imaus: Tian Shan or Pamirs: <http://en.wikipedia.org/wiki/Serica>

¹⁶⁴⁸ Sichuan: <http://ejournal.anu.edu.au/index.php/bippa/article/view/172/162>

¹⁶⁴⁹ Neolithic Signs: http://en.wikipedia.org/wiki/Neolithic_signs_in_China

¹⁶⁵⁰ No attempt has been made to be comprehensive in this table. The goal is merely to outline 6 lines involved in the 3 strands that are the leit-motif of this study.

¹⁶⁵¹ The full system of 214 kangxi was not published until 1615 A.D.

¹⁶⁵² Ethnic Minorities: http://en.wikipedia.org/wiki/Languages_of_China

¹⁶⁵³ Krishna: http://www.religioustolerance.org/chr_jckr.htm

¹⁶⁵⁴ Great Wall: http://upload.wikimedia.org/wikipedia/commons/9/9d/Map_of_the_Great_Wall_of_China.jpg

¹⁶⁵⁵ Julie Lee Wei, *Correspondences Between the Chinese Calendar Signs and Phoenician Alphabet*, Sino-Platonic Papers, 94 (March 1999, Table 1 links these directly. The author assumes that the influence went from Phoenicia to China c. 1600 B.C. A reverse possibility deserves consideration.

Julie Lee Wei (1999) has noted that Chinese astronomy/astrology entails 10 heavenly stems and 12 earthly branches (better known in the West as the 12 zodiac animals: Rat, ox tiger etc.). Wei has noted correspondences between these 22 calendar signs and the 22 letters of Phoenician, and suggested that an influence from Phoenicia on China (c. 1500 B.C.) could have led to the Chinese system. Since Chinese civilization officially goes back to 3,332 B.C. the possibility of an East West influence seems more likely. The 12 Terrestrial Branches and their Phoenician Equivalents according to Julie Wei are (table 128).

Aquarius Pisces

子 丑

zi, chou

rat, ox,

11 12

T A

Aries Taurus Gemini, Cancer Leo, Virgo, Libra, Scorpio,

寅 卯 辰 巳 午 未 申 酉

yin, mao, chen, si, wu, wei, shen, you,

tiger, rabbit, dragon, snake, horse, goat, monkey, rooster,

1 2 3 4 5 6 7 8

O M Th R G P S L

¹⁶⁵⁶ Dating Creation: http://en.wikipedia.org/wiki/Dating_creation#Hindu

“According to one interpretation of Puranic Hinduism, the world is believed to have been created 155.5 trillion years ago.”

Since creation began with the AUM of the Sanskrit alphabet, its chronology would theoretically be linked with that date

¹⁶⁵⁷ Hindu Creation: <http://www.sacred-texts.com/time/timeline.htm>

¹⁶⁵⁸ First Jewish Alphabet: http://www.factsbehindfaith.com/images/content_gallery/harr_alph_web_blue.gif

¹⁶⁵⁹ Cochin Jews: http://en.wikipedia.org/wiki/Cochin_Jews

¹⁶⁶⁰ Srpske (sarmatske) Tamgas; Сербская (сарматские) Руна

¹⁶⁶¹ See: <http://www.stormfront.org/forum/t334369-3/>

A number of so-called. Bosphorus kingdom inhabited by Greeks and Serbs in addition to a narrower specificity were Alan (Serboi). Them from the Cyrillic alphabet was developed, among others, were decorated with emblems next to Polish and Serbian nobleman Herzegovina Trebunijata the Serbian tribes, who settled Dukljans Rašana.

Google Translate of:

Ove heraldičke oznake zapravo su sarmatske (srpske) "tamge" pronađene u ogromnom broju u tzv. Bosforskom kraljevstvu koje su naseljavali pored Grka i Srbi a užu su specifikum Alana (Serboi). Iz njih se razvilo ćirilsko pismo a, između ostalog, ukrašavale su pored poljskih i grbove srpskih plemića iz Hercegovine iz srpskih plemena Trebunijata, Neretljana, Dukljana, Rašana

¹⁶⁶² Pre-Islamic Script:

http://arabets.com/public/html/more/History%20of%20the%20Arabic%20Script_article.htm

¹⁶⁶³ Egyptian Arabic: http://www.omniglot.com/writing/arabic_egypt.htm

¹⁶⁶⁴ Cf. Muslim Heritage: <http://www.muslimheritage.com/topics/default.cfm?ArticleID=481>

Correct Order and Sounds of Coptic: <http://www.muslimheritage.com/ImageLibrary/OkashaFigure2.jpg>

Form of Coptic Letters: <http://www.muslimheritage.com/ImageLibrary/OkashaFigure3.jpg>

¹⁶⁶⁵ Barbawi: eprints.uniss.it/4876/1/Khanoussi_M_Africa_romana_1996_1.pdf:

alphabet dit *Barbawi* attribué à Sftirid un des rois de l'Egypte avant le deluge.

The only king in modern lists whose name resembles Sftirid is Snefru (2,575–2,551 B.C.).

¹⁶⁶⁶ Africa Polyglotta: <http://history-maps.ru/view-picture.php?id=807>

According to this map the Nubians are said to use Arabic letters. The Nubians were called Barabra: "an old ethnographical term for the Nubian peoples of Sudan and southern Egypt (<http://en.wikipedia.org/wiki/Barabra>). There was also an: "Alphabet birbawi (c'est-à-dire employé sur les birbas), birbawi, c'est à dire, l'alphabet des inscriptions gravees sur les birbas ou temples en Haute Egypte. (Magasin encyclopédique, pp. 150-151 http://books.google.nl/books?id=sPMWAAAAIAAJ&pg=PA151&lpg=PA151&dq=berrabia+alphabet&source=bl&ots=LUEmpvflDQ&sig=pemYf9kGQRabrXiG5B_DrOUFYgU&hl=en&sa=X&ei=BOqmUr2DN8iV0AXO8YCABA&redir_esc=y#v=onepage&q=berrabia%20alphabet&f=false). Quite possibly, the Nubian Barabra, Alphabet Birbawi and the Barbawi alphabet are closely related or even identical. In which case the Nubian use of Arabic letters would not be post Muslim invasion, but rather linked with the roots of writing in Old Nubia as also were the hieroglyphs.

¹⁶⁶⁷ Proto-Saharan: <http://www.taneter.org/writing.html>

¹⁶⁶⁸ Iron Age Italy: http://en.wikipedia.org/wiki/File:Iron_Age_Italy.svg

¹⁶⁶⁹ Musnad: http://arabets.com/public/html/more/History%20of%20the%20Arabic%20Script_article.htm

¹⁶⁷⁰ Ethnologue: <http://www.ethnologue.com/statistics>

¹⁶⁷¹ Sumer and China: <http://imageshack.us/photo/my-images/266/v07ch1china.gif/>

¹⁶⁷² For other African Languages, see: http://www.nationsonline.org/maps/African_language_map.png

¹⁶⁷³ Sino-Tibetan, Austro-Asiatic, Austronesian, Tai-Kadai and Japonic language families.

¹⁶⁷⁴ China- Sumer: <http://imageshack.us/photo/my-images/266/v07ch1china.gif/>

¹⁶⁷⁵ Slavic and Iranian: http://en.wikipedia.org/wiki/Proto-Slavic_borrowings

¹⁶⁷⁶ Iranian: http://en.wikipedia.org/wiki/List_of_English_words_of_Persian_origin

¹⁶⁷⁷ Diringer, 1948 p. 566.

¹⁶⁷⁸ Hebrew is a language important around the world. According to the Jewish Virtual Library, the Jewish population of the world was 13,746,100 in 2012:

<http://www.jewishvirtuallibrary.org/jsource/Judaism/jewpop.html>

13 According to Ethnologue, the total number of Hebrew (Israeli, Ivrit) speakers worldwide is 5,302,770:

<http://www.ethnologue.com/language/HEB>

¹⁶⁷⁹ Gebelin's Alphabet Hieroglyphique: <http://www.trismegistos.com/magicalletterpage/mystics.html>

¹⁶⁸⁰ Prakrit: <http://en.wikipedia.org/wiki/Prakrit>

¹⁶⁸¹ Astle, Origin and Progress, p. 92:

<http://books.google.nl/books?id=KF4VAAAAIAAJ&pg=PA64&lpg=PA64&dq=History+of+the+Primitive+Alphabet,+lately+discovered+by+the+Author&source=bl&ots=bO5zZkr8JN&sig=A7ib8anb-zoLa->

jz2pZalbwUwOQ&hl=en&sa=X&ei=TijAUB2tCc_mtQbp2IGgDA&redir_esc=y#v=onepage&q=History%20of%20the%20Primitive%20Alphabet%2C%20lately%20discovered%20by%20the%20Author&f=false

¹⁶⁸² Gothic fonts: <http://www.dafont.com/theme.php?cat=401>

¹⁶⁸³ Cologne Sanskrit Dictionary: <http://www.sanskrit-lexicon.uni-koeln.de/cgi-bin/tamil/recherche>: mAtRkA: f. a mother (also fig. = source, origin) Ka1v. Katha1s. Pur.; a divine mother (cf. under {mAtR}) RTL. 188; a nurse L. ; a grandmother Das3. ; N. of 8 veins on both sides of the neck (prob. so called after the 8 divine mother) Sus3r. ; N. of partic. diagrams (written in characters to which a magical power is ascribed ; also the alphabet so employed; prob. only the 14 vowels with Anusvara and Visarga were originally so called after the 16 divine magical) RamatUp. Pancar.; any alphabet Hcat.

¹⁶⁸⁴ Diringer (1948, 401) very aptly described how the Indian languages spread:

A unique empire was built up: an empire based not on political and military unity but on the common cultural and spiritual life of politically more or less independent peoples. The culture of Buddhism has been one of the great civilizing and humanizing factors evolved by man. In other words, Buddhism played in south-eastern Asia a part similar to that of roman Christianity in western and central Europe in the Middle Ages.

English is frequently described as the lingua franca of the modern world. And yet with 334 million speakers worldwide and 430 million second-language speakers (<http://www.ethnologue.com/language/eng>) its influence remains numerically small when compared to Sanskrit which created a model for 1.2 billion persons in India and 610 million in Southeast Asia: http://en.wikipedia.org/wiki/Southeast_Asia

¹⁶⁸⁵ Deconstruction, in its extreme form leads to de-construction and destruction.

¹⁶⁸⁶ Fallen Sparks: <http://www.inner.org/hebleter/tzadik.htm>

¹⁶⁸⁷ Michael Rosen, *Alphabetical. How Every Letter Tells a Story*, London: John Murray, 2013:

http://www.theguardian.com/science/shortcuts/2013/nov/04/letter-h-contentious-alphabet-history-alphabetical-rosen?utm_source=WhatCountsEmail&utm_medium=Above%20the%20Fold&utm_campaign=Above%20the%20Fold&_wscid=8DBB48ACA68EE6E47299AF8F45943B6F871E874B5E162A75634C805FAFAE6A88

¹⁶⁸⁸ Hotlinking: <http://www.urbandictionary.com/define.php?term=hotlink>

¹⁶⁸⁹ Terrorism: http://en.wikipedia.org/wiki/Terrorism_in_Australia

¹⁶⁹⁰ Personalization Mall: <https://plus.google.com/117781650991402543033/posts>

¹⁶⁹¹ Shel Israel, Why Apple bought PrimeSense, Forbes, 11/25/2013:

<http://www.forbes.com/sites/shelisrael/2013/11/25/why-would-apple-buy-primense/> ; cf. Robert Scoble, Shel Israel, Age of Context: Mobile, Sensors, Data and the Future of Privacy, CreateSpace Independent Publishing Platform, 2013: <http://www.amazon.com/Age-Context-Mobile-Sensors-Privacy/dp/1492348430>

¹⁶⁹² Shel Israel, Why Apple bought PrimeSense, Forbes, 11/25/2013:

<http://www.forbes.com/sites/shelisrael/2013/11/25/why-would-apple-buy-primense/> ; cf. Robert Scoble, Shel Israel, Age of Context: Mobile, Sensors, Data and the Future of Privacy, CreateSpace Independent Publishing Platform, 2013: <http://www.amazon.com/Age-Context-Mobile-Sensors-Privacy/dp/1492348430>

¹⁶⁹³ Age of Context: <http://www.amazon.com/Age-Context-Mobile-Sensors-Privacy/dp/1492348430>

¹⁶⁹⁴ Read more: <http://www.businessinsider.com/eric-schmidt-we-know-where-you-are-we-know-where-youve-been-we-can-more-or-less-know-what-youre-thinking-about-2010-10#ixzz2lvqNQ0Vw>

¹⁶⁹⁵ Google: <http://www.motherjones.com/kevin-drum/2013/11/judge-oks-google-project-scan-all-worlds-books>

¹⁶⁹⁶ Sameness: cf. http://sumscorp.com/new_media/computers/internet/news_160.html

¹⁶⁹⁷ Visionaries such as Otlet and LaFontaine foresaw access to a collective memory:

<http://www.laetusinpraesens.org/docs/otlethyp.php>

'Man would no longer need documentation if he were assimilated into an omniscient being - as with God himself. But to a less ultimate degree, a technology will be created acting at a distance and combining radio, X-rays, cinema and microscopic photography. Everything in the universe, and everything of man, would be registered at a distance as it was produced. In this way a moving image of the world will be established, a true mirror of his memory. From a distance, everyone will be able to read text, enlarged and limited to the desired subject, projected on an individual screen. In this way, everyone from his armchair will be able to contemplate creation, as a whole or in certain of its parts.'

Paul Otlet, *Monde: essai d'universalisme -- connaissance du monde; sentiment du monde; action organisée et plan du monde*, Brussels, Editions du Mundaneum, 1935

The Russian-American visionary, Paul Sarnoff, had a related vision (1964):

<http://www.hammondmuseumofradio.org/broadcast.html>:

"The computer will become the hub of a vast network of remote data stations and information banks feeding into the machine at a transmission rate of a billion or more bits of information a second. Laser channels will vastly increase both data capacity and the speeds with which it will be transmitted. Eventually, a global communications network handling voice, data and facsimile will instantly link man

To take another example: Alans are one of tribes in the Caucasus (Ciscaucassia). Typing Alans under What provides a minimal definition and list of terms pertaining to Alans, e.g. Alan Alphabet, Alan Language, Alan Tribes etc. Clicking Who provides a list of names associated with the Alans, each of which can become starting points for narrower searches, e.g.: Alans, Alani, Alanliao, Aorses, As, Asii, Asses, Balanjar, Barsils, Belenjers, Burtas, Halans, Iass, Iazyg, Ishkuza, Ishtek, Jass, Lan, Ostyak, Ovs, Rhoxolani, Steppe Alans, Yass, Yancai and other variations. It would also signal subdivisions and ethnic affiliates Alans, Burtas, Rhoxolani, Wusüns, Yasses, Yazygs (cf. http://www.facebook.com/note.php?note_id=10150318997685145).

Clicking Where provides maps showing Alans, which can be filtered geographically and chronologically. Clicking When provides Timelines and history of Alans. Clicking How gives methods, practices, customs, social habits, sociology of Alans. Clicking Why leads to Alan beliefs, religion, mythology, theories, reasons, symbolism. Items found under all 6 of these questions need to be linked to a source (documented and with references: to use terms from an earlier medium). Advanced versions would provide a complete bibliography of articles, books and (serious) websites on Alans.

Different schools of philosophy have had their own criteria for knowledge. Sanskrit letters were linked with principles (tattvas). Greek letters were associated with elements. Aristotle, for instance, identified 10 accidents as components in a definition: i.e. substance, quantity, quality, relation, place, time, position, state, action, affection, which can also be aligned with basic relations and questions. Galileo changed the criteria for primary and secondary qualities. If these categories be used as templates that can be aligned with a given object then we could trace how different knowledges organized the world differently. This would be much more than a list of classification systems provided in Samurin's remarkable study, because it could be dynamically linked with contents.

If we entered the letter Psi (Ψ) we would be led to letter 23 of Greek alphabet, to the trident, the trisula and under Why to its symbolism as Spirit of the World (Spiritus Mundi), the light embodied in Zeus, the righteous, judgment and a gematria of 700. This would be linked with related tamgas, symbols and signs.

The history of literacy that tied Sumer, and Babylon to Byblos and the Holy Land (path 1 above) focussed on settled peoples in cities. It obscured the contributions of agriculturalists (cf. path 2), herdsman and nomads (cf. path 3). It created artificial boundaries between East and West, between pictograms and letters. It was the metaphor of Cain and Abel at a new level. It focussed on obvious differences. The challenges lie in seeing and understanding the less obvious dimensions that we all share as members of the same humanity: *une condition humaine* to use the words of André Malraux.

¹⁷¹² De Bry: <http://dfg-viewer.de/v2/?set%5Bimage%5D=5&set%5Bmets%5D=http%3A%2F%2Fwww.zvdd.de%2Fdm%2Fmetsresolver%2F%3FPPN%3DPPN572072716&set%5Bzoom%5D=default&set%5Bdebug%5D=0&set%5Bdouble%5D=0&set%5Bstyle%5D=>

¹⁷¹³ Bang: http://books.google.nl/books?id=OgdCAAAAcAAJ&printsec=frontcover&dq=Exercitationes+philologico-philosophicae+quibus+materia+de+ortu+et+progressu&hl=nl&sa=X&ei=1HwhT_jtH8Sj-gauoZipCA&ved=0CDIQ6AEwAA#v=onepage&q&f=false

¹⁷¹⁴ Orientalisches: http://books.google.ru/books?id=u1MTAAAAQAAJ&pg=RA1-PA157&lpg=RA1-PA157&dq=Orientalisch-+und+Occidentalisches+Sprachmeister:+Welcher+nicht+allein+hundert+Alphabete+nebst+ihrer+Aussprache,+so+bey+denen+meisten+Europaeisch-Asiatische-Africanisch-+und+Americanischen+V%C3%B6lkern+und+Nationen+gebrauchlich+s&source=bl&ots=dgoOcBc5LB&sig=WAZTUS_L21R0J6wAj0ovsSEzzu0&hl=ru&ei=y733S_uyGoyAONDKoZUM&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBUQ6AEwAA#v=onepage&q&f=false

Also:

http://books.google.nl/books?id=u1MTAAAAQAAJ&printsec=frontcover&hl=nl&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

¹⁷¹⁵ Catologo: <http://estantesvirtuales.blogspot.nl/2011/07/catalogos-de-lenguas-y-atlas.html>

¹⁷¹⁶ p. 424. The Orkhon-Yenisei (Orhon-Yenisey) Alphabet (az orhoni-jenyiszjei ABC). Hivatkozás (original source/ eredeti forrás: Gabain, A. v., *Altürk. Grammatik*, Leipzig, 1951.

¹⁷¹⁷ Alphabetical: http://www.theguardian.com/science/shortcuts/2013/nov/04/letter-h-contentious-alphabet-history-alphabetical-rosen?utm_source=WhatCountsEmail&utm_medium=Above%20the%20Fold&utm_campaign=Above%20the%20Fold&wcsid=8DBB48ACA68EE6E47299AF8F45943B6F871E874B5E162A75634C805FAFAE6A88

The Origins of the Alphabet

The alphabet is often described as a European achievement linked with Semitic languages of the Mediterranean: Phoenician, Aramaic, Hebrew, Greek, Latin. This study explores a much larger picture that includes all of Eurasia, with Slavic roots in pre-history, and Sanskrit providing a model for Indo-European and other language families. Alphabet letters, now considered abstract signs, began as cosmograms and elements to explain stories of the skies, creation and life.

